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**The Art of Dissembling in Three Elizabethan Writers:**

**John Lyly, Robert Greene, and Shakespeare**

**by**

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I declare that this thesis has been written entirely on my own, and is intended to be submitted for a PhD in English at the University of Warwick.

## Abstract

‘Dissembling’, derived from courtiers’ practice of *sprezzatura*, has the rhetorical ability to present one ostensible meaning/intention while simultaneously harbouring another meaning/intention. In this thesis, I suggest that three Elizabethan writers—Lyly, Greene, and Shakespeare have selected this deceptive act as a means to amplify their writing. Lyly exerts the art of dissembling with the intention of enriching his writing verbally. The art enables him to write fiction of love, while he presents his works as either didactic treatises or encomiastic writings. As far as Greene’s art of dissembling is concerned, it is a class-conscious one. In his courtly love romances, Greene explores both strengths and weaknesses of women as a way of reflecting his interest in both of the two different social positions of courtiers and shepherds. In his social pamphlets where he depicts middle-class traders in the framework of the prodigal son story, Greene attempts to marry the uneducated with the learned. Greene’s tries at theatrical devices with the intention of lifting the boundary between reality and illusion in his plays help Shakespeare to gain an insight into the attainment of dramatic moments in his plays. Shakespeare, by dint of his art of dissembling, takes to multiplying the dissembling of the courtly and the lowly, the elite and the non-elite, reality and illusion which Greene has achieved throughout his career. In Shakespeare’s good hands, Greene’s art of dissembling is enriched by a movement towards ‘bafflement’ in both poetic and dramatic terms.

An exploration of the way in which the art of dissembling is handed down from Lyly through Greene to Shakespeare encourages us to reconsider a connection between courtly culture and popular culture, the significance of Greene on the Elizabethan literary scene, a most neglected of the major Elizabethan writers, and the relationship of Shakespeare to Greene.

## Introduction

The thesis is concerned with three topics for discussion: firstly, it explores the witty way in which three Elizabethan writers, John Lyly, Robert Greene, and William Shakespeare, amplify their writing by dint of the art of dissembling; secondly, it attempts to reconsider the part which Greene has played on the Elizabethan literary scene, the most prolific yet the least studied of the major Elizabethan writers; thirdly, it proposes to revise the view of the relation between Greene and Shakespeare, a bitter rivalry on account of the notorious invective against Shakespeare in Greene's 'upstart-crow' passage.

I shall start with the second point. Greene is well known for the first professional writer in England, so to speak, a manual labourer who earns his livelihood by his pen.<sup>1</sup> During the period between the 1560s and the 1580s in Elizabeth's reign, a number of youths, educated in universities and in the Inns of Court to become civil servants, were more or less involved in poetic writing. What sets Greene apart from such elite writers, in spite of his education at both Cambridge and Oxford, is his lack of a history of service at court. Hence the characteristics of Greene's works are easily associated with the 'popular' taste of ordinary readers.<sup>2</sup> From the beginning of his career, Greene produces the kind of work to cater for a female readership. In his first romance *Mamillia: A Mirrour or Looking-glasse for the Ladies of Englande* (1580-3), for example, he urges

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<sup>1</sup> For accounts of the figure of Greene being a professional writer, see Edwin Haviland Miller, *The Professional Writer in Elizabethan England: A Study of Nondramatic Literature* (Cambridge, Mass.: Harvard University Press, 1959); Phoebe Sheavyn, *The Literary Profession in the Elizabethan Age*, 2<sup>nd</sup> edn. (Manchester: Manchester University Press, 1967); Sandra Clark, *The Elizabethan Pamphleteers: Popular Moralistic Pamphlets 1580-1640* (Rutherford, NJ: Fairleigh Dickinson University Press, 1983).

<sup>2</sup> Books devoted to surveys of Greene's literary career tend to emphasise 'popular' elements in his works above all else. See, for example, John Clark Jordan, *Robert Greene* (New York: Columbia University Press, 1915); René Pruvost, *Robert Greene et ses Romans (1558-1592)* (Paris: Belles Lettres, 1938). A possible exception is Crupi's, see Charles W. Crupi, *Robert Greene*, Twayne's English Authors Series (Boston: Twayne, 1986).

gentlemen readers to consider 'how unmeete women are to have such reproches layed uppon them, as sundrye large lipt felowes have done'.<sup>3</sup> This attitude of Greene leads to his reputation for being a writer to cater to the vulgar taste of uneducated female readers. He is famous as a prolific writer too. In his defence of the dead Greene against Harvey, Thomas Nashe says: 'In a night and a day, would he have yarkt up a Pamphlet as well as in seaven yeare, and glad was that Printer that might bee so blest to pay him deare for the very dregs of his wit'.<sup>4</sup> Nashe praises Greene's facility for writing, albeit in a suppressed manner; but his words are cited as indicative of Greene's unscrupulous way of exploiting the lucrative print market by churning out the poor kind of reading. Greene's pamphlets largely consisting of a number of worn-out topics and phrases are considered to be proof of his obsequious attitude towards an undemanding readership.<sup>5</sup> Amongst other things, his confession of repentance in his quasi-autobiographical repentance pamphlets at the later stage of his life and his untimely death in penury and despair serve to generate an impression that his career venture has ended up in failure.

Historians and literary scholars have been made alert to the relation between 'elite' culture and 'popular' culture since Peter Burke's ground-breaking *Popular Culture in*

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<sup>3</sup> Robert Greene, *Mamillia: A Mirrour or Looking-glasse for the Ladies of Englande* in *The Life and Complete Works in Prose and Verse of Robert Greene, M. A. in Fifteen Volumes*, ed. by Alexander B. Grosart (New York: Russell & Russell), vol. II, 106. All the references to Greene's non-dramatic works are to this edition, hereafter parenthetically specified with volume and page number in the text.

For an early account of a connection between the female taste and Greene's readership, see Louis B. Wright, *Middle-Class Culture in Elizabethan England* (1935; reprint, Ithaca, NY: Cornell University Press, 1958), especially chapter XIII, 'The Popular Controversy over Women', 465-507. Suzanne Hull points out that *Mamillia* is the first English romance with only a woman's name in its title. See Suzanne Hull, *Chaste, Silent & Obedience: English Books for Women, 1475-1640* (San Marino, Calif.: Huntington Library, 1982), 78.

<sup>4</sup> Thomas Nashe, *Strange Newes, Of the Intercepting Certaine Letters* in *The Works of Thomas Nashe*, 5 vols. ed. by Ronald B. McKerrow (Oxford: Basil Blackwell, 1958), vol. I, 287.

<sup>5</sup> Some critics argue that Greene referred to Greek romances for his familiar topics and themes. See Samuel I. Wolff, *The Greek Romances in Elizabethan Fiction* (New York: Columbia University Press, 1912); E. C. Pettet, *Shakespeare and the Romance Tradition* (London: Staples, 1949); Walter R. Davis, *Idea and Act in Elizabethan Fiction* (Princeton: Princeton University Press, 1969). For Greene's

*Early Modern Europe* was published in 1978.<sup>6</sup> A significant trend in recent criticism towards a better understanding of an interaction between the different cultures is critics' awareness of the cultural impact of the press: they pay attention to the function of print to realise a heterogeneous and volatile niche rather than to cause a straightforward cultural change from manuscript to print, from exclusivity to publicity, and from multiple forms to a fixed form.<sup>7</sup>

Some critics have called into question the authenticity of cultural imperatives of 'literary' texts and 'literary' authorship by drawing attention to the involvement of various materials, the press in particular, in the process of shaping them.<sup>8</sup> On the other hand, such historians as Margaret Spufford and Tessa Watt have argued on the grounds of contemporary records of items in elite reading diets that popular materials like broadside ballads and chapbooks were enjoyed among a wide range of readers from the uneducated to the elite by virtue of the intervention of print.<sup>9</sup> As far as Greene's printed works are

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borrowings from his own works, see Allan H. MacLaine, 'Greene's Borrowings from His Own Prose Fiction in *Bacon and Bungay* and *James the Fourth*', *Philological Quarterly* 30 (1951), 22-9.

<sup>6</sup> Peter Burke, *Popular Culture in Early Modern Europe* (London: Temple Smith, 1978).

<sup>7</sup> For an account of print as a generator of a volatile niche, see, for example, Alexandra Halasz, *The Market Place of Print: Pamphlets and the Public Sphere in Early Modern England* (Cambridge: Cambridge University Press, 1997); for an account of print as a symbol of an epoch-making change, see, for example, Walter Ong, *Orality and Literacy: The Technologizing of the Word* (New York: Methuen, 1982).

<sup>8</sup> For accounts of the relationship of print to 'literary' authorship, see Wendy Wall, *The Imprint of Gender: Authorship and Publication in the English Renaissance* (Ithaca: Cornell University Press, 1993); Arthur F. Marotti, *Manuscript, Print, and the English Renaissance Lyric* (Ithaca: Cornell University Press, 1995); Jeffrey Masten, *Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama* (Cambridge: Cambridge University Press, 1997); Richard C. Newton, 'Jonson and the (Re)-invention of the Book' in *Classic and Cavalier: Essays on Jonson and the Sons of Ben*, ed. by Claude J. Summers and Ted-Larry Pebworth (Pittsburgh: University of Pittsburgh Press, 1982); Joseph Lowenstein, 'The Script in the Marketplace' in *Representing the English Renaissance*, ed. by Stephen Greenblatt (Berkeley: University of California Press, 1988), 265-78; and Timothy Murray, *Theatrical Legitimation: Allegories of Genius in Seventeenth-Century England and France* (Oxford: Oxford University Press, 1987). With respect to the questioning of the authenticity of Shakespearean texts, see Margreta De Grazia and Peter Stallybrass, 'The Materiality of the Shakespearean Text', *Shakespeare Quarterly* 44 (1987), 255-83, and Margreta De Grazia, *Shakespeare Verbatim: The Reproduction of Authenticity and the 1790 Apparatus* (Oxford: Oxford University Press, 1991).

<sup>9</sup> Margaret Spufford, *Small Books and Pleasant Histories: Popular Fiction and Its Readership in Seventeenth-Century England* (Cambridge: Cambridge University Press, 1981), and Tessa Watt, *Cheap Print and Popular Piety, 1550-1640* (Cambridge: Cambridge University Press, 1991).



concerned. Lori Humphrey Newcomb has recently pointed out that Greene's pastoral romance *Pandosto* was in circulation to the accompaniment of a change of its textual form from a prose romance to a broadside ballad or a chapbook. In the course of the textual transformation, Newcomb suggests, the work addressed three types of readers—gentlemen, gentlewomen, and men and ladies in service. The main purpose of her argument is to explore the process in which 'popular' authorship has been generated through the mediation of the intentions of an author, especially those of publishers and readers in the print market.<sup>10</sup> This critical tendency has tried to solve the problem of the bifurcation between literary/elite culture and popular culture.

But I suggest that hints for solutions to the problem of the bifurcation between elite culture and popular culture can be found in Greene's works themselves, not in external agents. What struck me at an early stage of my research was the figure of Greene assuming a deliberate posture of double-dealing. *Ciceronis Amor*, the title of one of his pastoral love romances, which depicts the imaginary love story of Cicero, an idol of humanists, purports to convey the two tenets of the work—the humanistic and the anti-humanistic. His self-alleged name 'a second *Ovid*' indicates his awareness of learned tradition in spite of his predominant image as an unsophisticated writer. The 'scholler-like Shepherd' which Nashe labels the protagonist of Greene's pastoral romance

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<sup>10</sup> Lori Humphrey Newcomb, *Reading Popular Romance in Early Modern England* (New York: Columbia University Press, 2002). For other accounts of the volatility of popular texts, see Mark Thornton Burnett, *Masters and Servants in English Renaissance Drama and Culture* (New York: St. Martin's, 1997); Mark Thornton Burnett, 'Popular Culture in the English Renaissance' in *Writing and the English Renaissance*, ed. by William Zunder and Suzanne Trill (London: Longman, 1996), 106-22; Nigel Wheale, *Writing and Society: Literacy, Print and Politics in Britain 1590-1660* (New York: Routledge, 2000); and Garrett Sullivan and Linda Woodbridge, 'Popular Culture in Print' in *The Cambridge Companion to English Renaissance Literature, 1500-1600*, ed. by Arthur F. Kinney (Cambridge: Cambridge University Press, 2000).

*Menaphon* also points to his double nature of learnedness and simplicity.<sup>11</sup> I take the doubleness of Greene to have a bearing on a critical attitude of mind that his humanistic education has nurtured mainly in rhetorical exercises. The attitude is in turn relevant to the art of dissembling.

In humanistic education during the Renaissance, rigorous rhetorical training was carried out in the exercises of reading, writing and speaking.<sup>12</sup> Its method was to drill students in pros and cons examinations of a variety of exemplary Latin *sententiae* excerpted from the classical works of humanist idols such as Cicero, Terence and Ovid. The surface reason for an encouragement to the mastery of rhetoric consisted in humanists' interest in producing a new generation of the elite with the gift of dealing with copious language. Yet the project entailed a much more practical intention of making the intellectual elite acquire an ability to deploy convincing persuasions on the political stage of diplomacy. The practical purpose caused humanists to devote their attention to an exploration of moral wisdom in classical texts rather than an appreciation of their artistic value. However, the excitement of young imaginative students who encountered classical texts through the rhetorical training was such that they underwent verbal as well as mental amplification. The split between the humanistic ideal and its real fruit manifests itself in ways of reading Ovid. While humanists provided moralised renderings of

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<sup>11</sup> The phrase 'a second Ovid' is from *Greenes Vision in Life and Works of Robert Greene*, vol. XII, 274, while the phrase 'scholler-like Shepheard' is from Nashe's preface to *Menaphon*, vol. VI, 9.

<sup>12</sup> My knowledge of humanist education in the sixteenth century is indebted to the following critical works: T. W. Baldwin, *William Shakspeare's Small Latine and Lesse Greeke*, 2 vols. (Urbana: University of Illinois Press, 1944); Madeleine Doran, *Endeavors of Art: A Study of Form in Elizabethan Drama* (Madison: University of Wisconsin Press, 1954); Richard A. Lanham, *The Motives of Eloquence: Literary Rhetoric in the Renaissance* (New Haven: Yale University Press, 1976); Sister Miriam Joseph, *Shakespeare's Use of the Arts of Language* (New York: Methuen, 1966); Jane Donawerth, *Shakespeare and the Sixteenth Century Study of Language* (Urbana: University Illinois Press, 1984); Anthony Grafton and Lisa Jardine, *From Humanism to the Humanities* (Cambridge, Mass.: Harvard University Press, 1986); Peter Mack, *Elizabethan Rhetoric: Theory and Practice* (Cambridge: Cambridge University Press, 2002).

Ovidian myths — a good example is Arthur Golding's translation of Ovid's *Metamorphoses* in the direction of didacticism, imaginative students like Lyly, Greene and Shakespeare have given creative readings to inspirational Ovidian episodes.

When such imaginative students launched out into poetic writing, they were occupied with amplifying their writing while, because of the humanistic environment in which they were trained in writing, at the same time being worried about the moral limitations on artistic creativity; they had to overcome the problem of the division between their true intention and their outward attitude. For Lyly, Greene, and Shakespeare, the art of 'dissembling' served to solve the problem.

'Dissembling' originally had a relevance to the quality of a courtier. In *The Arte of English Poesie* (c. 1585), George Puttenham describes the figure of a courtier that will be given the greatest credit: 'he could dissemble his conceits as well as his countenances, so as he never speake as he thinkes, or thinke as he speakes, and in any matter of importance his words and his meaning very seldome meete'.<sup>13</sup> He exhorts courtiers to assume deceptive attitudes in which they dissociate outer expressions from inner intentions. Puttenham wrote the treatise for courtly-poets who were engaged in writing as a way of reflecting courtly habits and practices. Therefore, he elucidates a variety of rhetorical figures which reflect courtiers' characteristic of dissembling. The rhetorical figure *Allegoria*, because of its shared characteristic of dissembling, is called 'the Courtier or figure of faire semblant'.<sup>14</sup> His account of *Allegoria* is thus: 'And ye shall know that we may dissemble, I meane speake otherwise then we thinke, in earnest aswell as in sport, under covert and darke termes, and in learned and apparent speeches, in short sentences.

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<sup>13</sup> George Puttenham, *The Arte of English Poesie*, ed. by Gladys Doidge Willcock and Alice Walker (Cambridge: Cambridge University Press, 1936; repr. 1970), Bk. III, Ch. XXV, 299.

and by long ambage and circumstance of wordes, and finally aswell when lye as when we tell truth'.<sup>15</sup> Rhetoric has the ability to present two different things, such as words and intent, seriousness and amusement, sophisticated style and simple style, lies and truths, in an indistinguishable way. The art of dissembling is a deceptive trick of presenting an ostensible thing/intention while internally thinking of another thing/intention.

Lyly, who was engaged in poetic writing in the same courtly environment as Puttenham, cultivated the deceptive function of rhetorical figures. In this sense, his art of dissembling is a verbal one. By dint of the art of dissembling, Lyly can pretend to be a writer of didactic treatises in the very act of seeking to amplify his writing in such a way that he, in *Euphues: The Anatomy of Wit*, draws the figure of Euphues pretending to be a repentant scholar while intending to be an enthusiastic lover. When Greene started writing in Lyly's shadow, he followed his example in exerting the art of dissembling. But he employs the art not as an exhibition of courtly practice but as a way of reflecting his double positions in terms of social class; he is certainly not of noble birth, yet becomes a gentleman with a university education.<sup>16</sup> By virtue of his art of class dissembling, he can make an ambiguous presentation of elite culture and non-elite culture in the process of rewriting Lyly's works in his love romances. In his social pamphlets, he has attempted to marry the humanistic with the uneducated by narrating professional

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<sup>14</sup> Ibid., Bk. III, Ch. XXV, 299.

<sup>15</sup> Ibid., Bk. III, Ch. XVIII, 186.

<sup>16</sup> For Greene's biographical information, see Crupi, esp. 1-35. Crupi emphasises that Greene achieved a social ascension to disregard his origins and to acquire 'bohemian' and 'aristocratic' perspectives: 'Greene seems to escape his Norwich origins both by defying bourgeois attitudes in his personal life and by identifying with the older attitudes of nobility and gentry in his writing', 23-4. I suggest that Greene has retained the tension between bourgeois attitudes and noble attitudes. Brenda Richardson has challenged the traditional account of Greene's life by arguing that Greene's father is very likely to have been a cordwainer turned into innkeeper who probably spent a period in Yorkshire. But this does not give much difference to Greene's ambiguous stance with regard to class. See Brenda Richardson, 'Robert Greene's Yorkshire Connexions: A New Hypothesis', *Year's Work in English Studies* 10 (1980), 160-80.

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tricks of mechanics in the context of the prodigal son story. While capitalising on Greene's brilliant achievements of fusions of high culture and low culture. Shakespeare is mainly intent on cultivating the art of dissembling in his own field of drama. Shakespeare believes in the effect on the minds of the audience of the theatrical dissembling of illusion and reality which is achieved by theatrical devices like disguise and a play-within-the-play. Shakespeare lets Orsino use the word 'dissembling' in *Twelfth Night* when he has been hoodwinked by the disguised Viola (Cesario) into thinking that her/his twin brother Sebastian is really Cesario, and believing that Cesario had a nuptial contract with Olivia: 'O thou dissembling cub!' (V. i. 164)<sup>17</sup> I have already suggested that the writers' motive for employing the art of dissembling derives from a split between what they are supposed to read and what they feel in encountering the works of classical authors, particularly those of Ovid. My analysis of the art of dissembling in Lyly, Greene, and Shakespeare will be therefore made in conjunction with my exploration of their individual ways of reading Ovid.

The art of dissembling works like a charm especially when Lyly, Greene, and Shakespeare deal with the literary motif of the prodigal son story. In *The Elizabethan Prodigals*, Richard Helgerson has taken notice of repeated appearances of the motif in a number of Elizabethan prose romances. He suggests that their manner of presenting the prodigal son story is a function of the way in which humanist schoolmasters used the motif to instruct their students. In school the parable was employed to convey the didactic message that if young students behaved in a wayward manner with total disregard for the serious and conservative precepts of teachers and fathers they would end

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<sup>17</sup> G. Blakemore Evans ed., *The Riverside Shakespeare* (Boston: Houghton Mifflin Company, 1974). All the references to Shakespeare's plays are to this edition, hereafter parenthetically specified with Act, Scene.

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up in deep repentance. In a concrete way, students were warned against wasting time on the kind of pleasurable and profitless writing in spite of their masters' emphasis on didacticism. The image of prodigality and the practice of profitless writing overlap each other: the writers 'had wasted their youthful time on the poetry and fiction of love just as their protagonists waste time on love itself'. Hence, as Helgerson suggests, many of the Elizabethan prose works featuring young prodigals' romantic experiences start with their rebellion against their father figures and end with their repentance, as if to imply that they are regretting having fallen in love and having written fiction of love simultaneously. The world of fiction and the world of reality meet in the end. The Elizabethan prodigal son story is the paradigm of the repentant prodigal, not the biblical parable of the Prodigal Son which focuses on paternal forgiveness by means of the events of the joyful reception by the father of his erring son, the killing of the fatted calf, the bestowal of the best robe, and the placing of a ring on the prodigal's hand and shoes on his feet.<sup>18</sup>

But, as I will show in full detail in Chapter I, the art of dissembling enables Lyly to continue to write on love while presenting the pattern of the Elizabethan prodigal son story in which Euphues seeks after love with a disregard for a grave counsellor's advice and returns as a repentant scholar. A secret shift in the semantic meaning of the word 'net' opens up a possibility that Lyly develops the story in both directions.

Although Greene is well known for a man of repentance, my readings emphasise that he has been a wicked son all the time without coming back in repentance. While he sets up the pattern of the Elizabethan prodigal son story in his writing, he is absorbed in

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Line number in the text.

<sup>18</sup> Richard Helgerson, *The Elizabethan Prodigals* (Berkeley: University of California Press, 1976), 4. He focuses on five Elizabethan writers who he thinks followed this paradigm - Gascoigne, Lyly, Greene, Lodge, Sidney.

exploring such images as 'mutton' and 'porridge' which are associated with the prodigal's wayward behaviour in the parable of the prodigal son, notably the prodigal's intercourse with harlots. For Greene, the prodigal son story is the paradigm of the prodigal. Though Helgerson traces the pattern of the Elizabethan repentant prodigal across Greene's entire career which starts with writing love romances and ends with repentance pamphlets, I insist that Greene thought of assuming a repentant posture at the time when he was meditating on changing his main literary topic from women to bourgeois members of society. His pretension of repentance in social pamphlets enables him to turn to deceitful, unfair practices of men of mechanical arts and serves to present their prodigal way of seeking after monetary gain in the framework of the prodigal son story. It is a major literary achievement that Greene has added new elements of sexuality and lowliness to the humanistic motif of the repentant prodigal. So it is that I completely disregard Greene's posthumous pamphlets, *The Repentance of Robert Greene* and *Greene's Groatsworth of Wit*. I think that these pamphlets, which inevitably make the figure of Greene as a man of repentance fixed in our mind, run counter to what he intended to pursue in his career.<sup>19</sup>

When the motif of the prodigal son story as the paradigm of the prodigal was passed into Shakespeare's hands, he did not depend on the split over the biblical parable of the prodigal son between what young students were supposed to read and what they were willing to read. Rather, his interpretation of the prodigal son story in the direction of the pursuit of prodigality makes him turn to other biblical stories which can be in a

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<sup>19</sup> Critics have recently called into question the authorship of *Greene's Groatsworth of Wit*. In his 'Introduction' to *Greene's Groatsworth of Wit* (1592), for example, D. A. Carroll develops a convincing argument that there was large involvement on the part of Henry Chettle. See *Greene's Groatsworth of Wit* (1592), ed. by D. A. Carroll (New York: Binghamton, 1994), esp. 1-32.

certain sense interpreted as messages of approvals of prodigality. *Love's Labour's Lost* relies on the story of the Crucifixion and Resurrection of the body of Christ. In *The Winter's Tale*, the parable of the stray sheep is a contributory literary strand in the characterisation of Autolycus. Even when Shakespeare is away from the parable of the prodigal son itself, he nevertheless keeps the tension between prodigality and repentance alive; in each instances, death and life, and sinner and innocent sheep are dissembled with each other.<sup>20</sup>

As my analysis manifests itself, I take a clearly different direction to the New Historicist reading. It emphasises the negotiations between social, cultural institutions and poetic writing. It is an attempt to probe by way of literary texts into the Elizabethan culture under the rubric of power.<sup>21</sup> The literary convention of the prodigal son story can be considered to be the epitome of the negotiation between cultural business and poetic writing. While writers are aware of the tension between society and self, however, they metamorphose such a tension into an essential strand of their poetry. At the last stage of their artistic creation, they draw a line between social power and poetic power.

I propose that Shakespeare is an appreciator of Greene's art of dissembling, not a rising playwright looking askance at the down-and-out Greene. The harmonious presentation of 'literary/elite' culture and 'non-elite' culture is of great concern to Shakespeare as well. For that matter, it takes the form of the traditional debate between 'art' and 'nature', as is exemplified by the discussion on cross-fertilisation in *The Winter's Tale*. From Ben Jonson's 'small Latine, and lesse Greeke' onward, an idea that

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<sup>20</sup> As far as I am aware, critics have not necessarily noticed Shakespeare's handling of the theme of the prodigal son story. Leah Scragg discusses the figure of Hal detaching himself from the motif of the prodigal son story. See Leah Scragg, *Shakespeare's Alternative Tales* (London and New York: Longman), 6-29.



Shakespeare is a man of natural talent with no reliance on artistic skills has been gradually shaped. In the terms of Milton in 'L'Allegro', Shakespeare is 'fancies childe'. Both Jonson and Milton put stress on Shakespeare's facile talent for writing: Jonson says that Shakespeare is never involved in 'blotting out' his lines; Milton, in his 'What neede my Shakespeare', celebrates the superiority of Shakespeare's 'easie numbers' over 'slow-endeavouring Art'. Extremely curious is the fact that the words of these two writers are very similar to those of Nashe given to Greene in his preface to *Menaphon*. Nashe praises Greene by saying, 'but give me the man, whose extemporal vaine in anie humor, will excell our greatest Art-masters deliberate thoughts; whose invention quicker than his eye, will challenge the proudest Rhetoritian, to the contention of like perfection, with like expedition. What is he amongst Students so simple, that cannot bring forth (*tandem aliquando*) some or other thing singular, sleeping betwixt everie sentence?'<sup>22</sup> Yet Nashe's emphasis on Greene's talent for facility, extemporaneity, and simplicity is made in his comparison of Greene with 'Art-masters'. This does not mean that Greene lacks in artistic skills. The same phenomenon accompanies the debate between 'art' and 'nature' over Shakespeare. The fact that Shakespeare looks like 'fancies childe' betokens his unfailing attachment to 'nature' while he intends to be an artist of considerable skill and artistry. The attachment to 'nature', I hope to show, is to a certain degree presented as his adherence to Greene's literary achievements.

I here point out two major contributions resulting from a revision of the relationship of Shakespeare to Greene. I hope to enrich our sense of the courtly aspects

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<sup>21</sup> Its pioneering work is Stephen Greenblatt, *Renaissance Self-Fashioning: From More to Shakespeare* (Chicago: University of Chicago Press, 1980).

<sup>22</sup> Nashe, 'To the Gentlemen Students of both Universities' attached to *Menaphon in Prose and Verse of Robert Greene*, vol. XII, 11.

in Shakespeare's plays. It has been often argued that Lyly's courtly drama had an important influence on Shakespearean drama written for popular theatre.<sup>23</sup> But it has not been fully recognised that Lyly's courtly drama had been enriched by the time it got to Shakespeare through the intervention of Greene's attempt to marry an interest in verbosity with an interest in humanity. Shakespeare then elaborates the courtly aspect enriched by Greene in his plays. I gradually unfold this process, for one thing, by tracing the handling of theatrical cross-dressing in three writers from Lyly's *Gallathea* through Greene's *James IV* to Shakespeare's *The Two Gentlemen of Verona*.

Secondly I hope to show that Greene has carried great weight in the course of Shakespeare's dramatic career, not only in terms of the narrative construction of *The Winter's Tale*. Apart from the fact that Greene's *Pandosto* and some episodes of cony-catching pamphlets are primary sources of *The Winter's Tale*, the connection between these two writers has escaped critics' notice. In the course of my argument, I will prove that Shakespeare has expressed his awareness of Greene in some other plays. Amongst other things, I suggest his early comedy *Love's Labour's Lost* was written in the shadow of Greene. With regard to the relation between Greene and Shakespeare in terms of *The Winter's Tale*, Greene has been considered to merit attention in the light of 'source-study'. Firstly, I attempt to renew 'source-study' of the past by pointing out a wide range of works of Greene to which Shakespeare alludes, except for *Pandosto* and the approved episodes of cony-catching pamphlets. But my approach does not end at the level of source-hunting as traditional 'source-study' tends to do. I am intent on establishing a

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<sup>23</sup> For instance, Marco Mincoff, 'Shakespeare and Lyly', *Shakespeare Survey* 14 (1961), 15-24; G. K. Hunter, *John Lyly*, 298-349; and Leah Scragg, *The Metamorphosis of Gallathea: A Study in Creative Adaptation* (Washington: University Press of America, 1982).

mental connection between Greene and Shakespeare rather than a literal one by suggesting why Shakespeare adopted such a variety of works of Greene at the particular point in his career when he was about to retire from the theatre.

Chapter I starts off with a reading of John Lyly's courtly romances, *Euphues: The Anatomy of Wit* and *Euphues and his England*, and his court drama. My reading of Lyly's works consistently stresses the figure of Lyly being a literary prodigal. In *Euphues*, I will show that Lyly seeks to create the fiction of love by capitalising on the ambiguous meanings of words related to the image of bait-fishing such as 'stale', 'gudgeon', 'fish', and 'net', while ostensibly presenting the pattern of the Elizabethan prodigal son story. In *Euphues and his England*, Euphues develops his imaginary love story with Elizabeth, while assuming a humble and sober stance as an encomiast as well as a serious scholar. The deceitful narrative structure hinges on the dissembling of the implications of 'back' and 'glass'. I will then focus on his courtly play *Gallathea*, in which I will show the theatrical dissembling of two cross-dressed girls promotes Lyly's verbal dissembling, thereby the audience is allowed to probe into the ambiguity of love. I will start an analysis of Greene's romances by making a comparison between Lyly's 'Euphues' Glass' and Greene's mirror in *Mamillia: A Mirrour or Looking-glasse for the Ladies of Englande*. While in Lyly a glass is used for dressing-up, in Greene it is used to reflect women as they are, that is, both strengths and weaknesses of women. In pastoral love romances *Pandosto* and *Menaphon*, I observe that Greene explores the double nature of women as a way of reflecting his concern with the diverse classes of courtiers and shepherds. His literary attempts to depict shifting views on women and shifting positions

in terms of class are made in such a way of marrying high life in Lyly's works with low life which Greene explores in his pastoral love romances.

Chapter II deals with Greene's social pamphlets — cony-catching pamphlets and *A Quip for an Upstart Courtier*. In the prefaces of these social pamphlets, Greene professes to be a new-born penner of repentance pamphlets, a repentant writer who, with remorse for his profitless writing, is intent on making a contribution to the commonwealth by disclosing the professional abuses of the underworld criminals and middle-class artisans. While he presents himself as the Elizabethan repentant prodigal, he nevertheless characterises cony-catchers and men of mechanical arts as wicked children who, relying on their professional sleights, seek after commercial profits which enable them to have prodigal life. The presentation of the dissembling of repentance and prodigality indicates that the humanists' motif is released from the hands of the elite and is adapted for the stories of lowly people turning on the pursuit of prodigality. I will put emphasis on Greene's unique way of handling the literary motif by a comparison with Nashe's depiction of the prodigal in *Pierce Penilesse*.

In Chapter III where I shift my attention from Greene's prose works to his dramatic works, I examine *Friar Bacon and Friar Bungay* and *James IV*. In *Friar Bacon and Friar Bungay*, I establish a connection between Bacon's glass and 'Euphues' Glass'. I also point out that Bacon's glass functions as an instrument for setting up a play-within-the-play. I then suggest that Bacon's action of breaking his glass with a repentant mind rather pertains to Greene's creative act of dissembling in courtly, humanistic, and theatrical terms. In *James IV*, I observe the way in which courtly practice carried out in the Scottish court is revised by way of a cony-catcher's involvement in the court. The

revision is made in the direction of multiplicity, as is exemplified by the dissembling of the verbal and the sexual, words (*verba*) and things (*res*). I then consider the play's three theatrical devices, especially Dorothea's disguise in its relation to cross-dressing in Lyly's *Gallathea*.

With Chapter IV I turn my attention from Greene's works to Shakespeare's plays. After a brief survey of the influence of Greene on Shakespeare's two early comedies, *The Taming of the Shrew* and *The Two Gentlemen of Verona*, I concentrate on *Love's Labour's Lost*. I suggest that *Love's Labour's Lost* is structured in the fashion of Shakespearean Eucharist. The ritual which consists of words (*verba*) and things (*res*) is, I hope to show, a token of Shakespeare's awareness of Greene's achievements and a sign of Shakespeare's improvement on Greene's art of dissembling. I also trace the way in which both courtiers' sonnets and the play's theatrical devices are gradually enriched under the influence of Shakespeare's Eucharist.

The thesis ends with Chapter V turning on *The Winter's Tale*. I pay attention to the term 'trifles' as Shakespeare's allusion to Greene's works. In my analysis of the first part of the play, I follow the process of Greene's works being dismissed as 'trifles', while establishing the affinities between Greene's works and women or children. In the pastoral scene and the subsequent final scene, I direct my attention to the three Ovidian moments — Perdita's disguise as Proserpina, Autolycus' thievish act, and the statue scene — where Shakespeare with the assistance of Ovidian inspiration is involved in elaborating Greene's works, 'trifles'.

The art of dissembling which Lyly, Greene, and Shakespeare have chosen for themselves to amplify their writing takes us by surprise in such a way to enrich things before our eyes by its characteristic of multiplication.

## Chapter I Lyly and Greene's Romances

### I

John Lyly's highly acclaimed *Euphues: The Anatomy of Wit* (1578) has a storyline which is at first glance typical of the Elizabethan prodigal son story. Euphues leaves his native Athens ('the nurse of wisdom') to inhabit Naples ('the nourisher of wantonness').<sup>1</sup> He rejects the serious advice of Eubulus to indulge his wanton mood. He fulfils his selfish desire by stealing Lucilla from Philautus, to the detriment of the strong bonds of male friendship. After suffering through the betrayal of Lucilla, however, he repents of his prodigal way of life in which he has been at women's service. Thus he returns to his old place Athens to devote himself to philosophy and divinity as a repentant scholar.

All the same, *Euphues* does not have so straightforward a structure as the Elizabethan prodigal son cycle of 'rebellion-guilt-repentance'. Together with an admonition about Euphues' staying at Naples—'a court more meet for an atheist than for one of Athens, for Ovid than for Aristotle, for a graceless lover than for a godly liver' (33-4), Eubulus provides the lesson that the development of fanciful 'wit' should be guided by moral 'wisdom'. The shaping of 'wit' is by simile compared to the moulding of clay: 'The potter fashioneth his clay when it is soft, ...so the tender wit of a child, if with diligence it be instructed in youth, will with industry use those qualities in his age' (35). With a strong distaste for the idea of moulding clay into a uniform shape,

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<sup>1</sup> John Lyly, *Euphues: The Anatomy of Wit in Euphues: The Anatomy of Wit and Euphues and His England*, ed. by Leah Scragg (Manchester: Manchester University Press, 2003), 83. All subsequent references to two *Euphues* books are to this edition, hereafter parenthetically specified with page number in the text.

on the other hand, Euphues contends that two shapes serving for two contrary purposes can be moulded out of one lump of clay: 'There is framed of the self-same clay as well the tile to keep out water as the pot to contain liquor' (38).

The disesteem for Eubulus' fatherly advice on the part of Euphues could be regarded as that for the process of composition which humanist schoolmasters imposed upon their young students in the sixteenth-century educational institutions. Rigorously rhetorical training in humanist education provided a secure base for its high achievement in producing a number of men of distinguished eloquence. General truths in exemplary sentences and adages collected from classical works were argued from the opposed angles—argued *in utramque partem*—for the purpose of promoting verbal amplification.<sup>2</sup> Despite their encouragement to examine the pros and cons of various subjects, however, schoolmasters ultimately drove their students to affirm moral wisdom stored in such a collection of exemplary phrases. Euphues' selection of Naples for his place of abode seems to indicate his wilful preference to being 'a graceless lover' over 'a godly liver' (33), that is, a wooer over a scholar. But it could be interpreted in another way: Euphues' resolution to stay in Naples is an indication of his hearty dislike of the contemporary pedagogical way of restraining creative imagination by putting on it a bridle of moral wisdom. He wishes to give free rein to his imagination while fostering a habit of questioning matters *in utramque partem*—a temperament nurtured by rhetorical training at a scholarly institution in Athens.

In this respect, the designation of Naples as a court for Ovid is especially illuminating: for Ovid is an exemplary classical writer who provides, apart from moral

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<sup>2</sup> Joel B. Altman considers this critical attitude reflected in the structure of the Tudor drama. See Joel B. Altman, *The Tudor Play of Mind: Rhetorical Inquiry and the Development of Elizabethan Drama* (Berkeley: University of California Press, 1978).



lessons, a rich store of stimuli to consider a single subject antithetically, as is illustrated by the myth of Actaeon and Diana in which the hunter Actaeon becomes the hunted and that of Narcissus and Echo in which the beautiful boy Narcissus who falls in love with his own image reflected in a glass of water is unsure whether he woos or is wooed.<sup>3</sup> The belief that there is nothing 'but that hath his contraries' (43) permeates through Lyly's works. If it is the nucleus of them, then the initially presented contrast between Athens and Naples could be the cornerstone of his ever-extending style fraught with multifarious antitheses. For that matter, Ovid has set an important precedent for exploring the extremes of every single object.

The aspect of 'potential doubleness'<sup>4</sup> in the prose style of *Euphues*, originating from the belief that there is nothing 'but hath his contraries', is thrown into starker relief by a device of 'dissembling' while Euphues undergoes a painful ordeal in Naples. When Euphues, fallen in love with Lucilla, is determined to choose amorous relationship rather than faithful friendship, he murmurs: 'Let Philautus behave himself never so craftily, he shall know that it must be a wily mouse that shall breed in the cat's ear; and because I resemble him in wit, I mean a little to dissemble with him in wiles' (59). Initially, Euphues and Philautus become the most intimate friends. Euphues selects Philautus as his best friend mainly because he sees in him 'the very image of Euphues' (44). Philautus also gives weight to their resemblance and thus says, 'And seeing we resemble (as you say) each other in qualities, it cannot be that the one should differ from the other in courtesy' (46). But Euphues makes dissemblance out of

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<sup>3</sup> Jonathan Bate discusses the split between verbal 'wit' and moral 'wisdom' in *Euphues* and its relation to sixteenth-century readings of Ovid. See *Shakespeare and Ovid* (Oxford: Clarendon, 1993), esp. 32-3.

<sup>4</sup> This is Jonas A. Barish's term for describing Lyly's antitheses in his essay 'The Prose Style of John Lyly', *ELH* 23 (1956), 19. Barish makes a point of indicating an interaction between Lyly's antithetical style and his sense of the world.

resemblance; as a wily mouse proves a most fatal enemy of a cat while friendlyly whispering in its ear, so Euphues becomes a most wicked traitor while simultaneously behaving as a closest friend.

Euphues' covert change of behaviour is enhanced by a cunning shift in the semantic implication of 'shadow'. When Philautus for the first time takes Euphues to his love Lucilla's house, he half in jest introduces Euphues as his 'shadow': 'I was the bolder to bring my shadow with me,...knowing that he should be the better welcome for my sake' (47). By saying so, Philautus implies that Euphues should be welcome on the grounds of the same image ('shadow') shared between them, although coming along without an invitation. The meaning of 'shadow' is then twisted in the mouth of Euphues who plans to win Lucilla in a rivalry with Philautus: 'As Philautus brought me for his shadow the last supper, so will I use him for my shadow till I have gained his saint' (55). The latter 'shadow' in this context has another sense of 'protection'. Euphues, as is implied by the word 'shadow', has done a secret turnaround, in order to relegate Philautus into a merely convenient friend who enables him to visit and woo Lucilla.<sup>5</sup>

Like the practice of questioning matters *in utramque partem*, 'dissembling' is an attempt to derive two separate implications from a single notion or word. But, unlike the humanist practice, 'dissembling' is a deceptive way of secretly thinking about another sense/intent while offering an ostensible one. The examples of 'dissembling' abound in Lyly's works; they can be found, apart from changes of behaviour and of meanings of individual words, everywhere in their antithetical structure, which consists

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<sup>5</sup> For implications of 'shadow', I am indebted to the definitions in *OED*. See 'shadow', sb. 8a and 12a, respectively.

of isocolon (successive phrases or clauses of the same length), parison (successive or corresponding members of the same form), and paromoion (similarity of sound between words or syllables) such as alliteration (similarity at the beginning) and homoioteleuton (similarity at the end). Yet another example is the dissembling of 'resemble' and 'dissemble'—a perfect one that highlights the deceptive practice of 'dissembling' of making a slight difference while simultaneously capitalising on a resemblance.

It is worth stressing here the influence of Ovid on the practice of 'dissembling' as well. For a justification for his conduct of 'dissembling', Euphues refers to Ovidian gods who by means of disguise change into a variety of shapes in order to gain their loves: 'Did not Jupiter transform himself into the shape of Amphitryon to embrace Alcmena; into the form of a swan to enjoy Leda; into a bull to beguile Io; into a shower of gold to win Danae? Did not Neptune change himself into a heifer, a ram, a flood, a dolphin, only for the love of those he lusted after? Did not Apollo convert himself into a shepherd, into a bird, into a lion, for the desire he had to heal his disease? If the gods thought no scorn to become beasts to obtain their best beloved, shall Euphues be so nice in changing his copy to gain his lady?' (79) Disguise is a perfect example of 'dissembling' as it enables a god to take another form while he is a god in actuality. As each of the gods disguises himself several times in a row, so Euphues dissembles his words and behaviour in quick succession.

As the term 'shadow' by itself evokes a touch of sneakiness, 'dissembling' is, by its exploitation of treachery and deception, something of a practical strategy to gain promotion in life. In fact, Euphues justifies the practice of 'dissembling' by saying that 'he that cannot dissemble in love is not worthy to live' (79). This phrase is a variation on a proverb including a tip for a worldly success—'he who cannot dissemble

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cannot rule'. Indeed, 'dissembling' was for courtier-poets the secret of success in a courtly environment.

It is widely agreed that a correlation between courtliness and poetry had been maintained at the Tudor court. In his book *Poetry and Courtliness in Renaissance England*, Daniel Javitch accounts for the court's important role in nurturing poetic works: 'a basic reason why these artifices were so esteemed was their resemblance to the artifices courtiers themselves sought to display in their conduct'. Javitch contends that the rhetorical qualities in poetry exemplified by 'ornamental features', 'deceptive verbal tactics', and 'playful motives' were compatible with the courtly inclination characterised by Castiglione's *sprezzatura*—a courtly way of making an easygoing and nonchalant pose so as to hide efforts and difficulties.<sup>6</sup> In her more localised analysis of the semantic shift of 'courtship', Catherine Bates also makes explicit an association between courtliness and poetry at the court of Elizabeth I. Bates pays attention to the fact that it was not until the sixteenth century that the modern sense of 'courtship'—'wooing someone'—evolved from an older sense—'being at court'. The double meanings of 'courtship', Bates suggests, enabled courtly poets to make their frustrations in wooing the Queen reflected in the depictions of vicissitudes of love in their poetry. In this light, Lyly could be engaged in exploring 'the highly ambivalent relation between licit and illicit sexuality'. Lyly's ever extending debate style, to give one example, gives to Euphues and Lucilla in *Euphues*, 'a further opportunity to flirt with each other, thereby demonstrating their "endless" discourse is simply a means to

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<sup>6</sup> Daniel Javitch, *Poetry and Courtliness in Renaissance England* (Princeton: Princeton University Press, 1978), 6. For a correlation between courtliness and poetry, see also Louis Adrian Montrose, 'Celebration and Insinuation: Sir Philip Sidney and the Motives of Elizabethan Courtship', *Renaissance Drama* 8 (1977), 3-35.

achieve an improper end'. The endless discourse on flirtatious love between Euphues and Lucilla, in turn, echoes a sense of failure and frustration on the part of Lyly in his attempts to court the Queen.<sup>7</sup>

The close affinities between courtliness and poetry in the sixteenth century have been rendered intelligible by George Puttenham's *The Arte of English Poesie*, a contemporary book for courtiers which prescribes courtly norms as well as rhetorical figures. To learn the art of poetry, Puttenham suggests, is to master the art of living as a courtier. Puttenham elucidates the affinities between courtliness and poetry by means of the term 'dissemble': 'he could dissemble his conceits as well as his countenances, so as he never speake as he thinkes, or thinke as he speaks, and that in any matter of importance his words and his meaning very seldome meete'.<sup>8</sup> A courtier who would be given the credit is one that can dissemble his thinking or behaviour in a way of dissociating his outer expression by words from his inner meaning in mind. As this is a treatise on the art of rhetorical figures, the dissociation of verbal expressions from internal mind on the part of courtiers is immediately related to the deceptive function of rhetorical figures. One example is the rhetorical figure *Allegoria*: 'every speech wrested from his owne naturall signification to another not altogether so naturall is a kind of dissimulation, because the wordes beare contrary countenance to th'intent'.<sup>9</sup>

Another example that befits an illustration of the association between courtliness and poetry is the rhetorical figure *Paradiastole*—in Puttenham's English translation, the Curry-favell. Puttenham's account of the rhetorical figure is as follows:

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<sup>7</sup> Catherine Bates, *The Rhetoric of Courtship in Elizabethan Language and Literature* (Cambridge: Cambridge University Press, 1992). For a discussion on Lyly's *Euphues*, see 93-110, especially 101.

<sup>8</sup> George Puttenham, *The Arte of English Poesie*, Bk. III, Ch. XXV, 299.

<sup>9</sup> *Ibid.*, Bk. III, Ch. XVIII, 186.

But if such moderation of words tend to flattery, or soothing, or excusing, it is by the figure *Paradiastole*, which therefore nothing improperly we call the *Curry-favell*, as when we make the best of a bad thing, or turne a signification to the more plausible sence: as, to call an unthrift, a liberall Gentleman: the foolish-hardy, valiant or courageous: the niggard, thriftie: a great riot, or outrage, an youthfull pranke, and such like terms: moderating and abating the force of the matter by these verses of ours, teaching in what cases it may commendably be used by Courtiers.

Elsewhere in the tract, on the other hand, Puttenham applies ‘a curry favell’ to an account of courtly behaviour:

...and after the same rate every sort and manner of businesse or affaire or action hath his decencie and undecencie, either for the time or place or person or some other circumstance, as Priests to be sober and sad, a Preacher by his life to give good example, a Judge to be incorrupted, solitarie and unacquainted with Courtiers or Courtly entertainments, & as the Philosopher saith *Oportet iudicē esse rudem & simplicem*, without plaite or wrinkle, sower in looke and churlish in speech, contrariwise a Courtly Gentleman to be loftie and curious in countenance, yet sometimes a creeper, and a curry favell with his superiours.<sup>10</sup>

Puttenham characterises a typical courtier as high-minded yet servile. ‘A curry favell’ therefore implies a coward under the cover of a noble-minded man. Puttenham’s ideal courtier is required to fashion a more respectable man out of a less recommendable one. Besides being courtly manners, *Paradiastole*—the Curry-favell—is a rhetorical figure which facilitates a semantic shift within a single word like in such cases as ‘unthriftie’ and ‘liberall’, ‘foolish-hardy’ and ‘valiant or couragious’, ‘niggard’ and ‘thriftie’, and ‘a great riot or outrage’ and ‘an youthfull pranke’.

For all their enlightening introduction of the culturally important habit observed at the Tudor court, all of these three accounts of an association between courtliness and poetry stand on the same assumption that ‘dissembling’ is a habit unique to the court. What I would like to delineate by drawing simultaneous attention to the humanist

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<sup>10</sup> Ibid., Bk. III, Ch. XVII, 184-5 and Bk. III, Ch. XXIII, 292-3.

practice of questioning matters *in utramque partem* and the courtly practice of ‘dissembling’ is that, because of their common purpose of exploring two meanings in a single subject, they are dissembled with each other, just as so are ‘resemble’ and ‘dissemble’ because of their similarity in verbal sound (homoioteleuton—similarity at the end of words). To put it another way, this is the dissembling of a habit of amplifying poetic expressions and a habit of elevating a social standing, that is, the dissembling of verbal facility and social mobility. Given this, the practice of ‘dissembling’ could outlast the court in which an association between poetry and courtliness was observed since Lyly’s works, while apparently couched in courtly terms, could be considered the fruits of his unflinching interest in literary amplification, that is to say, independent pieces of poetic art. I believe that Lyly’s works, thanks to this artistically self-reliant characteristic, appealed to the writers of later generations, Robert Greene and Shakespeare in particular, who were involved in poetic writing as a way of reflecting their respective tensions between verbal facility and social mobility outside the courtly environs.

That the humanist practice of questioning matters *in utramque partem* and the courtly practice of ‘dissembling’ are dissembled with each other is retrospectively represented by repeated couplings of a scholar and a courtier in Lyly’s court drama. In general, scholars are described as hungry and impoverished with the little diet they can have, namely Lenten stuff—fish, whereas courtiers are characterised as proud of their extravagant clothing. The coupling of a scholar and a courtier is hence presented as that of ‘belly’ (the part of body that is the special recipient of food) and ‘back’ (the part

of the body that is the special recipient of clothes),<sup>11</sup> like in the pair of Molus, page to the scholar Pandion, and Criticus, page to the courtier Trachinus, in *Sapho and Phao*:

*Criti.* What browne studie are thou in Molus? no mirth? no life?

*Molus.* I am in the depth of my learning driven to a muse, how this lent I shall scramble in the court, that was woont to fast so ofte in the Universitie.

*Criti.* Thy belly is thy God.

*Molus.* Then is he a deaffe God.

*Criti.* Why?

*Molus.* For *venter non habet aures*. But thy back is thy God.

*Criti.* Then is it a blind God.

*Molus.* How prove you that?

*Criti.* Easie. *Nemo videt manticæ quod in tergo est*.

*Molus.* Then woulde the sachell that hanges at your God, *id est*, your backe, were full of meate to stuffe my God, *hoc est*, my belly.

*Criti.* Excellent. (III. ii. 1-14)<sup>12</sup>

Molus, a newcomer to the court, tries to accommodate himself to an extravagant life at court; he was used to fasting in a scholarly sober life at a university, but now at court ponders over gaining as much meat as possible to pack his stomach with. But this does not simply indicate the growth of Molus from an apprentice scholar to an apprentice courtier. Instead, Molus' growing appetite and Criticus' growing self-esteem are on complementary and reciprocal terms, as Criticus' 'meat' in the satchel on the 'back' is expected to satisfy Molus' 'belly'. Molus' 'belly' could be interpreted as a metaphor for a scholar who is 'deaf' to admonitory lessons from humanist pedagogues and willing to seek after a prodigal way of reading in the habit of questioning matters *in utramque partem* with a view to amplifying his writing. Criticus' 'back', on the other hand, could well be a symbol of a sumptuously dressed courtier who is 'blind' to his image reflected in a mirror and continues to dress himself

<sup>11</sup> See the definition of 'back' (sb.<sup>1</sup> 2b.) in *OED*.

<sup>12</sup> John Lyly, *Sapho and Phao* in *The Complete Works of John Lyly*, 3 vols., ed. by R. Warwick Bond (Oxford: Clarendon, 1952), vol. II.



up finely (in terms of the fashioning of a courtier, this process can be described as ‘dissembling’). As Molus’ ‘belly’ and Criticus’ ‘back’ are conjoined to shape one body, so the habit of questioning matters *in utramque partem* and the practice of ‘dissembling’ could be combined in a dissembling way to shape Lyly as a writer, and Lyly’s works themselves.

At a glance, the dissembling of Molus’ ‘belly’ and Criticus’ ‘back’ seems to be what G. K. Hunter calls ‘the rhetoric of the divided mind’,<sup>13</sup> Lyly’s style created out of a balance between humanist and courtier:

And in the end, the Humanist’s and the courtier’s interests pointed in different directions. The Humanist admired peace, good government and the placid life of study; the courtier must praise war and honour. The Humanist inherited the learned tradition of misogyny, and the courtier the medieval conventions of Courtly Love....He [Lyly] 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.<sup>14</sup>

When youths like Lyly who were provided with humanistic education pursued their career in a courtly environment, not in an academic one, they had to inevitably confront a situation which caused a self-conflict. Given the social background, Hunter claims, ‘wit’ in *Euphues* performs a pivotal role in playing humanist off against courtier: ‘Euphues tastes the pleasures of the metropolis, but he soon returns to his university, able to see such a life for what it is, and so to advise Livia to abjure the court. His vision of courtly love is sympathetic, but again detached by wit’.<sup>15</sup> But the Humanist’s and the courtier’s—to be precise, the Humanist-oriented and the courtly-minded—interests equally centre on literary amplification. And ‘wit’ serves to present the

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<sup>13</sup> G. K. Hunter, *John Lyly*, 51.

<sup>14</sup> *Ibid.*, 31-2.

<sup>15</sup> *Ibid.*, 31.

antithesis between humanist and courtier in an ever-extending debate style so as to enhance the aim of literary amplification, not to settle on either side. That the supposedly contrary elements of scholar and courtier share the same purpose of literary amplification is evidenced by the fact that both of 'belly' and 'back' are signs of prodigality. In *Campaspe*, Diogenes expresses his laments for the corrupted manner of Athenians: 'back Gods in the morning with pride, in the evening belly Gods with gluttonie!' (IV. i. 31-2).<sup>16</sup> In the opinion of the philosopher leading a quiet life in a secluded tub, those who are proud of their sumptuous clothes and those who are greedy for food are the joint instigators of the deterioration of Athens. In terms of literary practice, a scholar like Molus who worships 'belly' as his God and a courtier like Criticus who worships 'back' as his God are conjoined to produce a profitless kind of work in the eyes of humanist pedagogues.

As far as Lyly's two romances are concerned, each of them has been written on the basis of the dissembling of the humanistic habit of questioning matters *in utramque partem* and the courtly habit of 'dissembling'. Yet in the first romance *Euphues* written more with a scholarly mind, the image of fishing stands out, constantly evoking an association that a scholar is willing to satisfy his empty 'belly' with fish. In contrast, the second romance *Euphues and his England* (1580) written more with a courtly mind, relies on the image of 'back' as a repository for clothes, by means of which we are supposed to imagine that the characters in the narrative engaged in putting clothes on their 'back' are implying a courtier who is anxious to dress himself up.

At the moment of Euphues' decision to stay in Naples in *Euphues*, the narrator adds a comment that 'the fleetest fish swalloweth the delicatest bait, that the highest

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<sup>16</sup> John Lyly, *Campaspe* in *The Complete Works of John Lyly*, vol. II.

soaring hawk traineth to the lure, and that the wittiest brain is inveigled with the sudden view of alluring vanities' (34). The parallelisation of 'the fleetest fish' and 'the wittiest brain' in this passage is extremely revealing: as the fleetest fish swallows the most delicate bait, so the wittiest person is subject to love. 'Bait' is a deceitful means which draws fish with its attractiveness but betrays them into a snare. Through the same association, love is deceitful by nature in the sense it makes lovers feel happy and unhappy by turns with its alternate attractiveness and disappointment. 'Bait' in this context is a figurative means of exploring the psyche of lovers from the opposed angles. In a complex mesh of courtship — what Mincoff terms 'flirtation'<sup>17</sup> — in Naples, consistent allusions to bait-fishing are to the fore. Lovers fish for their counterparts by means of bait at some times, and lovers get caught in a net, deceived by laid bait at some times.

In love, Euphues sets up the metaphorical bait of Livia in order to entrap Philautus. Asked by Philautus a reason for his depression, Euphues 'dissemble[s] his sorrowing heart with a smiling face' (58) — in effect, he dissembles his troubled mind in love with an unwavering mind in friendship — and makes a false confession that he has fallen in love with Lucilla's friend, Livia. Thus Livia becomes the person, in the narrator's terms, 'whom Euphues made his stale' (70). Philautus, one never suspicious of Euphues' dissembling, feels glad that he has got his comrade in love and can visit Lucilla's house together with Euphues to woo their respective lovers, while Euphues behind his back whispers, '[T]ake heed, my Philautus, that thou thyself swallow not a

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<sup>17</sup> Marco Mincoff, 'Shakespeare and Lyly', 16.

gudgeon' (60).<sup>18</sup> The narrator's remarks immediately following these sarcastic words of Euphues sound very suggestive indeed: 'which word Philautus did not mark until he has almost digested it' (60). It is not until he realises Livia is only a camouflage which enables Euphues to develop a secret relationship with his love Lucilla that Philautus finds the bait laid by Euphues (stale-Livia/gudgeon) bitter.

However, Euphues comes to swallow the bitter-tasted bait in the same manner as does Philautus. While Lucilla, though only indirectly, shows her amorous inclination for Euphues, she slips into the arms of her new love Curio. Lucilla then ridicules Euphues through yet another metaphor of fishing: 'you...angle for the fishe that is already caught' (82). Meanwhile, Euphues summarises his bitter experience of love through an allusion to a deceptive means of bait ('gudgeon') in fishing:

But in my mind, if you be fish, you are either an eel which as soon as one hath hold on her tail will slip out of his hand, or else a minnow which will be nibbling at every bait but never biting. But what fish soever you be, you have made both me and Philautus to swallow a gudgeon. (82)

In *Euphues*, a probing into the ambiguity of love is intertwined with an imaginative act of laying bait for catching a fish. Being cautious about expressing their love, both Euphues and Lucilla transform his/her ambivalent attitude into their counterpart's by blaming each other for laying bait while each of them pretends to be an honest lover; Euphues tells to Lucilla earlier in this romance that women's beauty is 'a delicate bait with a deadly hook' (49); Lucilla relates to Euphues that 'men are always laying baits for women which are the weaker vessels' (68). By saying so, they are both laying bait for entrapping each other into his/her love's net. The more they lay bait for their

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<sup>18</sup> A 'stale' is a deceptive means of allurements, or a person or thing held out as a lure or bait to entrap a person (*OED*, 'stale', sb. 2). A 'gudgeon' signifies bait or something swallowed greedily (*OED*, 'gudgeon', sb. 2b.), while at the same time indicating a small fish much used for bait ('gudgeon', sb. 1).

counterparts, the more opaque and ambiguous their love looks. This is why they can flirt with each other. For both Euphues and Philautus to 'swallow a gudgeon', therefore, indicates their loss of entitlements to a probe into the ambiguity of love: Lucilla, by contrast, can retain the dissembling nature of bait (hence retains her right to an exploration of the ambiguity of love) by narrowly slipping off from a holding hand (like an eel) or by merely nibbling at the laid bait without being deceived into a net (like a minnow).

On the surface, Lucilla seems to be emphatically condemned as a sexually light and loose woman at the stage where Euphues realises that he has been 'made to swallow a gudgeon'. Euphues' misogynous attack on Lucilla appears to be unsparing to the point of cruelty. Recalling the episode of Vulcan's net in the fourth book of Ovid's *Metamorphoses*, a story in which Vulcan catches in his invisible net his lustful wife Venus and her lover Mars in amorous dalliance, making his wife the object of universal derision, Euphues seemingly intends to make Lucilla the public laughing-stock:

But Venus played false! And what for that? Seeing her lightness serveth for an example, I would wish thou mightest try her punishment for a reward, that being openly taken in an iron net all the world might judge whether thou be fish or flesh—and certes, in my mind no angle will hold thee, it must be a net. (83)

But there is a continuation of the topic of entrapping lovers in a net between the courtship at an amorous court in Naples and the heavenly sexual intrigue in Greek mythology. And, for that matter, the topic is enhanced by verbal dissembling: directly, the dissembling of 'fish' and 'flesh', and indirectly, the dissembling of two implications brought about by the shared image of 'net'—the earthly and the heavenly. In spite of the ostensible function of the 'net' to give a sensible conclusion to the amorous experience of the prodigal, a thin 'net' of the finest kind continues to be cast over.

The dissembling of ‘fish’ and ‘flesh’ reminds us of the apprentice scholar Molus’ ‘belly’ that, in search of food to abate its emptiness, meets ‘meat’ in the satchel hanging on the ‘back’ of the apprentice courtier Criticus. By the same analogy, it could be said, the whole story of Euphues’ love conveyed by way of a competition in bait-fishing is born of the dissembling of the habit of questioning the topic of love *in utramque partem* and the practice of verbal dissembling. Lyly’s unique way of rendering the Ovidian myth gives assurance to this proposition. Part of the Ovidian episode of Vulcan’s net set off by Lyly is how Vulcan fashioned so fine a net—‘*extemplo graciles ex aere catenas retiaque et laqueos, quae lumina fallere possent, elimat*’—rather than the didactic message of how Vulcan punished Venus for her adultery.<sup>19</sup> Assuredly, Ovid is Lyly’s best mentor especially when he seeks to embellish his literary material, and love in particular. Ovidian myths are helpful to Lyly in introducing into his work the elegant style (especially the rhetoric of verbal dissembling) and learned knowledge which befit the courtly taste.<sup>20</sup> But the metamorphic characteristic of Ovidianism is at work here. Lyly’s imaginative rendering of the Ovidian material, away from the humanist-oriented moralistic interpretation, would remind us of Euphues’ initial move to choose ‘a court for Ovid’ with the aim of observing things from the opposed angles (its practical example is to create two contrary shapes out of the self-same clay). This could cast a shadow over Euphues’ ostensible move to go back to a scholarly institution

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<sup>19</sup> Ovid, *Metamorphoses*, trans. by Frank Justus Miller, Loeb Classical Library (Cambridge, Mass.: Harvard University Press, 1916), 2 vols., Book IV, ll. 176-8, 190. The English translation is: ‘Straightway he fashioned a net of fine links of bronze, so thin that they would escape detection of the eye’ (191).

<sup>20</sup> For Lyly’s indebtedness to Ovid, see Michael Pincombe, *The Plays of John Lyly: Eros and Eliza* (Manchester: Manchester University Press, 1996). R. W. Maslen argues that Lyly relied on the *Metamorphoses* when ‘his “court comedies” daringly scrutinize the sexual politics of Elizabeth and her courtiers in the dazzling hall of mirrors provided by Ovid’s celebrated fables’ in ‘Ovid in early Elizabethan England’ in *Shakespeare’s Ovid: The Metamorphoses in the Plays and Poems*, ed. by A. B. Taylor (Cambridge: Cambridge University Press, 2000), 15-30, esp. 27.

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as a repentant scholar and make loom large Lyly as a writer engaged in prodigal writing. For prodigal writing, furthermore, the courtly practice of dissembling is propped up by the humanistic habit of questioning matters *in utramque partem* only to prove his linguistic dexterity to be the artistic fruits born from the dissembling of social mobility and verbal facility.

In *Euphues*, ‘belly’ is a metaphorical sign of the productive work of literary embellishment, since lovers’ imaginary attempts to catch fish by bait-fishing to satisfy their hunger represent their exploration of the ambiguity of love, the essential thread which weaves the story of the romance. In *Euphues and his England*, ‘back’ is the exact equivalent of ‘belly’, for an act of putting clothes on the ‘back’ is emblematic of the prodigality of young lovers.

*Euphues and his England* evolves by way of a couple of prodigal son stories in the form of tales within tales inside a broad story of a journey of Euphues and Philautus to England. The first is a story about Callimachus which Euphues relates to Philautus on board a ship for England. Callimachus is a prodigal son who feels angry and resentful at what his late father Cassander left — not expected wealth but only a letter of admonitions. Against his father’s such sage advice as ‘Wisdom is great wealth....It is better to die without money than to live without modesty. Put no more clothes on thy back than will expel cold, neither any more meat in thy belly than may quench hunger’ (168), Callimachus goes on a travel in order to gain wealth. He is ‘desolate’ (or rather, desperate) enough to think, ‘I mean to execute my authority and claim my lands in all places of the world. Who now so rich as Callimachus, who had as many revenues elsewhere as his own country!’ (181) He continuously seeks to be rich and put as much clothes as possible on his ‘back’ until his return in repentance. The second

prodigal son story centres round Fidus' experience of love at court. Fidus, a gentleman who has been retired from the court, recalls how prodigal he had been when he was wooing ladies at court. And, here again, 'back' as a repository for clothes is a symbol of his prodigality: 'I endeavoured to court it with a grace (almost past grace), laying more on my back than may friends could well wear, having many times a brave cloak and a threadbare purse. Who so conversant with ladies as I? Who so pleasant? Who more prodigal?' (197-8)

The third and last prodigal son story relates to Philautus' love for Camilla. Philautus, who stops his ears to Euphues' serious advice on manners of behaviour at the English court, falls into an old habit of pursuing an amorous experience as he did in Naples. In the exact reverse position of Euphues in *The Anatomy of Wit*, Philautus prefers seeking to attain his love for Camilla to maintaining his friendship with Euphues. Confronted by obstinate rejections of Camilla, Philautus gets desperate enough to turn to an unfair method of achieving his love, a sorcerer's magic. Although never sanctioning such a dishonest gesture, the narrator generalises from Philautus' conduct the psychology of lovers: 'Here, gentlewomen, you may see how justly men seek to entrap you when scornfully you go about to reject them, thinking it not unlawful to use art when they perceive you obstinate. Their dealings I will not allow, neither can I excuse yours' (263). The narrator then continues:

When Adam wooed, there was no policy but plain dealing, no colours but black and white. Affection was measured by faith, not by fancy: he was not curious, nor Eve cruel;... Since that time every lover hath put to a link, and made of a ring a chain and an odd corner, and framed of a plain alley a crooked knot, and of Venus's temple Daedalus' labyrinth. One curleth his hair, thinking love to be moved with fair locks, another *layth all his living upon his back*, judging that women are wedded to bravery,... insomuch that there is more strife now who shall be the finest lover than who is the faithfullest. (263-4; emphasis is added)



With the lapse of time, the way a man woos a woman has undergone a change. Whereas the exchanges of love were straightforward ('plain dealing') at the age of Adam and Eve, contemporary lovers have strayed into 'Daedalus' labyrinth' where the exchanges of love are made in a dishonest ('crooked') manner since a dissembling female who deceives her true feeling by her disdainful attitudes stimulates a dishonest ('fine'), not 'faithful', way of expressing love on a male's part. To describe the change of a way of courting in painters' terms, contemporary lovers need as many colours as possible whereas Adam and Eve dealt with 'no colours but black and white'. In courtiers' terms, contemporary lovers need as much clothes as possible to put on the 'back'. The shaping of a labyrinth of love by such a way that each of the lovers through his/her dissembling encourages the dissembling of the other is a phenomenon which we have witnessed in the game of bait-fishing in *Euphues*. In *Euphues and his England*, a lover's attempt of 'laying all his living upon his back' is depicted in place of a lover's attempt of laying bait for catching fish to satisfy an empty 'belly'.

Throughout all these prodigal son stories, Euphues assumes an aloof, or rather, critical posture. His restrained behaviour as a grave scholar seems to culminate in his presentation of 'Euphues' Glass for Europe' near the end of *Euphues and his England*. 'Euphues' Glass for Europe' is a treatise which Euphues claims has been brought back from England as a treasure. As befits the author's sober stance, the treatise has an apparently serious purpose of instructing wanton ladies in Europe by letting them look into the mirror of virtue, namely English aristocrats in general and Elizabeth in particular: 'Not a glass to make you beautiful but to make you blush, yet not at your vices but others' virtues' (321). In his attempt to describe Elizabeth as the most

respectable glass, Euphues asserts that he is so daunted by her beauty that he cannot but adopt a circumlocutory strategy to portray her from the back. But, in view of the image of 'back' as a sign of the prodigality of young love-seekers, the gesture of humbleness could paradoxically place Euphues among young love-seekers, and especially among prodigal writers who are engaged in describing a 'labyrinth' of love.

This assumption is born out, for one thing, by the fact that Euphues relies upon painters' practice for the idea of depicting Elizabeth modestly. For one of his models, Euphues refers to Parrhasius, a painter who for the sake of Alexander 'framed a table squared every way two hundred foot, which in the borders he trimmed with fresh colours and limned with fine gold, leaving all the other room without knot or line' (332-3) when the painter Apelles, the carver Lysippus, and the engraver Pyrgoteles were the only artists allowed to portray the king. Parrhasius gave it as an explanation for the uncanny work that the victories and virtues of Alexander are too great for a small frame. Alexander was so pleased with such words that he allowed Parrhasius to portray him. In the comparison of himself to Parrhasius, Euphues states that 'the table of Parrhasius not coloured brought greater desire to them to consume them and to others to see them, so the Elizabeth of Euphues, being but shadowed for others to varnish, but begun for others to end it, but drawn with a black coal for others to blaze with a bright colour, may work either a desire in Euphues hereafter if he live to end it, or a mind in those that are better able to amend it, or in all (if none can work it) a will to wish it' (333). The implication is that Euphues, by the holding up of 'Euphues' Glass' (Elizabeth), encourages us to imagine his communication with Elizabeth by means of 'colours', clothes, and words, far from worshipping her from afar.

In this respect, an idea of dressing up oneself in front of a mirror is of great

importance. The idea is hinted by a link between 'back' as a repository for clothes and 'mirror'. Placing words on the back in the mirror of Elizabeth could be equal to putting clothes on a reflected image in a mirror. As Herbert Grabes has shown in his diligent analysis of mirror-imagery, the number of mirror-tropes in Renaissance literary texts increases in accordance with the wide availability of mirrors as everyday objects.<sup>21</sup> As is exemplified by Debora Shuger's essay, however, it is generally believed that Renaissance persons did not see in mirrors their own images reflexively but did instead see such images as saints, friends, magistrates, and Christ by whom they shaped their selfhood relationally.<sup>22</sup> It is such a kind of mirror that Euphues bears in mind when he ostensibly describes 'Euphues' Glass' as one, 'wherein you shall behold the things which you never saw, and marvel at the sights when you have seen' (321). But 'Euphues' Glass' could be a mirror of the other kind in which one, as Narcissus does, sees his/her image reflected and falls in love with it. If 'Euphues' Glass' functions in such a way, it follows that as one is tempted by a reflected image in a mirror to get involved in dressing oneself up in search of a rather more beautiful image, so Euphues is inveigled by his depicted image of Elizabeth in 'Euphues' Glass' to occupy himself in portraying her with increasingly decorative words. To dress oneself up one way or another in front of a mirror is an endless act of improving on the two images brought about by a mirror effect with a view to creating the most beautiful image imaginable. In the context of 'Euphues' Glass', an act of creating two images through the intervention of a reflective mirror could be interpreted in two ways: firstly, it is to exert

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<sup>21</sup> Herbert Grabes, *The Mutable Glass: Mirror-imagery in Titles and Texts of the Middle Age and English Renaissance*, trans. by Gordon Collier (Cambridge: Cambridge University Press, 1973).

<sup>22</sup> Debora Shuger, 'The "I" of the Beholder: Renaissance Mirrors and Reflexive Mind' in *Renaissance Culture and the Everyday*, ed. by Patricia Fumerton and Simon Hunt (Philadelphia: University of Pennsylvania Press, 1999), 21-41, esp. 37.

the art of verbal dissembling over Elizabeth, an art which, by its dexterous manipulation of two implications, can express the depth of erotic passion; secondly, it is therefore to create the images of two lovers—Lyly and Elizabeth. At the end of the romance, significantly, the narrator makes a disturbing suggestion that Euphues, in spite of his seclusion to Silixsedra, may be a rather constant lover: ‘it would be a hard question among ladies whether Philautus were a better wooer of a husband, whether Euphues were a better lover or a scholar’ (354).

Euphues does not exert his verbal art for the sole purpose of wooing Elizabeth, though; he is also attracted by his own verbal dexterity. This may well be demonstrated by his ‘IOVIS ELIZABETH’ attached to the ending of ‘Euphues’ Glass’. ‘IOVIS ELIZABETH’ turns on a debate between Venus, Juno, and Pallas over who will possess Elizabeth—its patterned episode is in the sixteenth epistle of Paris to Helen in Ovid’s *Heroides* where a dispute over who is the most beautiful between these three goddesses leads to Paris’ judgement and the Trojan war.<sup>23</sup> Different to the case in the mount of Ida, the verdict here is given by Jupiter to the effect that Elizabeth should belong to the greatest god Jupiter since she surpasses all Venus, Juno, and Pallas in her integrity of beauty, power, and intellect. It is worth noting here that Paris is dismissed by Pallas, saying ‘*Priamides Helen[a]m adulter amet*’ (343); Paris should forfeit his right to a verdict and occupy himself with his adulterous affair with Helen—the outcome of the verdict in the mount of Ida. This is an entire confusion in terms of time-scheme. But this anachronism rather creates an impression that the denouement of the story of an adulterous relationship between Paris and Helen is yet to be unfolded.

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<sup>23</sup> A detailed comparison between ‘IOVIS ELIZABETH’ and *The Heroides* is made by Leah Scragg in the Appendix of her edition of Lyly’s romances, see 355-8.

completely ignorant of its forthcoming tragic (didactic) conclusion. This is Lyly's way of reading Ovid especially when he allows his imagination free rein so as to amplify his writing. 'IOVIS ELIZABETH' is an elaborate encomium crowned by sophisticated Ovidian material. But Lyly's reliance on Ovid betrays his aspect different to an encomiast, a writer on the art of love. 'Euphues' Glass', thus, is another treatise which mirrors the dissembling of social mobility and verbal facility. When Thomas Nashe satirised a group of writers who, 'in disguised arraie, vaunts *Ovids* and *Plutarchs* plumes as their owne' in his preface to Greene's *Menaphon*, he most probably set one of his targets against Lyly by reason of his vainglorious display of verbal expertise and classical knowledge.<sup>24</sup> But sarcastic terms like 'vaunt' and 'plumes' in his criticism paradoxically convey the image of Lyly as a creative, venerable writer. And Ovid has been all the time a fittest model for the courtly yet literary aspirant.

For Lyly to write court drama must have been a good opportunity to present panegyric entertainments to the Queen, but he never sacrificed his concern with literary amplification by dint of the dissembling of the habits of verbal dissembling and of questioning matters in *utramque partem*. In *Sapho and Phao* (published in 1584), the exchanges of love between Sapho and Phao, largely modelled on the episode in the fifteenth epistle of Ovid's *Heroides*, are rendered attractively tantalising, each of the lovers being engaged in a dissembling way of expressing his/her love. In *Loves Metamorphosis* (published in 1601 but probably performed in 1586-8), the Ovidian tale of Erisichthon, a farmer who hews down a tree dedicated to Ceres where her nymph Fidelia has been confined, in the eighth book of the *Metamorphoses* is intertwined with

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<sup>24</sup> Thomas Nashe, 'To the Gentlemen Students of both Universities' attached to Robert Greene's *Menaphon* in *The Life and Complete Works in Prose and Verse of Robert Greene*, vol. XII, 9-28, esp. 11.

the love stories between dissembling nymphs and amorous foresters.

*Gallathea* (published in 1585) could be considered Lyly's best play since the disguising of two female characters as boys enables to present his favourite theme—to express amorous passion in a dissembling way—with more piquant relish. *Gallathea* and *Phillida* are both forced by their fathers to put on man's apparel so that they can avoid becoming the most unfortunate virgin whom Neptune every five years carries away as a sacrifice. The two beautiful girls in male disguise subsequently come across each other and fall mutually in love without knowing the true identity of their love. The following is a conversation between these two girl-boys at one scene, both of them verging on confessing their illicit feeling of love—a forbidden love pragmatically because of the impossibility of revealing their identities and morally because of the accusation of sodomy:

*Phil.* Suppose I were a virgine (I blush in supposing my selfe one) and that under the habite of a boy were the person of a mayde, if I should utter my affection with sighes, manifest my sweete love by my salte teares, and prove my loyaltie unspotted, and my griefes intollerable, would not then that faire face pittie thys true hart?

*Galla.* Admit that I were as you woulde have mee suppose that you are, and that I should with intreaties, prayers, othes, bribes, and what ever can be invented in love, desire your favour, would you not yeeld?

*Phil.* Tush, you come in with 'admit'.

*Galla.* And you with 'suppose'.

*Phil.* <aside>. What doubtfull speeches be these? I feare me he is as I am, a mayden.

*Galla.* <aside>. What dread riseth in my minde! I feare the boy to be as I am a mayden.

*Phil.* <aside>. Tush, it cannot be, his voice shewes the contrarie.

*Galla.* <aside>. Yet I doe not thinke it, for he woulde then have blushed.

(III. ii. 17-35)<sup>25</sup>

The impersonation has caused both *Gallathea* and *Phillida* to acquire the characteristic

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<sup>25</sup> John Lyly, *Gallathea* in *The Complete Works of John Lyly*, vol. II.

of Hermaphroditus—‘the effeminate boy’; they betray women’s modesty by ‘blushing’, for all the manly garments they wear.<sup>26</sup> Out of curiosity about the erotically titillating love in front of each of them and about his (her) true identity (they are both in doubt) at the same time, Gallathea and Phillida are both engaged in enhancing a state of dissembling—‘the boy is a mayden’ put into effect by a woman’s playing a boy—by adding verbal dissembling such as ‘suppose’ and ‘admit’. Both of these terms have an ambiguous implication: what is supposed may or may not be true. When Phillida says, ‘Suppose I were a virgin’, she seems to be positive about her love and launch into a speech about her female self, but her willingness is immediately underplayed by the fact that she cannot reveal her identity. In all likelihood, her statement will end in a mere hypothesis. It is also the case with Gallathea’s speech starting with ‘Admit’. After exchanging ‘doubtfull speeches’, they both deduce still the same (yet all the more opaque) conclusion: ‘the boy is a mayden’.

In another scene where cross-dressed Phillida and cross-dressed Gallathea stand face to face, theatrical dissembling is parallel to verbal dissembling:

*Phil.* I marvell what virgine the people will present, it is happy you are none, for then it would have falne to your lot because you are so faire.

*Galla.* If you had beene a Maiden too I neede not to have feared, because you are fairer.

*Phil.* I pray thee sweete boy flatter not me, speake trueth of thy selfe, for in mine eye of all the world thou are fairest.

*Galla.* These be faire words, but farre from thy true thoughts, I know mine owne face in a true Glasse, and desire not to see it in a flattering mouth.

*Phil.* O would I did flatter thee. and that fortune would not flatter me.

(IV. iv. 1-12)

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<sup>26</sup> For accounts of a link between theatrical cross-dressing and the figure of Hermaphrodite, see Phyllis Rackin, ‘Androgyny, Mimesis, and the Marriage of the Boy Heroine on the English Renaissance’, *PMLA* 102 (1987), 29-41; Lisa Jardine, *Still Harping on Daughters: Women and Drama in the Age of Shakespeare* (New York: Harvester Wheatsheaf, 1983), 9-36. I borrowed the phrase ‘the effeminate boy’ from Jardine, 17.

Gallathea prefers a glass over men's words since she regards the former as true and faithful and the latter as flattering and deceptive. But she is deceived; for she will notice that a glass is as deceptive as men's words when she looks into it and finds the male self mirrored in reality, while retaining the female self in intention. The story of Hermaphroditus in the fourth book of the *Metamorphoses* is about half a boy, half a girl. No sooner does Salmacis see Hermaphroditus bathing in a pleasant spring—'a myrroure pure and clere'—than she adorns and rapes him. Hermaphroditus plunges into the spring, sexually assaulted by vehement force. Golding's translation details: 'Ye could not say it was a perfect boy/Nor perfect wench: it seemed both and none of both to beene./Now when Hermaphroditus saw how in the water sheene/To which he entred in a man, his limmes were weakened so/That out fro thence but halfe a man he was compelde to go'.<sup>27</sup> Gallathea and Phillida, just like Hermaphroditus reflected in a clear water glass, are both half-boys, half-girls when they reflect themselves in a mirror. Furthermore, they are, so to speak, the two images which are created out of one person standing in front of a mirror. They find themselves neither perfect boys nor perfect girls; they feel themselves both at some times and none of both at some times. This is the effect of the theatrical device of cross-dressing.

As regards verbal dissembling, the two cross-dressed girls repeat the word 'fair', echoing each other. The situation reminds us of that of Narcissus who falls in love with his own image reflected from the water. Narcissus says to his own image, 'Thou dost pretende some kinde of hope of friendship by thy cheer./For when I stretch mine

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<sup>27</sup> *Ovid's Metamorphoses: The Arthur Golding Translation, 1567*, ed. by John Frederick Nims (Philadelphia: Paul Dry Books, 2000). The Fourth Book, l. 429, 97 and ll. 469-73, 98.



arnes to thee, thou stretchest thine likewise./And if I smile thou smilest too'.<sup>28</sup>

Narcissus thinks of the image as being very cruel since it never turns away but mocks his courtship by imitation of his behaviour. Likewise, each of the cross-dressed girls in *Gallathea* thinks of the other as being very coy; for each of the lovers finds both friendliness and disdainfulness in the other's act of echoing the word 'fair'. The word 'fair' is half-true, half-false, a word of dissembling. Thus Lyly's lovers enter into the spirit of love through the repeated process of reciprocating the word of dissembling.

In terms of both theatrical dissembling and verbal dissembling, the Ovidian myths play the key role: the myths of Hermaphroditus and Salmacis, and of Narcissus and Echo. As Hermaphroditus and Salmacis are knitted into one, so these two cross-dressed girls are knitted into one in the end; for that matter, their same-sex love is solved by a metamorphosis of one girl into a boy yet again after the Ovidian fashion — the love between the two girls Iphis and Ianthe in the ninth book of the *Metamorphoses* is fulfilled when Venus agrees to change one of them into a boy (the episode is referred to by Venus herself in *Gallathea*: 'What is to Love or the Mistrisse of Love Unpossible? Was it not *Venus* that did the like to *Iphis* and *Ianthes*?' (V. iii. 142-3)).

In the meantime, an issue of how Ovid should be read is incorporated into the play. At the beginning of the play, the moralistic claim of the anti-stage polemicists against cross-dressing is registered with respect to Gallathea's disguise:

*Galla.* The destenie to me cannot be so hard as the disguising hatefull.

*Tyte.* To gaine love, the Gods have taken shapes of beastes, and to save life are thou coy to take the attire of men?

*Galla.* They were beastly gods, that lust could make them seeme as beastes. (I. ii. 86-91)

The disguising is 'hatefull' because it is associated with sexual appetite and beastliness.

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<sup>28</sup> Ibid., The Third Book, ll. 575-7, 76.

as is exemplified by the disguises of metamorphic Ovidian Gods. In this play, however, the disguising of Gallathea and Phillida, far from being dismissed as ‘hatefull’, triggers that of Cupid and Neptune. In the encounters between Gallathea and Phillida, furthermore, the characteristic of Hermaphroditus — ‘the effeminate boy’ — and its underlying source of the Ovidian episode of Salmacis and Hermaphroditus make a positive contribution to present a tantalising prospect of the consummation of love, whereas the cross-dressed girls constantly incur a danger of the accusation of sodomy (the boys’ playing girls are exposed to the indictments of bestiality and sodomy, and the cross-dressed (sometimes ‘blushing’) girls on stage — the boys playing the girls playing the boys perform the women’s part by ‘blushing’ — are much more so as they perform on stage the effeminate boys who are more attractive to other actors and the male audience). The Ovidian story about Iphis and Ianthe introduced as a good model of a solution to the love between the two cross-dressed girls, despite its controversial connotation of lesbianism, has been confidently adapted for the presentation of an infinitely attractive hermaphrodite and the concomitant exploration of the depth of the feeling of love. Cross-dressing — theatrical dissembling because of its retention of the half-boy half-girl characteristic of Hermaphroditus — in Lyly’s *Gallathea* is paralleled and enhanced by verbal dissembling as if the latter were elucidating the former. To put it another way, theatrical dissembling serves as the prop and stay of verbal dissembling. For this reason, Lyly’s cross-dressed girls do not necessarily draw a dramatic effect from their conditions, as Shakespeare’s do, by a way of amply speaking about their female passion under the guise of boys. But, in the sense that Lyly challenges head-on the anti-stage polemicists by registering controversial points for the

sake of his presentation of a 'labyrinth' of love, and that he shows creative, not moralistic, readings of Ovid, Lyly puts Greene and Shakespeare in the way of cultivating the artistic potential of stage cross-dressing.<sup>29</sup>

## II

When Robert Greene started his literary career, Lyly's romances had been enjoying so immense popularity as to tempt many a succeeding writer into imitating his Euphuistic mode.<sup>30</sup> Greene, a writer perhaps most strongly influenced by Lyly, makes his debut as a penner of love pamphlets with *Mamillia: A Mirrour or Looking-glasse for the Ladies of Englande, (Part I<sup>st</sup>.)* in 1580-3, a typically Euphuistic prose romance.<sup>31</sup> Mamillia withdraws from the Venetian court to her father's house in Padua, persuaded by her close friend Florion, a gentleman who has already retired from the court of Venice to the country of Sienna. Regarding his move as that 'from the waves of wickednes, to the calme seas of Securitie' (II, 18), Florion encourages Mamillia to follow his example and retire from the court—what he terms 'the whetston of lust, the baite of vanity, the call of Cupid' (II, 38)—to keep her virginity. Back in Padua, however, Mamillia receives amorous approaches from many gentlemen. Pharicles

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<sup>29</sup> Christopher Wixson argues cross-dressing in *Gallathea* in the context of Elizabethan sumptuary laws repeatedly issued for the purpose of demarcating social boundaries. By doing so, he separates Lyly's cross-dressing from the popular-stage group. See Christopher Wixson, 'Cross-Dressing and John Lyly's *Gallathea*', *Studies in English Literature* 41 (2001), 241-56.

<sup>30</sup> Writing prose romance modelled on Lyly's was in vogue. Besides taking up Lyly's story-line, some such romances had titles referring to the *Euphues* books; for instance, Greene's *Euphues his Censure to Philautus* (1587) and *Menaphon: Camilla's Alarum to Slumbering Euphues in his Melancholy Cell at Silixedra* (1589), Thomas Lodge's *Rosalind: Euphues' Golden Legacy Found After his Death in his Cell at Silixedra* (1590) and Arthur Dickenson's *Arisbas: Euphues Amid his Slumbers* (1594).

<sup>31</sup> For critical attempts to establish Lyly's influence on Greene's works by source-hunting, see Nancy R. Lindheim, 'Lyly's Golden Legacy: *Rosalynde* and *Pandosto*', *Studies in English Literature* 15 (1975), 3-20; Peter Mack, 'Rhetoric in Use: Three Romances by Greene and Lodge' in *Renaissance Rhetoric*, ed. by Peter Mack (London: Macmillan, 1994), 119-39.

becomes the champion among them, for he is finally engaged to her after a fairly long courtship. Immediately on making a marriage contract, nonetheless, Pharicles is captivated by the beauty of Publia, Mamillia's cousin who has by no means heard of their engagement. While Mamillia firmly believes that he will prove his faith at the last moment, Pharicles, being engaged to the two women, goes on his travels abroad. The romance ends here with a promise of the second part.

In drawing attention to the similarities between *Mamillia* and *Euphues*, John Clark Jordan argued that 'the fundamental theme of infidelity is the same with the sexes reversed'.<sup>32</sup> In *Euphues* women's infidelity is brought into focus through a love story woven by one female and two male characters, whereas in *Mamillia* men's infidelity by one male and two female characters; while in *Euphues* women are despised for their fickleness and lasciviousness, in *Mamillia* women are admired for their patience and constancy. But Greene's work on *Euphues* is not merely a matter of reversal intended to shift views on women. The fact that *Mamillia* opens with its leading character's seclusion from the court in Venice to a quiet place in Padua indicates that *Mamillia* takes up where *Euphues* leaves off. In the above analysis of Lyly's works, one of my contentions is that Lyly has intended to keep his works open-ended, for all their proper endings, in order for the reader to imagine further love stories. Greene undertakes the task and narrates a love story of his own imagination.

And it is appropriate here to make a comparison between these two works. As far as the unfolding of the experience of love is concerned, *Euphues*' relation to Lucilla in Naples corresponds to Mamillia's relation to Pharicles in Padua. *Euphues*' experience of love, as we have observed, is metaphorically presented as a competition

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<sup>32</sup> John Clark Jordan, *Robert Greene* (New York: Columbia University Press, 1915), 15.

in bait-fishing; in exchanges of love, one lover tries to lay metaphorical bait (an indication of lovers' simultaneous attitudes of willingness and disdainfulness) more skilfully than the other. This process is couched in terms relating to a scholar's life. Described in courtly terms, it is a practice of dressing oneself up in front of a mirror in which one is absorbed in decorating one-self (but, in effect, two images created through a mirror effect) with a view to achieving a satisfactory image. In *Mamillia*, on the other hand, the experience of love proves Mamillia to be consisted of two selves: an unsteady one wavered with emotion during the courtship of Pharicles which she calls 'a patterne of lightnes' (II, 24) and a steady one as a constant lover after her betrothal to Pharicles which can be called 'a mirrour of modestie' (II, 24). The shared mirror-imagery illuminates the points of similarity and dissimilarity between these two works. For a similarity, it should be pointed out that both Lyly and Greene keep a reflective mirror in view, a glass like Hermaphroditus' and Narcissus', which occasionally shows up his/her unnoticed image, and thus has the function to make one self dissembled with its two images.

Talking about dissimilarities, Lyly, just like a courtier absorbed in dressing himself up finely, is interested in embellishing the discourse on love in *Euphues* (as indicated by an accumulation of the word 'gudgeon'), occasionally showing misogynous indifference to the descriptions of women, while in *Mamillia* Greene attempts to retrieve the entire image of women eclipsed by Lyly's potentially misogynous treatment of them. Mamillia's experience of love for Pharicles, as I have suggested, is split into two parts with almost equal length: the first is about Mamillia as 'a patterne of lightnes', and the second is about Mamillia as 'a mirrour of modestie'. Interestingly enough, this romance's subtitle is *A Mirrour or Looking-glasse for the*

*Ladies of Englande*. It is agreed among critics that Greene's mirror-trope writings for a female readership belong to a group of exemplum literature; *A Mirrour or Looking-glasse for the Ladies of Englande* which depicts Mamillia as a mirror of modesty is regarded as a book of doctrines which women should keep at their elbow.<sup>33</sup> But we had better take a closer look into the mirror. As we will discover the two images of women in Mamillia, so we will detect the two aspects in this romance: didactic writing and amatory poetry with the mentality of a female lover focused.<sup>34</sup>

There is yet another difference between Lyly and Greene that hinges on their

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<sup>33</sup> For an exemplary account, see Caroline Lucas, 'Robert Greene: the heroine as mirror' in *Writing for Women: The Example of Woman as Reader in Elizabethan Romance* (Milton Keynes: Open University Press, 1989), chapter 4, 74-94. She argues that 'when he [Greene] holds up the mirror of his virtuous heroine for his female readers to look into, they see a 'perfected' image of womanhood which, in its complete self-sacrifice and martyrdom, they themselves are unable to attain. The heroine is conscious of her role as mirror, as exemplum; she watches herself being watched, and moulds herself completely into that object role. It is ultimately prescriptive, oppressive and dehumanizing' (78). It seems to me that her erroneous account of Greene is due to her ignorance of a reflective function of a mirror to create two images.

<sup>34</sup> Greene has produced some more works with mirror-trope: *The Myrroure of Modestie* (1584), *Penelopes Web: wherein a christall myrroure of fæminine perfection represents to the viewe of every one those vertues and graces, which more curiously beautifies the mynd of women, then eyther sumptuous Apparell, or lewels inestimable valew* (1587), and, together with Thomas Lodge, *A Looking Glasse for London and England* (1594). For information on literary texts with mirror-trope and mirror-titles in the Renaissance, see Herbert Grabes, *The Mutable Glass*, Appendix: A synoptic listing of mirror-titles, 235-329.

Despite its ostensibly serious vein, the mirror of *Penelopes Web* has also a dissembling effect. Penelope, constant wife of Ulysses, receives many an amorous advance during her husband's long absence and promises to give her decision when her tapestry work is done. In Greene's *Penelopes Web*, her procrastinating act of nightly unknitting the web which has been knitted during the day is complicated, as Greene's Penelope, while untying a web, narrates women's three respectable attributes, a tale of one virtue a night. On the first night, while speaking of Barmenissa as a mirror of obedience, Penelope develops a story of Olynda, 'a very mirror of vicious affections' (V, 190). On the second night, Penelope talks about Cratyne who keeps her chastity even though confronted by her landlord's persistent temptation and by her husband's being run out of their abode divested of the tenancy of the land. Although she is represented as a mirror of chastity, a virtue always associated with the idea of women's staying at home, Cratyne disguises herself as a boy and goes out of her house to look for her husband; she is all the more attractive to men's eyes because she has acquired thanks to the disguising the characteristic of 'the effeminate boy'. The third night's brief tale on women's silence is devalued by Penelope's talkativeness with which she has explicated women's three virtues. In the course of unknitting a web, Penelope is knitting a web by twisting two opposed views on women round each other. While most of the critical readings of *Penelopes Web* confirm Greene's patronising attitudes towards women, Georgianna Ziegler's is exceptional as she reads each of the female characters within a social/historic context (especially in relation to real lives of its patronesses) to discover the other private female self behind the normative public woman. See Georgianna Ziegler, 'Penelope and the Politics of Woman's Place in the Renaissance' in *Gloriana's Face: Women, Public and Private, in the English Renaissance*, ed. by S. P. Ceresano and Marion Wynne-Davies (Detroit: Wayne State University Press, 1992), Chapter 2.

different ways of treating women. While mirror-image helps Lyly to polish up his verbal art just as his act of looking into a mirror leads to the dressing up of himself, Greene looks into a mirror for the purpose of seeing his self/literary material for what it is, and, if necessary, stripping off its excess decoration. Whereas Lyly represents an aspiring courtier, Greene, by way of his ambiguous attitudes towards courtly mirror-trope, declares himself to be a half-elite half-non-elite writer. If Lyly can be described as an enthusiastic promoter of verbal dissembling, Greene, class dissembling.

Recently, critics have often tried to solve the problems with Greene's readership: Greene addresses many of his romances to ladies, but his shifting attitudes towards women observed in contradictory statements in the prefaces and contradictory descriptions in the texts make uncertain his allegedly defensive posture on women.<sup>35</sup> Helen Hackett argues that women in Renaissance texts are 'less mirror-images of women in real life than as figures who...are being used for some rhetorical and ideological purpose'. She thus suggests what she claims 'a pretty depressing conclusion': the addressed female audience in romances are a mere projection of the authors.<sup>36</sup> In her analysis of the history of the print circulation of *Pandosto*, Lori Humphrey Newcomb, through comparisons between *Pandosto* and Sidney's *Arcadia*, draws a conclusion that the two works were originally written in the same courtly environment. It is the wide circulation of the printed *Pandosto* before and after

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<sup>35</sup> There is a most notorious example in *Penelopes Web* dedicated to the Countess of Cumberland and the Countess of Warwick where Greene labels the book 'a christall myrror of fæminine perfection' on the title page and 'womens prattle' in 'To the Gentlemen Readers' at the same time (V, 145). But these two contrary phrases point to one intention of creating a woman's story by observing women antithetically. These two contrary phrases are, as it were, the two images created through a mirror effect.

<sup>36</sup> Helen Hackett, *Women and Romance Fiction in the English Renaissance* (Cambridge: Cambridge University Press), 18.

Greene's death which established its genuine connection with female readers.<sup>37</sup> So Greene's initially intended audience were male elites. Derek Alwes insists that Greene, by reason of 'the invidiousness of [his] dual addresses', proves himself to be a most misogynist author of romances. In his recent book, Alwes develops his opinion about Greene's misogyny: Greene merely forged a 'maternal' audience who would receive his works generously since he was as the first professional writer engaged in writing 'outside tradition' and would have been for that reason rejected by serious father figures; and yet, 'as his popularity increased, Greene outgrew his need for this feminized audience' and stopped addressing women in later works like cony-catching pamphlets. Alwes asserts that Greene was in fact writing for 'an audience of his peers' — university-educated young men under constant social pressure.<sup>38</sup> But in consideration of the interaction between shifting views on women and shifting orientation in terms of social class in his works, Greene cannot be categorised as an elite (courtly) author who purports to write for women solely for male benefits. Most of Greene's original audience might have been males since the number of literate women was small in those days. Even if it was the case, however, he could have tried to produce works appealing to a female audience as well (not 'merely forged a maternal audience') in the hope of gaining as a wide variety of audience as possible. In order to achieve his own goal, he might have even made a positive exploitation of the advantages of print.

I have argued that Lyly's writings build on the dissembling of the humanistic

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<sup>37</sup> Lori Humphrey Newcomb, *Reading Popular Romance in Early Modern England*, esp. 21-76.

<sup>38</sup> Derek B. Alwes, 'Robert Greene's Duelling Dedications', *English Literary Renaissance* 30 (2000), 373-95, esp. 376; *Sons and Authors in Elizabethan England* (Newark: University of Delaware Press, 2004), esp. 126 and 113. As will be unfolded through my argument, Greene's main concern is women in romances, and the prodigal son story in cony-catching pamphlets (prodigality and repentance). So the effacement of the address to women in his later works cannot be argued in the same context.



habit of questioning matters *in utramque partem* and the courtly habit of 'dissembling', in other words, the dissembling of verbal facility and social mobility. Greene's writings could be considered in similar yet slightly twisted vein: the dissembling of the humanistic habit of questioning matters in *utramque partem* and the upstart's habit of dissembling, that is, the dissembling of verbal facility and social mobility. Greene shows his verbal facility through the processes of questioning women *in utramque partem* and his social mobility by changes of affiliated class (probably a reflection of his mobility from a son of a bourgeois family to a gentleman with a university education).<sup>39</sup> Greene most clearly exhibits the dissembling of verbal facility and social mobility in the most Greene-like works, viz pastoral romances, *Pandosto. The Triumph of Time* (1588) and *Menaphon*.

*Pandosto*, a pastoral romance which provides Shakespeare with the narrative structure of *The Winter's Tale*, opens with the story of the jealousy of Pandosto, the king of Bohemia. His growing suspicion that his wife Bellaria has an adulterous liaison with his friend Egistus, the king of Sicilia, brings about the deaths of his young son and his wife, and the loss of his new born baby. But the most decisive moment in this romance is when Dorastus, the prince of Sicilia, in a shepherd's apparel meets Fawnia, who has been raised as a daughter of a shepherd in Sicilia after having been thrown away by Pandosto as a bastard baby. Since his first sight of Fawnia, Dorastus has been kindled by strong passion for her, yet troubled by a difference of their social status. Having got the idea of disguising himself as a shepherd from her casual remark that she could love him 'when *Dorastus* becomes a shepheard' (IV, 284), Dorastus now

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<sup>39</sup> To consider women in debate style was widely practised among male elites. But Greene's practice cannot be explained in the context of the tradition. For the elite practice of debating over women, Linda Woodbridge, *Women and the English Renaissance: Literature and the Nature of Womankind, 1540-1620* (London: Harvester Press, 1984).

in a shepherd's apparel dares to woo Fawnia. But her response points to the fact that the difficulty that the two lovers face—class difference—cannot be overcome by a superficial metamorphosis:

Trueth, quoth *Fawnia*, but all that weare Cooles are not Monkes: painted Eagles are pictures, not Eagles. *Zeusis* Grapes were like Grapes, yet shadowes: rich clothing make not princes, nor homely attyre beggers: shepheards are not called shepheardes because they we[a]re hookes and bagges, but that they are borne poore, and live to keepe sheepe: so this attire hath not made *Dorastus* a shepherd, but to seeme like a shepherd'.  
(IV, 289)

Clothing has no effect of making a prince and a shepherd indistinguishable from each other. It only creates a situation in which 'Dorastus seems like a shepherd'; it does not make it happen that 'Dorastus is a shepherd'. Her remark is quite cutting yet makes him open up. '[W]ere I a shepherd, I could not but like thee, and being a prince I am forst to love thee', declares Dorastus (IV, 289). Whichever of social status Dorastus has, a prince or a shepherd, his love for her never changes. He has made it come true that 'Dorastus is a shepherd' on a mental level.

The exchange of words between Fawnia and Dorastus could be displaced onto the relationship of Greene to Lyly. When Dorastus puts on the attire of a shepherd, he shouts for joy—'thou keepest a right *decorum*, base desires and homely attires: thy apparell such as only become a shepheard' (IV, 287). His words will immediately remind us of Puttenham's explanation of '*decorum*' in terms of courtiers' garments: 'And in the use of apparell there is no litle decency and undecencie to be perceived, as well for the fashion as the stuffe, for it is comely that every estate and vocation should be knowen by the differences of their habit: a clarke from a lay man: a gentleman from a yeoman: a souldier from a citizen, and the chiefe of every degree frō their inferiours,

because in confusion and disorder there is no manner of decencie'.<sup>40</sup> '*Decorum*' which Puttenham translates into 'decencie', 'seemelynesse', 'comelynesse', and 'pleasant approche'<sup>41</sup> in the English language is a social code which forbids transgressing class boundaries so as to keep order in society. The division of social classes—say, between 'a clarke' and 'a lay man', 'a gentleman' and 'a yeoman', and 'a souldier' and 'a citizen'—is symbolised by the differences of their garments. Fawnia who intuitively knows the purport of courtiers' garments, by pointing out that Dorastus seems like a shepherd, implies that Dorastus' disguise, albeit seemingly bridging the gap, draws the demarcation line between courtiers and shepherds, higher classes and lower classes. Taking it into account that Puttenham's treatise is about the art of poetry, the social code '*decorum*' can be regarded as a method of maintaining aesthetic order in courtly works, namely a symbol of the demarcation line between high style and low style. Fawnia's reference to Zeuxis implies that Lyly's courtly writings are the representative ones that abide by the aesthetic code '*decorum*'; for Zeuxis is one of the painters Lyly frequently takes up as an exemplar when he compares his practice of writing to painters' with the intention of highlighting his interest in literary embellishment.<sup>42</sup> For Dorastus to broaden his social horizon with a realisation that 'Dorastus is a shepherd' is therefore an indication that Lyly's stories shall be changed in terms of class and style.

The revision of the stories of Lyly is made with respect to the descriptions of

<sup>40</sup> George Puttenham, *The Arte of English Poesie*, Bk. III, Ch. XX III, 283.

<sup>41</sup> Ibid., Bk. III, Ch. XX III, 262.

<sup>42</sup> In *Euphues and his England*, for example. Philautus says, 'Love, which should continue for ever, should not be begun in an hour, but slowly be taken in hand and by length of time finished; resembling Zeuxis, that wise painter, who in things that he would have last long took greatest leisure' (Scragg, 292). The idea of depicting Elizabeth from the back in 'Euphues' Glass' is derived from Zeuxis' practice of portraying Venus: 'Wherein he used such cunning that Apelles himself, seeing this work, wished that Venus would turn her face, saying that if it were in all parts agreeable to the back, he would become apprentice to Zeuxis and slave to Venus' (339). There are many more references.

women. In the story of the jealousy of Pandosto in the first part of the romance, Bellaria is depicted as an obedient, chaste, and patient woman. In the pastoral scene, by contrast, Mopsa, a shepherd's wife, is characterised as magisterial, scurrilous, and talkative. When a shepherd comes back home with a baby, she 'beganne to crow against her good-man, and taking up a cudgel (for the most maister went breechles) sware solemnly that shee would make clubs trumps, if hee brought any bastard brat within her dores' (IV, 267). She replies, told by her husband not to tell anyone about the baby: 'feare not, I have other things to talke of then of this' (IV, 268). These two women are intended to make a contrast since they are both involved in the narratives of the same structure with the sexes inverted; whereas Pandosto turns out of doors a supposed bastard baby whom Bellaria brings forth, Mopsa tries to turn out of doors a supposed bastard baby whom her husband brings back.

It is worth noting that the story of Pandosto's jealousy has a degree of resemblance to *Euphues*. Pandosto, convinced of his wife's adultery, bothers his head about an antithesis between fancy and friendship ('where fancy forced, friendship was of no force' (IV, 238)), imagines himself being involved in a love triangle, and thinks that Egistus 'played him false play' (IV, 239). These descriptions correspond to Euphues' preference of fancy over friendship, a love triangle between Philautus, Euphues, and Lucilla, and Euphues' invective against Lucilla, 'Venus played false', respectively. As a replacement of Venus (Lucilla) with Egistus serves as a bit of help for detection, Lyly's views on women are shifted in Pandosto's story (from Lucilla's lasciviousness to Bellaria's chastity) while it relies on *Euphues* for its broad framework. In addition to this, when Greene revises Lyly by replacing Pandosto's story broadly modelled on *Euphues* with Mopsa's story of his own, he yet again shifts views on

women (from Bellaria's chastity to Mopsa's scurrility). In the process of registering class dissembling by way of a breach of Lyly's '*decorum*', Greene amplifies his literary material, shifting around views on women, the pivot of his romances.

Lyly's way of handling Ovidian myths, too, shall be reconsidered when the rewriting of Lyly's stories is done. For Lyly, as we have observed, Ovid is a best exemplar in terms of the pursuit of literary amplification and verbal dexterity. Greene also relies on Ovidian mythology especially when he presents attempts of lifting the demarcation line between different classes and shifting views on women, yet for the very same reason he pulls down the world of heavenly Gods onto the level of the earth and strips its showy, resplendent atmosphere. Greene's references to Ovidian myths are short and succinct. The moment when Dorastus takes a first glance at Fawnia is compared to that when Actaeon takes a peep at the naked Diana: 'he was halfe afraid, fearing that with *Acteon* he had seen *Diana*' (IV, 274). The point of introducing the myth of Actaeon and Diana in this context is to highlight the disturbed mind of the viewer Dorastus. But it also gives Greene a good opportunity to precisely pinpoint his concern of class by adding a twist on the relation between Diana and Actaeon, grandson of Cadmus, son of the Phoenician king. Where in Ovid the courtier Actaeon aspires to see the goddess Diana, in Greene the courtier Dorastus longs for the shepherdess Fawnia. With an inversion of a class relationship by means of a switch from upward tendency to downward tendency, it is as if Greene were directing his finger at a metamorphosis from the heavenly world to the mixed world of the heavenly and the earthly, from Lyly's world to his own.

Although the Ovidian myth is rewritten, Greene nevertheless keeps its most emotional moment alive. Actaeon is metamorphosed into a stag as a punishment for

his voyeuristic look at the naked Diana, and thus the hunter becomes the hunted. Actaeon groans and drops tears down, seeing his changed figure reflected on clear water. 'Only his minds remain unchanged—*mens tantum pristina mansit*'.<sup>43</sup> This message reverberates throughout *Pandosto*. Whatever status Dorastus has, love in his mind remains unchanged. Whether you are a prince (Dorastus) or a shepherdess (Fawnia), desire in the mind remains the same. Whether Greene brings into focus a woman of the Bellaria kind or a woman of the Mopsa kind, his mind remains the same with respect to the aim of amplify his writing. Probably even when Fawnia returns to the court, changing herself from a shepherdess to a princess with the revelation of her true identity, her mind remains unchanged.

When Greene brought *Menaphon* into the world, Thomas Nashe wrote for him a small essay to be attached to it as a preface. 'To the Gentlemen Students of both Universities' is a sort of literary criticism in which Nashe approves of the singularity of *Menaphon* since it is published in the age when many authors (maybe like Lyly) write in 'Italionate' and affected style. Nashe invites the reader: 'Vouchsafe to welcome your scholler-like shepheard'.<sup>44</sup> In his laudatory poem attached to *Menaphon*, Thomas Brabine, the gentleman, also admires the shepherd Menaphon in quite similar terms: 'Welcome Sweete Shepheard: worth a Schollers sight' (XII, 31). But why is a shepheard described as a scholar? The key to the answer lies in the slightly ironical fact that Menaphon is, so to speak, Euphues.

Menaphon is a shepherd who leads a poor yet contented life in Arcadia. His life

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<sup>43</sup> Ovid, *Metamorphoses*, trans. by Frank Justus Miller, Book III, l. 203, 138. Golding's translation fails to convey the pathos of this moment: 'No part remayned (save his minde) of that he earst had beene' (*Ovid's Metamorphoses*, The Third Book, l. 241, 67).

<sup>44</sup> Thomas Nashe, 'To the Gentlemen Students of both Universities', XII, 9.

has nothing to do with love, and he thus says to himself, 'live at labour, and make esteeme of *Venus* as of *Mars* his concubine' (XII, 40). What is an academic institution to a scholar disdaining the court where exchanges of love are made is nature to the shepherd Menaphon disdaining love. There is an explicit conveyance of this parallel: 'Thou art a shepherd *Menaphon*, who in feeding of thy flockes, findest out natures secrecie, and in preventing thy lambes prejudice conceiptest the Astronomicall motions of the heavens: holding thy sheep-walkes to yeeld as great Philosophie, as the Ancients discourse in their learned Academies' (XII, 38). However, he falls in love on seeing Sephestia, daughter to Democles, the king of Arcadia, expelled together with her husband, son, and uncle from the court. She was washed ashore with her son Pleusidippus and her uncle Lamedon, while her husband supposedly drowned to death. In the pastoral country of Arcadia, Sephestia becomes the shepherdess Samela. Menaphon after his first sight of her changes his tone to describe her as '*Mars* his paramour' (XII, 51). Around the time when Menaphon starts to entertain some hope for Samela after a courtship, the supposedly dead Maximus appears metamorphosed into the shepherd Melicertus. Samela and Melicertus, without knowing each other's true identity, are mutually attracted; and, Samela, because of her quarrel with Menaphon over the abduction of her son, transfers to Melicertus. Menaphon ends up getting married with a simple shepherdess. There are some oblique allusions to *Euphues*: a figurative journey from the world of nature (an academy, metaphorically speaking) to the court of Venus; a triangle relationship; a woman's transfer from one man to another. It is evident from this rough outline that *Menaphon* is a rendering of *Euphues* with its social scale lowered.

For the 'scholler-like shepherd' Menaphon, the main concern is whether or not

the two lovers of different social status can be matched. His misgiving manifests itself in his debate with Samela over the parable of the Fly and the Eagle—the Eagle, which first disapproves of the Fly’s sitting together high on a tree, finally allows it to sit safely ‘shadowed with the Eagles wings’ (60). The relationship of the Eagle to the Fly is displaced onto that of Samela to Menaphon (she is now a shepherdess yet beyond his reach as she is the queen of the shepherds). The debate is unfolded in this way:

But how thinke you, *Samela*, is not this proportion to be observed in love? I gesse no, for the Flie did it not for love, but for succour. Hath love then respect of circumstance? Else it is not love, but lust; for where the parties have no simpathie of Estates, there can no firme love be fixed; discord is reputed the mother of division, and in nature this is an unrefuted principle, that it falteth which faileth in uniformitie. He that grafteth Lillyflowers upon the Nettle marreth the smell;...equall fortunes are lovers favourites, and therefore shoulde fancie bee alwayes limited by Geometricall proportion;...Suppose, gentle *Samela*, that a man of meane estate, whom disdainfull Fortune had abased, intending to make hir power prodigall in his misfortunes, being feathered with *Cupid*s bolt, were snared in the beautie of a Queene, should he rather die than discover his amors? If Queens (quoth she) were of my mind, I had rather die, than perish in base fortunes. *Venus* loved *Vulcan*, replied *Menaphon*: Truth, quoth *Samela*, but though he was polt-footed, yet he was a God. *Phaon* enjoyed *Sapho*, he a Ferriman that lived by his hands thrift, she a Princesse that sate invested with a diadem. The more fortunate, quoth *Samela*, was he in his honours, and she the lesse famous in her honestie. (60-2)

Samela insists on the impossibility of realising a cross-class love, giving such reasons as the bad result of the grafting of ‘lillyflowers’ upon the ‘Nettle’ and a rule of ‘Geometricall proportion’ in love. Menaphon refutes her by examples like the loves between Venus and Vulcan, and between Sapho and Phao. All these examples are related to Lyly. ‘lillyflowers’ could well point to Lyly. The love between Venus and Vulcan reminds us of the key Ovidian episode of Vulcan’s net in *Euphues*. ‘Sapho and Phao’ is, needless to say, the title of one of his plays. Lyly’s lovers in a competition in dissembling observe geometrical proportion in the manner of 2:2::4:4



since each of the lovers by turns sets up 'bait' for the other—a metaphor for the simultaneous attitudes of attractiveness and disdainfulness in love. Samela assumes that a cross-fertilisation of 'lillyflowers' (Lyly) and the 'Nettle' (Greene) ends up in failure. But Menaphon/Greene is of opinion that the cross-fertilisation will work marvellously in a way of promoting greenness by grafting Greene's literary elements like vulgar and lowly shepherds upon the elegant and high style of Lyly.

Literary fertilisation occurs with respect to the descriptions of women in particular. In a discussion between the king Agenor and his wife Eriphilia at the Thessalian court where the kidnapped Pleusidippus is raised, a horticultural topic of plants is interwoven with a controversial topic of women. In its course, the two contrary types of women, obedient and disobedient, are considered in terms of the two different kinds of plants of roses and nettles. 'Nettle' plays a bridging role in connecting two discourses of class and gender, thereby creating an impression that these two concerns are conveyed side by side in *Menaphon*. In this debate, Agenor wonders why poets never observe the relationship between the Sun and the Marigold, in which the flower opens and closes in accordance with the moves of the Sun. Agenor then conjectures the reason: 'they were loath to incuure the displeasure of women, by propounding it in the way of comparison any servile imitation for her head strong wives, that love no precepts lesse than those pertaining unto duty' (94). Agenor, instead of poets, consequently incurs the displeasure of Eriphilia; for, she, although a perfectly obedient wife, demonstrates that it is but a short step from obedient wives to head strong wives when she argues against Agenor's 'servile imitation', a precept that an obedient wife should observe in her relationship with her husband:

...and as the Marigold displaieth the orient ornaments of her beautie to the resplendant viewe of none but her lover *Hyperion*, so ought not a woman of modestie lay open the allurements of her face to anie but her espoused pheere; in whose absence like the Marigold in the absence of the Sunne, she ought to shut up her dores, and solemnize continuall night, till her husband, her sunne, making a happie return, unsealeth her silence with the joy of his sight. Beleeve me, but if all flowers (quoth *Eriphilia*) affoord such influence of eloquence to adverse orators, Ile exempt them all from my smell, for fear they be all planted to poyson. Ofte have I heard (replied *Agenor*) our cunning Phisitions conclude, that one poyson is harmlesse to another; which if it be so, there is no cause why a thistle should fear to be stung of a nettle. I can tell you, sir, you best were beware, least in wading too farre in comparisons of thistles and nettles, you exchange not your rose for a nettle. (95)

Agenor's anti-feminist remark provokes Eriphilia to become a head strong wife; it is as if beautiful flowers planted in a garden would turn into poisonous plants. Unaware of his wife's displeasure, Agenor continues his careless talk to say that poisonous plants like thistles and nettles will not grow in his garden since his flowers and poisonous plants, due to difference in kind, are planted separately. But a poisonous plant is growing in his garden—Eriphilia. Hence she warns: 'you best were beware, least in wading too farre in comparisons of thistles and nettles, you exchange not your rose for a nettle'.

The obedient figure and the disobedient figure become indistinguishable in Samela as well. In the Lylyesque story of a love triangle between Samela, Melicertus, and Menaphon, Samela is characterised as obedient and faithful firstly, and yet as disobedient and lascivious later after her quarrel with Menaphon; in the first place, Menaphon, remembering the first sight of her, says, 'I thought I had seene *Venus* with *Cupide* on her knee courted by *Anchises* of Troy' (XII, 51), and in the second place Menaphon describes her as 'Strumpet of *Greece*' (XII, 101). Upon this is grafted Greene's own story in which Samela is worried about her missing son, quarrels with

Menaphon by reason of his unsophisticated words of consolation, and is incestuously wooed by her grown-up son and father. In the course of the development of Greene's story, Samela changes from a Helen-like lascivious woman to a benign mother.

It is worth noting that the Ovidian myths are incorporated into the shifting descriptions of Samela. In the characterisation of Samela in the Lylyesque story, Greene is conscious of the episode of Vulcan's net, as is exemplified by 'the excellence of your looks could discover no less than *Mars* his paramour' (XII, 51). In the latter story, Greene deliberates on the Ovidian episode of Venus and Adonis, as is evidenced by Samela's 'if my blubbered cheekes did look like *Venus* at a blush, it was when the woful Goddess wept for her faire Adonis: my boy is no *Cupid* but the sonne of care' (XII, 52) and by the fact that her son Pleusidippus is compared to the beautiful boy Adonis in the Thessalian court. Yet more important is the point that each of the Ovidian episodes is revised in such a way as to shed light on the double nature of Venus; Venus is lascivious as well as lovely in the former, and Venus is lustful as well as benign in the latter. This revision could well have been made in accordance with Greene's intention of rewriting Lyly's stories where Ovidian episodes are employed only to convey the eclipsed images of women because of the elites' (like Agenor's) observance of social stratification—'*decorum*'. As far as the rewriting of Ovidian myths in favour of women is concerned, the incestuous approaches to Samela by her father and son may be inverted renderings of the myth of Myrrha; Greene's deliberate reading of a relationship of mother to son in the myth of Venus and Adonis could recall the mother-and-son relationship in the Ovidian myth of Myrrha and Adonis, which in turn recalls the Ovidian episode of the incestuous love between Myrrha and her father Cinyras. In a series of associations, a sex relationship is always inverted in favour of a

woman with a view to bringing forth the double nature of women.

*Menaphon* closes its story with a marriage between Menaphon and the shepherdess Pesana, a happy match between Melicertus (Maximus) and Samela (Sephestia) and their return to the court with the revelation of their identities. It seems that courtiers and shepherds are separated to return to their proper places. Menaphon seems to have had a vain hope. But Menaphon's wish is embodied in both Melicertus and Samela. At one scene where the shepherd Melicertus and the shepherdess Samela exchange their love with very learned words, Samela thinks that 'as if *Ephæbus* had learned him to refine his mother tongue,...he had done it of an inkhorn desire to be eloquent', and Melicertus thinks that '*Samela* had learned with *Lucilla* in *Athens* to anatomize wit, and speake none but *Similes*' (XII, 82). In consideration of the parallels between a simple life in Arcadia and a scholarly life in Athens, and between experiences of love in Arcadia and in Naples, the mixture of 'Lucilla' and 'Athens' could be a substitute of the shepherd Menaphon's success in love resulted from overcoming a class difference. At another scene where Melicertus talks about his love, thinking of the supposedly dead Sephestia, we are supposed to understand that their love is a class-crossed one: 'her birth was by manie degrees greater than mine, and my woorth by manie discents lesse than hers: yet knowing Venus loved Adonis, and Luna. Endymion; that Cupide had boltes feathered with the plumes of a Crowe, as well as with the pennes of an Eagle' (XII, 67). He was united with her, yet expelled by her father from the court (maybe for the reason of the cross-class marriage). They are now finally united in a public blessing. The words of Melicertus give Greene a chance to make his own voice heard: by means of 'the pennes of an Eagle', I am intent upon amplifying my discourse on love, yet, by virtue of 'the plumes of a Crow' -- beautiful

yet ugly, I am willing to deal with the elite and the non-elite at the same time. This is an eloquent pronouncement of a confident writer who produces works feeding on the dissembling of verbal facility and social mobility.

## Chapter II

### Greene's Social Pamphlets

#### I

At the last stage of his life, Greene launched out into a new literary genre: social pamphlets. He produced them one after another during a very short period: *A Notable Discovery of Coosnage* (1591), *Second Part of Conny-Catching* (1591), *Thirde Part of Conny-Catching* (1592), *The Defence of Conny-Catching* (1592), *A Disputation betweene a Hee Conny-catcher, and a Shee Conny-catcher, whether a Theefe or a Whoore, is most hurtfull in Cousonage, to the Common-wealth* (1592), *A Quip for an Upstart Courtier: Or, A Quaint Dispute between Velvet breeches and C'loth-breeches* (1592) and *Blacke Bookes Messenger* (1592).<sup>1</sup> The alleged purposes of these pamphlets are all patriotic ones. Greene professes to be a serious, good member of the commonwealth by declaring his determination to 'root out' malpractices prevalent in society. He thus incorporates the Latin motto '*nascimur pro patria*' in the title-pages. He asserts that tremendous wrongs are being perpetrated by nasty cony-catchers and greedy artisans on simple and innocent people.<sup>2</sup> Hence he takes up cony-catchers and men of mechanical arts for leading characters of these social pamphlets so as to reveal

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<sup>1</sup> As most critics do, I regard *The Defence of Conny-Catching* as Greene's own work, judging from their similarity in terms of both topic and style.

<sup>2</sup> A 'cony-catcher' is a cheat, sharper, swindler. This term, according to *OED*, was brought into attention by Greene. See the definition of 'cony-catcher' (sb. 2) in *OED*. In a cony-catching story in *A Notable Discovery*, there is a scene where a shoemaker speaks of his experience of having been cozened by cony-catchers but he is considered to be talking about cony-warrens simply because the term 'cony-catcher' has not been known to the general public. For accounts of Elizabethan vagabonds and rogues in the contemporary criminal underworld, see Gāmini Salgādo, *The Elizabethan Underworld* (London: JM Dent & Sons, 1977); A. L. Beier, *Masterless Men: The Vagrancy Problem in England 1560-1640* (London: Methuen, 1985); Arthur F. Kinney, 'Introduction' to *Rogues, Vagabonds & Sturdy Beggars: A New Gallery of Tudor and Early Stuart Rogue Literature* (Amherst: The University of Massachusetts Press, 1990), 11-57.

their professional deceits and make public people alert to them.

Greene's firm determination to write these pamphlets with the two principles of patriotism and realism appears to be born out by his real experience of a conversion from prodigality to repentance. With a publication of *Greenes Mourning Garment: Given Him by Repentance at the Funerals of Love* in 1590, Greene publicly proclaims his farewell to folly, in other words, his decision to give up writing love romances. He has been until then greatly acclaimed as a 'Loves Philosopher' (IX, 122). But he seems to be rather displeased with the epithet; for he states in the first farewell-to-folly work, 'as I have changed the inward affectes of my minde, so I have turned my wanton workes to effectuall labours, ...I made my Mourning Garment of sundry pieces; but yet of one colour, blacke, as bewraying the sorrow for my sinnes, and have joined them with such a simpathie of according seames, as they tend altogether to the regard of unfained repentance' (IX, 120).<sup>3</sup> In social pamphlets which were published immediately after a series of farewell-to-folly works, he continues to present himself as a new-born penner of repentance pamphlets. In the address to the Reader prefaced to *A Notable Discovery of Coosnage*, Greene claims, 'So, Gentlemen, my younger yeeres had uncertaine thoughtes, but now my ripe daies cals on to repentant deedes, and I sorrow as much to see others wilful, as I delighted once to be wanton' (X, 5).

In *The Elizabethan Prodigals* centring on the motif of the prodigal son story, Richard Helgerson devotes one chapter to Robert Greene. He notes Greene's remarkably nonchalant attitude to life, ascribing it to both Greene's lack of interest in the courtly preferment and the then less disquieting situation of the state. He goes on

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<sup>3</sup> From 1590 onward Greene publishes a series of farewell-to-folly works like *Never Too Late* (1590), *Francescos Fortunes* (1590), *Farewell to Folly* (1591), and *Greenes Vision* (c. 1592).

to argue that the fact caused Greene to become a greatest explorer of a romantic other world as a penner of love pamphlets and hence a most typical Elizabethan prodigal. In his analysis, Greene, by way of imitation of Lyly's *Euphues*, followed the humanistic moral tradition in his earliest works, he then almost ignored the tradition in the middle of his career, which is suggested by his scant attention to the literary motif of the prodigal son, but he finally struggled to retrieve the much neglected tradition in his repentance works, in which he presents himself as a best representative of the repentant prodigal. According to what Helgerson says, his struggle to come back in repentance was all the more desperate because he had been deeply immersed in a romantic other world; for this reason, his move to give up writing love romances was a lingering one. His awful death in desperate repentance and dire poverty is testimony to the intensity of his prodigality and the magnitude of his struggle.

As far as social pamphlets are concerned, Helgerson has not discussed them in detail. But he is convinced that Greene's act of writing social pamphlets in a spirit of patriotism is part of the familiar pattern: 'from prodigality, through repentance, to the service of mankind'. By citing an appropriate passage from B. R.'s *Greene's News both from Heaven and Hell* (1593), he even confirms that Greene's social pamphlets have served as a sort of pardon for his previous act of writing many a love romance: 'He was "banished out of [hell] for displaying of conny-catchers"'.<sup>4</sup>

But it is a bit hasty to take Greene at his word when he says, 'I have turned my wanton workes to effectuall labours'. Judging from the fact that the year of 1589 saw his most confident love romance *Menaphon*, a transformation from a penner of love pamphlets to a penner of repentance pamphlets has occurred to Greene all of a sudden.

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<sup>4</sup> Richard Helgerson, *The Elizabethan Prodigals*, chapter 5, 'Robert Greene', 79-104. esp. 79.



He seems to have had a thought that he would need a persuasive excuse for this sudden change. By way of a good exemplar, he chose Ovid. He states in *Greenes Mourning Garment*: ‘Sodain changes of mens affects crave great wonder but little believe; and such as alter in a moment, win not credit in a moneth....What *Ovid* was in *Rome*. I referre to his Elegies: what he was amongst the *Getes*, I gather from his *Tristibus*: how he persevered in his repentant sorrowes, the discourse of his death doth manifest. The *Romanes* that heard his loves beleevd his penance’ (IX, 122-3). He continues to profess to be an incarnation of the penitent Ovid in *A Notable Discovery of Coosnage*: ‘Poore *Ovid* that amorously writ in his youth the art of love, complained in his exile amongst the *Getes*, of his wanton follies’ (X, 5).

In support of his conversion from prodigality to repentance, Greene mentions some ancient philosophers, in addition to Ovid—Diogenes, Socrates, Aristotle. But he draws particular attention to Ovid by frequent reference. This is a self-defeating measure to explain a change of heart. For every time he calls Ovid’s name, he will most likely recall the trademark of Ovid: the poet of ‘dissembling in sexual pursuit’.<sup>5</sup> A danger of making a foothold insecure by a reference to Ovid manifests itself in the following passage in *Greenes Vision*, another repentance work: ‘They which helde *Greene* for a patron of love, and a second *Ovid*, shal now thinke him a *Timon* of such lineaments, and a *Diogines* that will brake at every amorous pen’ (XII, 274). Greene could put the name of Ovid alongside Timon and Diogenes. But it would take much effort to tell Ovid as a patron of love and Ovid as a man of repentance apart. It is particularly the case when we remember the myth of Actaeon in which the hunter becomes the hunted. Ovid’s characteristic nimbleness in shifting rather serves to

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<sup>5</sup> Jonathan Bate’s phrase in *Shakespeare and Ovid*, 35.

indicate Greene's quick swing from repentance to prodigality.

It is worthy of attention that Greene characterises his cony-catchers as prodigals as well as dissemblers. As I will show in detail, Greene's description of cony-catchers occasionally makes us feel that we are reading an episode modelled on the parable of the prodigal son. While Greene shows his hostile attitude towards cony-catchers by branding them as 'the odde mad-caps'(X, 5), 'these pestilent vipers of the commonwealth' (X, 9), 'the consuming moths of the commonwealth' (X, 18), 'these base-minded caterpillers' (X, 29), 'these damnable rakehels: a plague as ill as hell' (X, 29), 'these worms of the commonwealth' (X, 30), he is shrewd enough to add 'flat dissemblers' (X, 35). What is implied by the characterisation of cony-catchers is that they are nimble enough to 'slip unpunished' (X, 29). From the correlation of Greene as a second Ovid and his cony-catchers, furthermore, it may be certainly inferred that the literary motif of the prodigal son will be across class boundaries passed on to cony-catchers and men of mechanical arts outside the confines of scholarly institutions.

## II

Let's take a brief glance at Greene's delineation of the figure of the prodigal so as to grasp the similarity between a prodigal son and cony-catchers in social pamphlets. Bradamant in *Perimedes The Black-Smith* (1588), a typical prodigal son in Greene's works, falls in love and faces internal struggle. His restless mind which wavers between the two extremes originates in the habitual conflict between prodigality and repentance:

*Parrhasius* drawing the counterfeit of love, painteth him tickling Youth on the left side with a Feather, and stinging him on the right with a Scorpion: meaning that they which are sotted with the sorceries of Cupid, reape for a

dram of Golde a pound of drosse, and for a pinte of pure oyle, a whole tun of infectious poison, being a fading pleasure mixed with bitter passions, and a miserye tempered with a few momentary delights. It is for youth *Bradamant* to spend their flourishing yeares in vertues not in vanities, to delight in hard armours, not in delicate and effeminate amours, not to dallye in the chamber with *Paris*, but to march in the field with *Hector*, to wish they could love, not to repent they have loved: (VII, 70)

As is often the case with a youth who loses his heart to his beloved, *Bradamant* is caught up in opposed feelings; for, as *Parrhasius*' painting of the figure of love embodies, love alternates between 'Golde' and 'drosse', 'pure oyle' and 'infectious poison', 'vertues' and 'vanities', 'hard armours' and 'delicate and effeminate amours', *Hercules*' brisk march and *Paris*' amorous dalliance. Above all else love makes his mind split between desire and repentance. No matter how love undergoes a metamorphosis, however, the one and only hope of *Bradamant* is to be in love without being persuaded into repentance.

We can find the same kind of internal struggle in the characters of cony-catching pamphlets. 'A notable Cutpurse and Conny-catcher' *Ned Browne* in *The Blacke Bookes Messenger* gives away quasi-personal information on his upbringing and family. We cannot get from the small information any specific details about his life, but we know for sure that his lapse into the underworld has resulted from his desire for a prodigal life:

Know therefore (Gentlemen) that my parents were honest, of good reporte, and no little estéme amongst their neighbours, and sought (if good nurture and education would have served) to have made me an honest man: but as one selfe same ground brings forth flowers and thistles; so of a sound stocke proved an untoward Syen; and of a vertuous father, a most vicious sonne. (XI, 10)

*Browne* invokes a prodigal son story, a story of the prodigal who never comes back in repentance, by announcing himself to be 'a most vicious son' who behaves contrary to

his virtuous father's expectations. He needs to resolve the polarities in life in the same way as does Bradamant: 'flowers' and 'thistles', 'sound' and 'untoward', and 'vertuous' and 'vicious'; and implicitly, 'nurture/education' and nature, and 'an honest man' and a deceptive man. In spite of his internal conflict, Browne is still determined to be a cony-catcher in his prodigal way of life, as Bradamant wishes to continue the prodigal pursuit of love.

The antitheses between 'flowers' and 'thistles', and between 'nurture/education' and nature serve as a stark reminder of the course which Greene has taken as a writer, a literary career in which he has poured his energies into depicting lowly shepherds in the hope that low life is added to high life depicted in Lyly's works. His literary attempt, as we have observed in the last chapter, is symbolised by the figure of Menaphon wishing for a success in the cross-fertilisation of 'lillyflowers' and the 'Nettle' in his pastoral romance *Menaphon*. In eager anticipation of the success of the cross-fertilisation of 'lillyflowers' and the 'Nettle' ('thistles' is an alternative expression of 'nettles' for simple shepherds of Arcadia in *Menaphon*), Greene/Menaphon is anxious to cultivate the 'Nettle'. His ambition chimes with Browne's wish for the thriving of 'thistles'. Browne's total immersion in the underworld for the purpose of practicing cony-catching tricks goes hand in hand with Greene's total absorption in the world of lowly people for the purpose of producing double-edged works.

It could be then plausible that Greene continues to lead a prodigal life as a way of seeking the literary style of his own, his alleged experience of a conversion from prodigality to repentance notwithstanding. By the same association, cony-catchers continue to practice their deceptive tricks in spite of the ostensible fact that Greene chastises them by revealing the secrets of their tricks and urges them to repent of their

wrong doings.

One example in support of the supposition is an episode of 'How a Flaxe wife and her neighbours used a coosing Collier' in *A Notable Discovery of Coosnage*. It is a story about a deceitful 'collier' (coal-seller) who tries to play a hoax on his customer 'a Flaxe wife' by filling his sacks with plenty of dregs instead of genuine coals. By way of a much stronger attraction, the story focuses on a retaliatory measure of the 'Flaxe wife' against his fraud. In complicity with her neighbouring housewives — 'shrews', in the collier's terms, she puts him on mock trial. 'One jolly Dame' is selected as the Judge by a unanimous vote and the 'Flaxe wife' is summoned to appear as a witness to give evidence for his treachery, while each of other wives surrounds him with 'a good cudgel under her apron'. He is 'tried by the verdict of the smock'. The verdict is as follows:

we have no pillery for thee, nor cart to whip thee at, but here I do award that thou shalt have as many bastinadoes as thy bones will beare, and then to be turned out of dores without sacks or money. (X, 60)

The humorous enactment of a law court scene seems to serve as a comic affirmation of the power of justice which Greene officially wishes to be in force; in the preface to *A Notable Discovery of Coosnage* which deals with two thievish arts of cony-catching and cross-biting, he says, 'Thus gentle Readers, have I given you a light in briefe, what I meane to prosecute at large, and so with an humble sute to all Justices, that they will seeke to root out these two roagish Artes, I commit you to the Almighty' (X, 13).

But this enactment rather makes a mockery of justice. The phrase 'turn out of dores', by means of its delicate meaning, turns this episode from a didactic parable to an amusing tale. Greene uses this phrase in the context of a prodigal son story. In the preface to *A Disputation betweene a Hee Conny-catcher, and a Shee Conny-catcher*, he

likens an innocent victim of whores (she cony-catchers) to a prodigal child: 'What flatteries they use to bewitch, what sweet words to inveigle,...and all to betraie the eyes of the innocent novice: whom when they have drawne on to the bent of their bow, they strip like the prodigall childe, and turne out of doores like outcast of the world' (X, 199). An extremely nice point in this speech is the unanticipated future of the innocent novice who has been by whores turned into a prodigal child. He is in effect pursuing a prodigal life in a way of wasting his money for sporting with prostitutes, and he wanders away from home or society all the further because his addiction to prostitutes makes him appreciate anew the merit of prodigality. He does not go back home in repentance.

Given the subtle implication of the phrase 'turn out of doores', it could be imagined that the lively women, what with 'bastinadoes' and 'lambeakes with their cudgels' (X, 60), cause the collier to go astray and continue to lead a prodigal life as a way of practicing the art of cony-catching. This story would remind us of the shepherd's wife Mopsa in *Pandosto*, who 'taking up a cudgel...swore solemnly that she would make clubs trumps if he brought any bastard brat within her doors' (IV, 267). Her words nicely foreshadow a story to be developed in *Pandosto*; the bastard brat Fawnia, who is, in a metaphorical way, 'turned out of doors' by her 'cudgel', displays a romantic love story with Dorastus in the pastoral world.

In a sense, Greene's cony-catching pamphlets are composed of layers of a prodigal son story. For one thing, cony-catchers are depicted as fairly representative prodigals. Greene's illustration of them evokes an image of a prodigal son who spends his father's wealth in satisfying sexual appetite: cony-catchers 'are all either wedded to whores, or so addicted to whores, that what they get from honest men, they spend in

bawdy houses among harlots, and consume it as vainly as they get it villainously' (X, 30). *A Disputation betweene a Hee Conny-catcher and a Shee Conny-catcher* deals with a debate between Laurence, a thief, and Nan, a whore, about which of a male cony-catcher and a female cony-catcher (whore) is more harmful to society. The superiority of whores over male cony-catchers in terms of a command of the art of cony-catching is proved by the victory of Nan. Yet her success as a more adept practitioner of the art of cony-catching is testimony to the fact that whores are more expert at behaving as prodigal children (in cony-catching pamphlets, the expression of a prodigal son is cautiously replaced by that of 'prodigal children'). The contest of cony-catching skill is held with the context of a prodigal son story in view, for this cony-catching pamphlet consists of two sections of a debate between Laurence and Nan and a treatise on the conversion of an English courtesan. I suggest that Greene never exhorts Nan to follow the example of the English courtesan. Rather, an awareness of the framework of the Elizabethan prodigal son story (the prodigal's coming home in repentance) will serve to rouse her prodigality. In effect, whores pursue a prodigal life by causing their victims to follow in their footsteps in such a way as to turn them out of doors like prodigal sons. In this respect, the lively, garrulous women in both an episode of 'a Flaxe wife' in *A Notable Discovery of Coosnage* and *Pandosto* play the same role as whores. They take the lead in promoting a prodigal life by ways of encouraging a cony-catcher to explore his tricks or developing a love story. Here is another layer of a prodigal son story in Greene's cony-catching pamphlets. Those who are supposed to conform to authoritarian rules are in fact rebellious members of society who recommend the abominable art of cony-catching. For that matter, women play a leading role in rebelling against the established authority. In *The Winter's Tale*,

Paulina, by dint of her eloquent tongue, persistently opposes Leontes and indirectly helps Perdita to develop her love story with Florizel. As I will show in the last chapter, Leontes despises her mainly because she is associated with a prostitute in his mind.

Greene's cony-catchers borrow from their betters elites' credentials and turn them to their advantage. The items which they pilfer from their betters range from social customs to literary conventions. Cony-catchers apply the term 'art' to their cony-catching tricks. In *A Notable Discovery of Coosnage*, Greene puts special emphasis on this practice of imitating the betters: 'I will onely speake of two such notable abuses, which the practitioners of them shadow with the name of Arts' (X, 7). Cony-catchers even justify their wrong doings by suggesting that they are only the copies of the practices of their betters, say, lawyers: 'Think you some lawyers could be such purchasers, if all their pleas were short, and their procédinges justice and conscience? that offices would be so dearely bought, and the buiers so soone enriched, if they counted not pilage an honest kind of purchase?' (X, 34) As regards literary conventions, cony-catchers are depicted as good commanders of 'wits'<sup>6</sup>; a certain cony-catcher in *A Notable Discovery of Coosnage*, for instance, is said 'to beat [his] wits, and spare not to busie [his] braines to save and help [him] by what meanes soever [he cares] not' (X, 35). 'Wit' would be immediately linked with Lyly's romance: *Euphues: The Anatomy of Wit*. As I have elucidated in my present argument, furthermore, Greene's cony-catchers rely on the literary convention of the prodigal son story. They have plagiarised it from humanistic discourse and from courtly romances

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<sup>6</sup> There is a good discussion on 'wit' of Greene's cony-catchers by Gāmini Salgādo in his 'Introduction' to *Cony-Catchers and Bawdy Baskets: An Anthology of Elizabethan Low Life* (Harmondsworth: Penguin, 1972).



like Lyly's and Greene's.<sup>7</sup>

Criticism on rogue literature takes notice of its unique structure made up of the mixture of high and low and tries to figure out a writer's intention of registering the relationship of outcasts to authority. In his book *Literature and Culture in Early Modern London*, Lawrence Manley regards rogue literature as a record of 'an urban mentality of settlement'. He stresses how pamphleteers like Greene and Nashe—'liminary-luminaries'—have performed their parts with great success. Their marginal status symbolised by estatelessness and non-patronage helps them to shed light on the urban underworld and establish themselves as cultural luminaries. By means of drawing an analogy between outlaws and their in-law betters, the 'liminary-luminaries' pamphleteers propose a new rule of life in place of 'the myth of status': 'the "natural" premise that acquisitiveness governs all forms of contemporary life'. The reversal of outlaws and their in-law betters implied in rogue literature, as Manley puts it, indicates that their relation is 'productively realigned to yield a new and striking form of morality'.<sup>8</sup>

Meanwhile, Stephen Greenblatt considers the articulation of subversive voices on the part of social pamphleteers to be a necessary step in affirming authority: 'actions that should have the effect of radically undermining authenticity turn out to be the props of authority'. He pays attention to writers' insistence on their firsthand information on cony-catchers' practices, information gathered by way of their intimate relation with cony-catchers with a false promise that they would never reveal. Cony-catching pamphlets are therefore the reward of betrayal, an output resulted from the socially

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<sup>7</sup> Greene's *Perimedes* includes the framework of the usual pattern of the prodigal son story.

<sup>8</sup> Lawrence Manley, *Literature and Culture in Early Modern London* (Cambridge: Cambridge University Press, 1995), esp. 351 and 353.

betters' exerting the art of cony-catching over cony-catchers. Hence Greenblatt reads the significance of reversal which repeatedly occurs in rogue literature: 'the ethical charge will reverse itself, with the forces of order...revealed as themselves dependent on dissembling and betrayal and the vagabonds revealed either as less fortunate and well-protected imitators of their betters or, alternatively, as primitive rebels against the hypocrisy of a cruel society'. He goes on to argue that the dissembling and betrayal of the socially betters serve as 'the spice of betrayal', since 'the order is neither possible nor fully convincing without both the presence and perception of betrayal' and the order established through the ritual of betrayal 'ennobles, if it does not exactly cleanse, the lies and betrayals upon which this position depends'.<sup>9</sup>

These two representative accounts stand on the common premise that literary writing is produced as a way of articulating its negotiations with its social and cultural props. They therefore try to grasp in literary texts the whole picture of society—in Manley's phrase, 'a kind of totalizing anthropology'.<sup>10</sup> But these accounts have not necessarily recognised the poetic effect of the dissembling of outcasts and authoritarians on the part of cony-catchers. As is indicated by their adoption of 'wit' and the prodigal son story, their practice of imitating the betters is a poetic one. Their mention of social customs in imitation of the betters provides a perfect foil for poetic imitation, just as the framework of the Elizabethan prodigal son story does for poetic prodigality. As far as poetic imitation is concerned, furthermore, it is a sophisticated kind of imitation—'dialectic', not 'reproductive'. Cony-catchers call the given codes into question by way of juxtaposition—for example, repentance and prodigality—and go on

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<sup>9</sup> Stephen Greenblatt, *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England* (Oxford: Clarendon Press, 1988), chapter two 'Invisible Bullets', esp. 53, 50, 51, 52 and 54.

<sup>10</sup> Manley, *Literature and Culture in Early Modern London*, 351.

to produce a fresher, more polysemous code—the dissembling of prodigality and repentance.<sup>11</sup>

Dissembling through wits is the whore's true value more than the male cony-catcher's. *A Disputation betweene a Hee and a Shee Conny-Catcher* develops to confirm whores' outperformance in the manner of humanistic discourse; for it has the style of 'disputing *pro & contra*' (X, 206) between Laurence and Nan. The next episode in which Nan narrates to demonstrate the effect of whores' tricks may, perhaps, excite surprise when we find a whore's trick of cony-catching metamorphosed into her dissembling of high culture and low culture. I am going to cite a lengthy passage where Nan talks about an old crone's trick of cony-catching:

There dweltt here sometimes a good auncient Matron that had a faire wench to her daughter, as yong and tender as a morrow masse priests Lemman: her, shee set out to sale in her youth, and drew on sundrie to bee suters to her daughter, some woers, and some speeders, yet none married her, but of her bewtie they made a profite, and inveagled all, till they had spent upon her what they had, and then forsooth, she and her yong Pigion turne them out of doores like prodigall children: she was acquainted with Dutch & French, Italian & Spaniard, as wel as English, & at last, as so often the Pitcher goes to the brooke that it comes broken home, my faire daughter was hit on the master vaine and gotten with childe: now the mother to colour this matter to save her daughters marriage, begins to weare a Cushion under her owne kirtle, and to faine her selfe with childe, but let her daughter passe as though she ailde nothing: when the fortie weekes were come, & that my young mistres must needs cry out forsooth, this olde B. had gotten huswifes answerable to her selfe, and so brought her daughter to bed, and let her go up and downe the house, and old Croane lay in childbed as though shee had been delivered, and sayd the

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<sup>11</sup> I am entirely indebted to Thomas Greene for the idea of Renaissance imitation practice. He has pointed up the four types of humanist imitation: 'reproductive', 'eclectic', 'heuristic' and 'dialectic' in *The Light in Troy: Imitation and Discovery in Renaissance Poetry* (New Haven and London: Yale University Press, 1982), 37-43.

childe was hers, and so saved her daughters scape: was not this a wittie wonder maister *Lawrence*, wrought by an olde Witch, to have a childe in her age, and make a yoong whoore seeme an honest virgin:... (X. 223-4)

Women's garments such as 'Cushion' and 'kirtle' are essential to the deceptive trick of the 'old Croane'. What these items of garments bring forth is the indistinguishable state of an 'old Croane' and a pregnant old woman, of 'a yoong whore' and 'an honest virgin', and of 'a faire wench' of an old whore and 'a morrow masse priests Lemman'.

Somewhere else in this debate, Nan, in her description of garments as professional tools, boasts of whores' ability to use them in a variety of ways: '...though you have Cloakes, we have skirts of gownes, handbaskets, the crowns of our hattes, our plackardes, and for a need, false bagges under our smockes, wherein we can convey more closely then you' (X, 227). With their greater range of ornamental garments than the 'Cloakes' of thieves, whores are by far more able to cast a mist before peoples' eyes. By virtue of rich ornaments of garments, Nan suggests, whores 'without like suspicion can passe in [thieves'] walkes under the couler of simplicitie' and 'can better playe the staule or the shadowe' (X, 209). Whores' dissembling relies on a trick of covering their true nature with ornaments. The trick would make us think of verbal dissembling which Puttenham exhorts courtly poets to master and Lyly puts into practice in his writings. It is a rhetorical art by which courtly writers embellish their works in the process of covering the original meanings of words with their other meanings. At one point in their debate, Laurence certainly approves of whores' ability to deal with rhetoric: 'you [whores] flourish [painted flatteries and sugared words] rhetorically like nettes to catch fooles' (X, 212). At one point of the debate, Greene as a commentator breaks in and describes Nan as 'this good Oratresse' (X, 236). Whores' dissembling,

as is exemplified by the trick of an 'old Croane', is related to rhetoric.

Nan says that the 'old Croane' saved her daughter's 'scape'. 'Scape' betokens a breach of chastity.<sup>12</sup> Although Nan stresses a young whore's defence of chastity, her words are a paradoxical encouragement to pursue the profession of prostitution. If a young whore can pass through this career crisis, she will be able to sell her chastity. 'Scape' points to transgressions of various boundaries, besides the moral bounds of chastity. An approval of a breach of the chastity of a young whore leads to praise for a breach of social norms imposed upon women. The highly acclaimed attributes of women during the Renaissance were obedience, chastity, and silence. The husbands took it for granted that their wives should stay chaste, obedient, and silent within the confines of home.<sup>13</sup> Whores, by way of the celebration of a breach of chastity, carve a significant niche for themselves in dealing with a head-on confrontation between women and men. In addition, Nan's remark that 'she and her yoong Pigion turne them out of doores like prodigall children' is intended to invoke the framework of the prodigal son story. The 'yoong Pigion' will carry on producing prodigal children thanks to her mother's dissembling. The encouragement of prodigality means a breach of humanistic moral bounds; for humanist schoolmasters dissuaded young students from indulging in prodigality by presenting the didactic interpretation of the parable of the prodigal son—the prodigal's coming home in repentance. Above all else, there is a breach of class boundaries. This transgression is indicated by whores' handling of the

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<sup>12</sup> *OED* defines 'scape' as 'a breaking out from moral restraint, an outrageous sin; often applied to a breach of chastity' ('scape', sb.<sup>1</sup> 2).

<sup>13</sup> For an account of the concept of the female respectability in the Elizabethan period, see Ruth Kelso, *Doctrine for the Lady of the Renaissance* (Urbana: University of Illinois Press, 1956). For criticism on its representation in literary texts, see Suzanne W. Hull, *Chaste, Silent & Obedience: English Books for Women, 1475-1640* (San Marino, Calif.: Huntington Library, 1982) and Peter Stallybrass, 'Patriarchal Territories: The Body Enclosed' in *Rewriting the Renaissance: The Discourse of Sexual Difference in Early Modern Europe*, 242-58

art of rhetoric, the expertise of the elite.<sup>14</sup> As is illustrated by the indistinguishable state of 'a yoong whore' and 'an honest virgin', the greatest asset of rhetorical art is its capability to present two options in a dissembling way. In this context, the couplings of men and women, repentance and prodigality, humanists and artisans, the elite and the lowly are brought into focus. Each choice by turns overtakes the other and gets in front, but never claims its absolute rightness. Greene's whores, thanks to their art of dissembling, present the art of rhetoric and the art of cony-catching in clashing and balancing each other out, the process of which is for its own sake rooted in the tradition of rhetoric.<sup>15</sup>

### III

*A Quip for an Upstart Courtier* appears to have been written from the standpoint of a conservative. Its ostensible purpose is to encourage the maintenance of a highly stratified society, as Greene takes Cloth breeches' part in a dispute over residency in England between Cloth breeches (a symbol of English-born traditional yeomen) and Velvet breeches (a symbol of 'Italianate' newcomers). Its story is set within the framework of Greene's dream. While he is rumbling in the fields, he comes across a quarrel between Cloth breeches and Velvet breeches. He reasons with them against a bloody fight, persuading them to choose jurors who will settle their dispute by

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<sup>14</sup> For an account of social transgression, see Peter Stallybrass and Allon White, *The Politics and Poetics of Transgression* (Ithaca: Cornell University Press, 1986).

<sup>15</sup> While most critics settle on either side of authority or subversion, Kinney notices the tantalising messages of cony-catching pamphlets: 'it comes at the point where we refuse to impose *any* structure — either that of poetic justice or of conventional morality, that of the value of ingenuity or the value of rhetoric itself', and goes on to say that 'his world (and ours) is, in our modern sense of the term, absurd'. While Kinney stresses their characteristics of absurdity and nonsense from a post-modern point of view, I propose to consider Greene's works in a historical context. See Kinney, *Rogues, Vagabonds & Sturdy Beggars*, 159-60.

delivering their verdict. Cloth breeches and Velvet breeches therefore start to select twenty-four jurors out of various traders coming along. Thus the treatment of a wider range of professions than cony-catching in a series of cony-catching pamphlets creates an impression that *A Quip for an Upstart Courtier* aims to present a faithful picture of the whole society. But what the pamphlet really concerns is to cast light upon the 'upstart' characteristic of traders in the process of judging many middle-class traders to be unworthy of the role of a juror on the grounds that they are greedy social climbers.

Hence the key word in *A Quip for an Upstart Courtier* is 'upstart'. The term is brought into focus by Cloth breeches' mocking jibe directed at Velvet breeches: 'Mary gippe goodman upstart, who made your father a Gentleman?' (XI, 223) 'Upstart' entered the English vocabulary in the mid-sixteenth century as if mirroring a general atmosphere of upward mobility in society: 'one who has newly or suddenly risen in position or importance; a new-comer in respect of rank or consequence; a parvenue'.<sup>16</sup> Likewise, Velvet breeches, 'gippe good man upstart', entered the English country in the mid-sixteenth century with high expectations of success. Cloth breeches implies that Velvet breeches has suddenly risen to prominence from an unknown, foreign family with no traditional background in England. Since Velvet breeches has arrived in England, every single person has been aspiring to a higher position, no matter what occupation he has: 'Now every lowt must have his sonne a Courtnell' (XI, 238). A farmer is no longer satisfied that his son holds his plough, nor does a shoemaker want his son to stick to his clout. The movement of social mobility is of great concern to men of mechanical arts like shoemakers and tailors in particular. They are quick to seize chances of moneymaking by a way of capitalising on the energised circulation of

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<sup>16</sup> *OED* ('upstart', sb. 1); the first entry of this word is 1555.

commercial products which has occurred with the arrival of fastidious, prodigal Velvet breeches.

The relationship of ancient Cloth breeches to new Velvet breeches is displaced onto the relation between father and son in the context of the prodigal son story. 'I belong to the old auncient yeomanry, yea and Gentility, the fathers, and thou to a company of proud and unmannerly upstarts the sonnes' (XI, 223), says Cloth breeches to Velvet breeches. It also says: 'though you bee never so richly daubde with gold and poudred with Pearle, yet you are but a case for the buttocks, and a cover for the basest part of a mans body no more then I' (XI, 223). As a prodigal son immerses himself in sexual pursuit to the detriment of his patrimony inherited from his father, so Velvet breeches is keen on furnishing itself with gold and pearl with the result that it obscures the existence of Cloth breeches.

Something analogous happens to the relationship of Velvet breeches to men of mechanical arts. Cloth breeches draws an analogy as to the social advancement of Velvet breeches and men of mechanical arts. As Velvet breeches 'start[s] up from clowted shoone', Cloth breeches says, so men of mechanical arts grow to 'pranke up themselves in bravery' (XI, 237) while they used to produce handicrafts simply for necessity. The advancement of men of mechanical arts is due to the benefits of their contribution to the dressing up of Velvet breeches. This is why Cloth breeches calls Velvet breeches 'the father of mechanicall Artes' (XI, 237). As men of mechanical arts become rich, however, they put into practice professional 'sleights': 'every trade hath his sleights, to slubber up his worke to the eie, and to make it good to the sale, howsoever it prooves in the wearinge' (XI, 237). The 'sleights' of men of mechanical arts serve as good measures to earn more money, yet at the same time do Velvet



breeches more harm than good. Men of mechanical arts can be thus likened to prodigal sons who give trouble to Velvet breeches, 'the father of mechanickall Artes'. Let's see such work of sleight of hand in the examples of the Barber and the Taylor.

When the decision has to be made on whether the Barber is selected as a juror, Cloth breeches sounds off on his unsuitability by reason of his greater contribution to Velvet breeches. But Cloth breeches' explanation of how the Barber assists Velvet breeches in trimming itself turns out to be a testimony to his harsh treatment of Velvet breeches:

then begins he to take his sissars in his hand and his combe, and so to snap with them as if he meant to give a warning to all the lice in his nitty lockes for to prepare themselves, for the day of their destruction was at hande, then with his fustian eloquence & making a low conge, saith, Sir will you have your wor haire cut after the Italian maner, shorte and round, and then frounst with the curling yrons, to make it looke like a halfe moone in a mist?...or will you bée Frenchefied with a love locke downe to your shoulders, wherein you may weare your mistresse favour? The English cut is base, and gentlemen scorne it, novelty is daintye, speake the woord sir, and my sissars are ready to execute your worships wil. His head being once drest, which requires in combing and rubbing some two howers, hée comes to the bason: then béeing curiously washt with no woorse then a camphire bal, he descends as low as his berd and asketh whether he please to be shaven or no,...

(XI, 246-7)

The Barber is friendly and antagonistic to Velvet breeches at the same time. By means of foreign cuts, Italian, French or whatever, the Barber can fashion Velvet breeches into, so to speak, an 'upstart' courtier, hence an amorous courtier who is willing to be on his knees for his mistress' favour. The Barber is very forward with Velvet breeches and sets out to 'execute' Velvet breeches' commands and to virtually get rid of 'all the lice in his nitty lockes' in the manner of a soldier with tension in a battle field. But the Barber's way of trimming Velvet breeches which is evocative of military actions shifts the meaning of 'execute' from 'perform' to 'kill'. Thus he is engaged in killing Velvet

breeches' amorous desire and fashioning Velvet breeches into a deficient courtier. The Barber's professional tool 'scissors' plays a pivotal role in performing the ambiguous task. Along with 'scissors', 'a camphire bal' is indispensable to the Barber; for 'a camphire bal', a bar of soap made from an antaphrodisiac substance, also serves to kill Velvet breeches' amorous desire. 'A camphire bal' furthermore betokens the Barber's professional deceit. The antaphrodisiac quality of 'a camphire bal' prolongs the Barber's working hours, as is suggested by such a lengthy time as 'some two howers' which he spends in rubbing and combing Velvet breeches. The more time the Barber spends in polishing/damaging Velvet breeches, the more money he can get from Velvet breeches.

The Taylor also plays the double role of helper and tormentor in his relationship to Velvet breeches. Cloth breeches dismisses the Taylor as a favourite of Velvet breeches, but Velvet breeches' confederate turns out to be a critic of Velvet breeches' unthriftiness:

I hope there is no Taylor so precise but he can playe the cooke and licke his owne fingers: though he looke up to Heaven, yet hee can cast large shreds of such rich stufte into hell under his shop boord. Besides hee settes downe like the clarke of the Checke a large bill of reckonings which for hee keepe long in hys pocket he so powders for stinking, that the yoong upstart that needes it, feels it salt in his stomack a month after. (XI, 240-1)

The stingy Taylor looms large owing to culinary allusions such as 'playe the cooke', 'powder' and 'salt', whereas at the same time he is engaged in dressing up Velvet breeches kindly. Since the meanings of 'powder' and 'salt' are ambiguous enough to signify both 'keep' and 'salt' and both 'salty' and 'dear' respectively, the Taylor could be considered accusing Velvet breeches of spending money prodigally in the measure-for-measure fashion; he troubles prodigal Velvet breeches by bills for large

sums. But particulars of accounts are quite dubious, for he secretly and deliberately wastes his materials in such a way that 'though he looke up to Heaven, yet hée can cast large shreds of such rich stuffe into hell under his shop boord'. The Taylor seeks after enough money to lead a prodigal life while fashioning Velvet breeches into a repentant prodigal by means of his deceptive art of mechanics.

*A Quip for an Upstart Courtier* is often linked with Thomas Nashe's *Pierce Penilesse His Supplication to the Divell* (1592). There are certain similarities between these two works. Both of these pamphlets make oblique attacks on the Harveys. Nashe also deals with professional abuses of various occupations, although he allegorically characterises them as seven deadly sins. The most important point is probably their shared concern of an amalgamation of low matters and high matters. But a difference between Greene and Nashe becomes evident in this regard. It can be observed in their different ways of depicting the figure of the prodigal son.

Nashe's prodigal, 'his Mothers Darling', leads a wilful life at 'his Collige of whores'; his extravagance is such that he easily runs out of 'his Students pension' and 'his unthrift credite'. During a journey, nonetheless, he encounters a tempest and has to content himself with a poor meal — 'Haberdine and poor John at the most':

As a mad Ruffion, on a time, being in daunger of shipwrack by a tempest, and seeing all other at their vowes and praiera. that if it would please God, of his infinite goodnesse, to delyver them out of that imminent daunger, one woulde abjure this sinne wher unto he was adicted; an other, make satisfaction for that vyolence he committed: he, in a desperate jest, began thus to reconcile his soule to heaven.

Lord, if it may seeme good to thee to deliver me from this feare of untimely death, I vowe before thy Throne and all thy starry Host, never to eate Haberdine more whilest I live.

Well, so it fell out, that the Sky cleared and the tempest ceased, and this carelesse wretch, that made such a mockery of praier, readie to set foote a Land, cryed out: not without Mustard, good Lord, not without Mustard: as though it had been the greatest torment in the world, to have eaten

Haberdine without Mustard. But this by the way, what pittance can be greater for Pride, than to let it swinge in his own halter? *Dulce bellum inexpertis*: there's no man loves the smooke of his owne Countrey, that hath not beene syngde in the flame of an other soyle. It is a pleasante thing, over a full pot, to read the fable of thirsty *Tantalus*: but a harder matter to digest salt meates at Sea, with stinking water.<sup>17</sup>

This repentance scene of the prodigal generates a most tense atmosphere with the assistance of a biblical setting; 'so it fell out, that the Sky cleared and the tempest ceased'. He shows his seemingly sincere repentance for his prodigal life by making an oath that he would never eat Haberdine any more. It is evident from the contents of his pledge that his repentance is cheeky. Yet he further jests about repentance by adding 'not without Mustard' to his oath as soon as the tempest gets calm. 'Mustard' adds piquancy to the prodigal's gesture of repentance since his taste for 'Mustard' still reveals his wish for luxury goods and therefore reverses his conversion from prodigality to repentance. 'Mustard' also betokens commonness and vulgarity, however. In view of these implications, the prodigal may shift from a noble-minded son to a common boy. The 'Pride' of the prodigal, like a criminal in the halter, swings from prodigality to repentance, from nobleness to commonness.

Gabriel Harvey designates both Greene and Nashe as 'Devels Oratour'<sup>18</sup> in his long-standing quarrel with Nashe which has been kicked off by Greene's sarcastic reference to the Harveys in *A Quip for an Upstart Courtier*. If the remark of the infuriated Harvey is discounted, both Greene and Nashe are certainly keen on cheeky and deceptive characters which may be regarded as outcasts, devils in society. Greene's prodigal sons — cony-catchers and men of mechanical arts — also swing in their

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<sup>17</sup> Thomas Nashe, *Pierce Penilesse His Supplication to the Divell* in *The Works of Thomas Nashe*, ed. by Ronald B. McKerrow, 5 vols. (Oxford: Basil Blackwell, 1958), vol. 1, 171.

<sup>18</sup> Gabriel Harvey, *Four Letters and Certain Sonnets, Especially Touching Robert Greene*, The Bodley Head Quartos (London: Curwen Press, 1922), 69.

own halts (because of their unlawful practices, they may be actually sent to the gallows) from repentance to prodigality. But Greene's prodigals pivot on their 'sleights' whereas Nashe's prodigal pivots on his 'pride'. While the 'sleights' of men of mechanical arts hinge on professional tools such as 'scissors', 'a camphire bal', and shreds of clothes, the 'pride' of Nashe's prodigal originates from the self-esteem of a young elite, 'his Mothers Darling'. Greene makes lowly, mechanical artisans play the leading parts in his versions of the prodigal son story, a favourite parable of humanists because of its suitability for their didactic way of instructing young elite students. As far as Greene's prodigal son story is concerned, a prodigal son (Velvet breeches) gives birth to another prodigal son (a man of mechanical arts). The chain of prodigality which goes hand in hand with the descent of the ladder of class is indicative of the release of the literary motif of the prodigal son from the hands of didactic humanists.

There is a correlation between men of mechanical arts and Greene. In the event of Greene's removal of the Haveys passage in *A Quip of an Upstart Courtier*, he cuts his way out through the attack of the Harveys with the benefits of his 'sleights' — his professional tool, 'pen'.<sup>19</sup> After the first publication of *A Quip of an Upstart Courtier*, Greene made a nice revision to the description of the Ropemaker.<sup>20</sup> The Ropemaker

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<sup>19</sup> The reason for Greene's removal of the passage has been discussed in various ways; Hibbard suggests John Harvey's death in his *Thomas Nashe*; Parker and Miller ascribes it to the pangs of conscience on the part of Green respectively in R. B. Parker, 'Alterations in the First Edition of Greene's *A Quip for an Upstart Courtier* (1592)', *Huntington Library Quarterly* 23 (1960), 181-6 and Edwin Haviland Miller, 'Deletions in Robert Greene's *A Quip for an Upstart Courtier* (1592)', *Huntington Library Quarterly* 15 (1952), 277-82; Miller furthermore suggests Nashe's absence from London in 'The Relationship of Robert Greene and Thomas Nashe', *Philological Quarterly* 33 (1954), 353-67, in which he presupposes their collaboration in *A Quip*.

<sup>20</sup> There was a passage referring to the ropemaker Harvey, Gabriel's father, which was excised after the first printing. In this passage, a ropemaker describes his three sons; the clergyman, a 'vaine glorious asse', kisses his parishoners' 'wives with holy kisses, but they had rather he should keep his lips for madge his mare'; the second son is a 'Physitian or a foole' who 'had proved a proper man if he had not spoiled himselfe' with astrological predictions. The third is 'a Civilian, a wondrous witted fellow' but once 'orderly clapt in the Fleet'. For details on this excised passage, I am indebted to Crupi, 23. For

appears together with the Lieger (another type of a collier, hence a cony-catcher):

Indeed I have been a Lieger in my time in London. I have played many mad prances, for which cause, you may apparently see I am made a curtal. for the Pillory (in the sight of a great many good and sufficient witnesses) hath eaten off both mine eares, and now sir this Ropemaker hunteth mee heere with his halters, I gesse him to be some evill spirit, that in the likenesse of a man, would since I have past the Pillory, perswade me to hange my selfe for my old offences,...

(XI. 259)

There is a close parallel between the Lieger and Greene. As the Ropemaker hunts the Lieger with his halters, so Harvey hurled invective against Greene. The Lieger swings in the halters as he did on the Pillory—he might have swung from prodigality to repentance going through the tortures, but he swings once again. In the same way, Greene swings from repentance to prodigality on wit's anvil. He shows his repentance by persuasively excising the allusive passage; but he implies the cheekiness of his gesture of repentance by making the literary event encrusted with a fictional story of a swing of a cony-catcher in his halter. It is the power of 'pen' that enables Greene to swing from repentance to prodigality.

In writing cony-catching pamphlets, Greene claims his intention of hunting out villainous cony-catchers by his 'pen'. He repeats his claim with a constant display of a pun on 'print' and 'pen': 'if I set their practices in print, they will cut off that hande that writes the Pamphlet' (X, 12). But his 'pen'/'print' has the power to make him swing from the hunter to the hunted. Cuthbert, a cony-catcher in *The Defence of Conny-Catcher*, transforms Greene from the hunter to the hunted. He confronts head-on the serious Greene by pointing out his 'cony-catching': 'Aske the Queens

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accounts of Greene's role in the Harvey-Nashe quarrel, Ronald B. McKerrow ed., *The Works of Thomas Nashe*, vol. V, 65-110; G. R. Hibbard, *Thomas Nashe: A Critical Introduction* (Cambridge: Mass.: Harvard University Press, 1962), 180-232; Virginia F. Stern, *Gabriel Harvey: His Life, Marginalia and Library* (Oxford: Clarendon Press, 1979), 88-129; and Crupi, 21-4.

Players, if you sold them not *Orlando Furioso* for twenty Nobles, and when they were in the country, sold the same Play to the Lord Admirals men for as much more. Was not this plaine *Conny-catching* Maister R. G.?’ He continues to give an expected response from Greene:

there was no more faith to be held with Plaiers, then with them that valued faith at the price of a feather: for as they were *Comædians* to act, so the actions of their lives were *Cameleon* like, that they were uncertaine, variable, time pleasers, men that measured honestie by profite, and that regarded their Authors not by desart, but by necessitie of time. If this may serve you for a shadow, let mee use it for an excuse of our Card  
*Conny-catching*: (XI, 76)

Cuthbert does not so much find fault with Greene as gives him his due. By designating Greene as a cony-catcher, Cuthbert cuts into relief Greene’s characteristic nimbleness in shifting from the Queens men to the Lord Admirals, from the hunter to the hunted. It is by its association with the Ovidian myth of Actaeon that the shift from the hunter to the hunted suggests another shift from repentance to prodigality. As cony-catchers are linked with players in terms of deceitfulness, furthermore, Greene rather feels comfortable with the ‘*Cameleon* like’ nature of deceptive players. He firmly believes in the benefits of the power of transformation in launching out into drama.

## Chapter III Greene's plays

### I

In writing love romances, Greene persistently shows a critical attitude towards court culture by depicting women *in utramque partem*. This uncompromising posture is put into practice in an ambiguous way of questioning presupposed female attributes while simultaneously declaring them unquestionable by reminding such social norms as 'a woman as a mirror' and '*decorum*'. The deceitful stance faithfully mirrors Greene's class dissembling by means of which he can deal with elite culture and non-elite culture at once. In social pamphlets, Greene shifts his attention from women to cony-catchers and middle-class artisans (including female cony-catchers, though). In these Greene makes a point of demonstrating that cony-catchers and artisans can produce speeches of rhetorical eloquence out of their simple and unsophisticated language. By so doing, he insists that rhetoric is not always the exclusive expertise of the learned members of society. Many of the stories have a familiar narrative structure of the prodigal son story in which, while cony-catchers or artisans seemingly end up in repentance after committing a series of crimes by reason of their insatiable thirst for money, they continue to seek after commercial profits, capitalising on their professional sleights. The deceptive structure is a reflection of Greene's dissembling attitude towards humanistic morals; Greene professes to be an educated man in the tradition of Humanism, whereas in fact he never forgets to be a son of bourgeois parents rebellious enough to break through the demarcation line between the learned and the uneducated, a boundary which humanists have established by imposing moral bounds on their



students.

Greene entered upon a theatrical career with *Alphonsus, King of Aragon* in around 1587-8.<sup>1</sup> Its evidence is his resentful reference to its commercial failure in his prose romance *Perimedes the Black-Smith*. In *Francescos Fortunes: Or, The Second Part of Greenes Never too Late* (1590), a scholar who has 'never been brought up to any mechanicall course of life' (VIII, 128), tries his wit in writing plays for the purpose of mitigating penury. When players encourage him to write plays, he, 'glad of this motion, seeing a meanes to mittigate the extremitie of his want, thought it no dishonor to make gaine of his wit, or to get profite by his pen' (VIII, 129). We are supposed to think that the protagonist and Greene overlap each other since he appears in a quasi-autobiographical repentance pamphlet. We are furthermore encouraged to believe that a move to write for players on the part of Greene is a reluctant one since it is a downgrading act from a learned scholar to a sort of mechanical worker.

However, while apparently keeping himself aloof from men of the theatre world, Greene takes up the relentless pursuit of a dramatic effect of theatrical devices like disguise and a play-within-the-play. Assuredly Greene had been fascinated by the theatrical world. In *Alphonsus, King of Aragon*, he introduces the framework of the play provided by Venus and the nine Muses. In *A Looking-glasse for London and Englande*, the prophet Oseas, looking down at the gradual devastation of the town of Nineveh, occasionally makes didactic comments. Bacon's glass in *Friar Bacon and Friar Bungay* (c. 1589-90) serves to set up a play-within-the-play by producing an inside episode and an outside world. In *The Scottish History of James the Fourth* (c.

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<sup>1</sup> Norman Sanders' account of Greene's connection with the stage in an introduction to his edition of *James IV* is very useful. See Robert Greene, *The Scottish History of James the Fourth*, ed. by Norman Sanders, *The Revels Plays* (London: Methuen, 1970), xix-xxv.

1590-1), Bohan, a retired courtier living in a secluded tub, observes what is going on in the court of James IV. Particularly in *Friar Bacon* and *James IV*, Greene's great enthusiasm for exploring a theatrical effect is heightened by the introduction of the disguises of Lacy and Dorothea respectively. In addition to these theatrical enterprises, Greene incorporates his individual literary attempts in love romances and social pamphlets into *Friar Bacon* and *James IV* in respective ways to juxtapose the love plot and the learning plot and to make courtiers and cony-catchers cohabit at court. The two plays are, as it were, the fruits of Greene's artistic searches. It could be therefore a fair inference that Greene himself had grown into a mature, confident playwright by the time when he wrote *Friar Bacon* and *James IV*, not a writer producing makeshift plays in order to solve his financial problems.

*Friar Bacon* starts by a scene where Prince Edward, son to Henry III, is in a melancholy mood although he has greatly enjoyed hunting and the spoils of the chase. He has fallen in love with Margaret, daughter to a lowly keeper of royal games in the country of Fressingfield. In the hope of gaining possession of her, he charges his most trusted courtier Lacy, the Earl of Lincoln, to woo her on his behalf under the guise of a lowly countryman on the festive occasion of Harleston Fair. For Edward, disguise is a means to show off his overpowering status. He commands Lacy: 'Haunt thee disguised among the country-swains,/Feign thou'rt a farmer's son, not far from thence./Espy her loves, and who she liketh best;/Cote him, and court her to control the clown' (Scene 1, 176).<sup>2</sup> What he expects of Lacy in disguise is to prove by a successful courtship that courtiers can outstrip and control rustics.

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<sup>2</sup> Robert Greene, *Friar Bacon and Friar Bungay* in *Elizabethan Drama: Eight Plays*, ed. by John Gassner and William Green (New York: Applause, 1998). All subsequent quotations from the play are from this edition, hereafter parenthetically specified with Scene and Page number in the text.

A sense of superiority holds in a gender relationship as well as a class relationship in an overlapping way. Edward instructs Lacy to buy at the fair some gift that is 'worthy of her [Margaret's] parentage, not worth her beauty' (Scene 1. 176). He reveals his patronising attitude in which he, by a casual reference to her lowly parentage, downplays the beauty of Margaret while warmly praising it. By way of a commendation for Margaret's beauty, he furthermore treats her condescendingly. His description of beautiful Margaret is rich in comparisons of her with heavenly Goddesses of classical mythology. But another compared example of Lucrece casts a shadow over a eulogy of his beloved. The following is Edward's answer to the courtier Ermsby's question: 'How watched you her, my lord?'

Whenas she swept like Venus through the house,  
And in her shape fast folded up my thoughts,  
Into the milk-house went I with the maid,  
And there amongst the cream-bowls she did shine  
As Pallas 'mongst her princely huswifery.  
She turned her smock over her lily arms,  
And dived into milk to run her cheese;  
But whiter than the milk her crystal skin,  
Checked with lines of azure, made her blush  
That art or nature durst bring for compare.  
Ermsby, if thou hadst seen, as I did note it well,  
How beauty played the huswife, how this girl,  
Like Lucrece, laid her fingers to the work,  
Thou wouldst, with Tarquin, hazard Rome and all  
To win the lovely maid of Fressingfield. (Scene 1, 174-5)

The ordinary maid described in terms carrying vulgar implications, such as 'milk-house', 'cream-bowls' and 'smock', seems to be embellished with elegant attraction of heavenly Goddesses like Venus and Pallas and of the gentlewoman Lucrece in Roman history. By identifying himself as Tarquin who laid his forcible fingers on the chaste Lucrece, on the other hand, Edward betrays his deep-seated supposition that females are subjugated to the wishes of males.

It is Lacy who raises doubts about his privileged position which his society has ensured for its elite members. He begins to court Margaret for himself, not for Edward, when ‘Love, like a wag, straight dived into [his] heart,/And there did shrine the idea of [herself]’ (Scene 6, 192). It is a significant moment when he comes to question the homosocial nature of his society<sup>3</sup>:

Daphne, the damsel that caught Phoebus fast,  
And locked him in the brightness of her looks,  
Was not so beauteous in Apollo’s eyes  
As is fair Margaret to the Lincoln Earl.  
Recant thee, Lacy, thou art put in trust.  
Edward, thy sovereign’s son, hath chosen thee,  
A secret friend, to court her for himself,  
And dar’st thou wrong thy prince with treachery?  
Lacy, love makes no exception of a friend,  
Nor deems it of a prince but as a man.  
Honor bids thee control him in his lust;  
His wooing is not for to wed the girl,  
But entrap her and beguile the lass.  
Lacy, thou lov’st, then brook not such abuse,  
But wed her, and abide thy prince’s frown:  
For better die than see her live disgraced. (Scene 6, 191)

Lacy’s mind has been split between the two choices—homosocial friendship (‘Edward, thy sovereign’s son, hath chosen thee,/A secret friend, to court her for himself’) and heterosexual relationship (‘Daphne.../Was not so beauteous in Apollo’s eyes/As is fair Margaret to the Lincoln Earl’). With a gradual realisation that ‘love makes no exception of a friend,/nor deems it of a prince but as a man’, he nevertheless begins to lean towards love for Margaret. In its process he doubly denies what Prince Edward symbolises: patriarchy and aristocracy (‘a prince but as a man’ nicely hints at the two distinctive aspects, suggesting that a prince is a male human being as well as a male

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<sup>3</sup> Sedgwick proposes the term ‘homosocial’ for a description of the culture maintained by male bonding. See Eve Sedgwick, *Between Men: English Literature and Male Homosocial Desire* (New York: Columbia University Press, 1985).

servant of God, not an absolute ruler). He is thus determined to 'control' the lust of the controlling Edward and 'disgrace' the disgracing Edward.

At the charged moment when Margaret appeals to the enraged Edward for an approval of her happy match with Lacy, she also challenges the two dominant presuppositions:

But I loved Lord Lacy with my heart.  
Then, worthy Edward, measure with thy mind  
If women's favors will not force men fall,  
If beauty, and if darts of piercing love,  
Are not of force to bury thoughts of friends. (Scene 8, 199)

Two steps are necessary for achieving love; firstly, women have to make men 'fall' from the top of a presupposed invisible ladder of class; secondly, in acknowledgement of women's such power men have to make their closed society open, 'burying' the idea of male friendship, so to speak, its defensive barrier.

In an earlier scene the fruition of love between Margaret and Lacy has been foretold by the necromancer Bacon: 'friends are men, and love can baffle lords' (Scene 5, 188). The *Oxford English Dictionary* cites this passage in the definition of 'baffle' as 'hoodwink'. But another sense of 'baffle'—'disgrace'—must be simultaneously considered in order to grasp the full implication of the passage.<sup>4</sup> The import of Bacon's equivocating prophecy could be that love can disgrace 'lords' by divesting them of their imperious dignity; equally, 'lords' can be hoodwinked by love into believing that they are humble lovers, their noble appearance notwithstanding. In this context, hoodwinking is a move to create two coextensive images out of one shape, in short, dissembling. That a courtier is released from his exclusive elite society to

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<sup>4</sup> See the definitions in *OED*. 'baffle' (v. 4)—to hoodwink, gull, cheat—and 'baffle' (v. 2)—to disgrace, treat with contumely.

embrace an equal relationship with his female lover can be described as the process of 'baffling'.

Baffling is so essential a procedure that it has a bearing not only on 'lords' but also on every action of *Friar Bacon*. Disguise is also subject to baffling. Initially, disguise is an ingenious device of magisterial Edward to uncover imperative intentions in the very act of covering them with the clothes of a humble country farmer. Being gradually released from such an elitist motive as Edward is disgraced, disguise becomes a most effective device to deceive eyes in such a way that viewers are tricked into believing a courtier is really a farmer. For Margaret, therefore, the disguised Lacy is a perfect embodiment of the harmony between high and low:

How different is this farmer from the rest  
That erst as yet have pleased my wandering sight!  
His words are witty, quickened with a smile,  
His courtesy gentle, smelling of the court;  
Facile and debonair in all his deeds;  
Proportioned as was Paris, when, in gray,  
He courted CEnon in the vale of Troy. (Scene 3, 183-4)

Lacy is as well-proportioned as was Paris: as a shepherd and a courtier are dissembled in Paris in the vale of Troy, so his humble manner as a country farmer is deceived with 'his courtesy gentle, smelling of the court' and vice versa. Margaret is moved to claim that 'His personage, like the pride of vaunting Troy,/Might well avouch to shadow Helen's scape' (Scene 6, 190). The disguised Lacy who is reminiscent of 'Paris, when, in gray' makes her think of herself as Helen who went beyond the accepted moral bounds by violating chastity, which in turn gives her an encouragement to transgress the imposed bounds of class and gender so as to attain love. Lacy's disguise therefore has a potential source of the dissembling of females and males, besides that of country and court.

Although Greene has not shown a full artistic development of 'disguise' in *Friar Bacon*, the release of the device from the hands of Prince Edward is a significant step in the development of its theatricality: its most complicated example is a man playing a woman playing a man—a theatrical coup which the puritanical anti-theatre polemicists made the special target of their criticism. Certainly, an exploration of 'disguise' in theatrical terms is one of the insights into Greene's growth in artistic creativity. His elaboration of the device can be found in Dorothea's disguise in *James IV*, which is succeeded by Shakespeare in the disguises of Julia, Rosalind, and Viola.

In the parallel story of Bacon and the Brazen Head, the same process of baffling has been brought into effect. Bacon, a newly installed scholar at Brazen-nose College in Oxford, has been immersed in exploiting earth-bound magic in command of devils in hell; by which art he intends to make the Brazen Head which will unfold strange doubts and aphorisms, and to encircle England with secure walls of brass. Burden, Mason, and Clement, doctors with huge pride in their academic knowledge, pay a seemingly friendly visit to Bacon, hearing about his magic, while deceiving their true intention of seeing how he is up to in his plan. During their conversation, Burden, the most arrogant scholar among the three, taunts Bacon thus:

But Bacon roves a bow beyond his reach,  
And tells of more than magic can perform,  
Thinking to get a fame by fooleries.  
Have I not passed as far in state of schools,  
And read of many secrets? Yet to think  
That heads of brass can utter any voice,  
Or more, to tell of deep philosophy,  
This is a fable Æsop had forgot. (Scene 2. 179)

Burden's pride in learned knowledge must have been nurtured by his humanist education. This is indirectly suggested by his great reliance upon the knowledge of the

fables of Aesop—a textbook from which no student could escape at school. Aesop played a central role in laying the foundation of Latin-oriented humanist education. On the grammar-school curriculum Aesop came as the next subject to Cato in the second form and occasionally continued to be studied in the third form. At the early stage of humanistic education, schoolmasters made it the chief aims to drill students in the exercises on Aesop's Latin and to interpret Aesop's fables in a moralised way.<sup>5</sup> Having been at the top of the class at grammar-school or university ('Have I not passed as far in state of schools'), and hence having been an elite student to the eyes of humanist pedagogues, Burden hardly believes that Bacon, an inferior scholar in terms of school performance, can outperform him; if he intends to do so, it would be an attempt beyond his reach. But Burden's high regard for Aesop ironically indicates his own limitations since it suggests the potential incapacity of his imagination to go beyond the limits of fixed morals and rudimentary knowledge.

Meanwhile, Bacon defames Burden by conjuring up a 'she-devil' with 'a shoulder of mutton on a spit' on the back of a devil—the hostess at Henley where Burden secretly turns over a book of alchemy nightly so that he can feed on his false pride. A humorous account of the event by Miles, Bacon's poor fool-scholar, illuminates the import of Bacon's conjuring:

O, master, cease your conjuration, or you spoil all; for here's a she-devil come with a shoulder of mutton on a spit. You have marred the devil's supper; but no doubt he thinks our college fair is slender, and so hath sent you his cook with a shoulder of mutton, to make it exceed. (Scene 2. 180)

Miles throughout the play performs a significant role in affording running commentaries on Bacon's doings. He is an obtuse student, always scolded by Bacon

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<sup>5</sup> For the role of Aesop in humanist education, see T. W. Baldwin, *William Shakspeare's Small Latine & Lesse Greeke*, esp. vol. 1, 607-40.



for being a great ‘blockhead’. Stupid as he may be, however, he gives imaginative, if not always promising, interpretations to his learning material. In a lesson on Latin grammar, for example, he proposes a palpable method, not a logical reasoning, of proving ‘*Ego*’ — ‘*nomen substantivo*’ — in the simple Ciceronian Latin phrase ‘*Ego sum tuus homo*’: ‘let him prove himself as ’a will; I can be heard, felt, and understood’ (Scene 5, 187). The questions and answers over Latin rules exchanged between Bacon and Miles are a stark reminder of the catechism between Sir Hugh Evans and William Page over declensions of Latin words in *The Merry Wives of Windsor* (IV. i. 17-70) and the nonsensical dialogue between Dull and Holofernes over *haud credo* in *Love’s Labour’s Lost* (IV. ii. 9-23). The seemingly inferior interpreters of Latin in these examples (in the case of *Merry Wives*, the garrulous woman Mistress Quickly) equally undermine the dignity and respect their learned masters confer upon academic knowledge by constantly making indecorous — indecent as often as not — responses.

So it is that Miles’ interpretation of Bacon’s conjuring — the ‘slender’ college fare is intended to ‘exceed’ with ‘a shoulder of mutton’ — is made with a view to putting college fare/learning down by laying special emphasis on its insipidity. Bits of spice are needed to produce rich fare/learning — ‘she-devil’ and ‘mutton’ (with the implied sense of prostitutes).<sup>6</sup> These are images symbolic of the degeneration of the prodigal in the biblical parable of the prodigal son: the son sins against his father, probably going far away from the Father in heaven hand in hand with devils in hell; together with harlots, the son uses up his father’s wealth. ‘She-devil’ and ‘mutton’ are the things which, because of their potential for leading young students into prodigal life, humanist

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<sup>6</sup> See the definition of ‘mutton’ (sb. 4) in *OED: slang*. Food for lust; loose women, prostitutes.

pedagogues would particularly warn them against.<sup>7</sup> Therefore, Bacon's evocation of 'she-devil' and 'mutton' in the presence of Burden, a boring, unimaginative doctor, is a move to give an incitement to prodigality with the aim of enriching academic knowledge taught at school, particularly information on Latin and moral lessons including the biblical parable of the prodigal son, or rather, the Elizabethan prodigal son story with a major emphasis on final repentance.

The image of 'a shoulder of mutton on a spit' serves as another testimony to Greene's aims of transgressing moral bounds and enriching academic knowledge, while feeling the great pressure from didactic humanist teachers. 'To beat with the spit' signifies 'to treat with unexpected harshness after kind hospitality'. Because of its purport of initial pleasure and subsequent bitterness, 'spit' is used to describe the vicissitudes of love, not least coupled with 'mutton'; thereby it evokes the pattern of the prodigal's life in which a young lover is firstly attracted and secondly deceived into investing all his money by a sexually tempting prostitute.<sup>8</sup> Greene, for instance, makes full use of such a connotation of 'spit' to depict a bitter experience of love of the prodigal youth Arbasto in his prose romance *Arbasto: Anatomy of Fortune* (1584): 'thou are bitten to the feast by love, and art beaten with the spit of beauty' (III, 214). In invoking the framework of the prodigal son story, however, Greene does not necessarily invite the reader/audience to expect its familiar development. Rather, as

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<sup>7</sup> Cecile Williamson Cary argues that the play's numerous references to food are in keeping with its celebration of world order, the happy state, decorum, and temperance. In this light, 'mutton' is one example of misuses of 'food', hence unsuitable for constituting the play's central themes. Contrary to her discussion I would like to contend that 'mutton' is one of the key images in this play in that it plays a significant role in subverting world order, decorum, and so on. See Cecile William Cary, 'The Iconography of Food and the Motif of World Order in *Friar Bacon and Friar Bungay*', *Comparative Drama* 13 (1979), 150-63.

<sup>8</sup> I rely on the definition of 'spit' (sb.<sup>1</sup> b) in *OED*. For the coupling of 'spit' and 'mutton', *OED* cites a passage from Thomas Wilson's *Rhetoric* (1553): 'Suche are not to be liked that gave a man a shoulder of mutton, and breake his heade with the spitte when thei have doen'.

the event of this scene suggests, the framework of the prodigal son story is firstly laid bare as a limitation on artistic creativity and secondly contributes to set off Greene's/prodigal characters' prodigality in such a way that its inevitable message of repentance and their prodigality are presented in a dissembling way everlastingly. The dissembling of prodigality and repentance, in itself, forms the core of Greene's works which display his relentless pursuit of ever-expanding artistic imagination (Greene never comes back in repentance).

As regards 'a mess of pottage' which Bacon serves up for European potentates and King Henry, it is also a poor sort of meal, yet is enriched with small amount of meat. While the German emperor gets infuriated because Bacon entertains royal guests with such a frugal meal, Miles, appointed by Bacon as a 'sewer of these great lords', is really excited since he has never carried 'two penny chop' so far in his life. In the same way as 'mutton', 'a mess of pottage' is a sign of enrichment and amplification while simultaneously setting up the framework of the prodigal son story. In the biblical episode of Genesis, 25: 29-34, Esau sells the birthright of the eldest son for 'a mess of pottage' to satisfy his hunger.<sup>9</sup> 'A mess of pottage' symbolises sensual appetite pitted against the birthright of the eldest son, a serious principle in patriarchal society. The selling of the birth right for 'a mess of pottage', therefore, could well be compared to the prodigal son's dissipation of his father's goods to satisfy his sexual appetite for harlots. In literary terms 'a mess of pottage' could be a token of artistic enrichment through the process of baffling; for 'a mess of pottage' is simultaneously devaluing the birthright of the eldest son and is made from poor food and meat (the birthright of the eldest son and sensual appetite).

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<sup>9</sup> 'A mess of pottage' appears in the English Bibles of 1537 and 1539, and the Geneva Bible of 1560.

Greene makes a point of pulling down the established authority in both the love plot and the learning plot, despite their individual developments. In William Empson's brilliant *Some Versions of Pastoral*, the two parallel plots are discussed in detail in order to elucidate his account of 'double plots' in the English drama. Empson argues that 'the process is simply that of dramatising a literary metaphor—"the power of beauty is like the power of magic"'. He then goes on to see at the back of the metaphor a significant message: 'Margaret's continual insistence that she is humble and only the keeper's daughter make[s] her into a sort of earth-goddess, and Bacon's magic, though not from Black Magic like Faust's, is from an earth magic', hence both Margaret and Bacon being 'connected with low life or the people as a whole'.<sup>10</sup> He also argues that 'if these stories have nothing to do with each other, they should form a unity by being juxtaposed'—a unity which 'a certain looseness of structure' in the English drama is capable of bringing forth.<sup>11</sup> But the common aspect of these two plots is not lowliness in the strict sense of the word, rather the capability of lowly characters to effect the process of baffling: in the love plot Margaret firstly disgraces courtiers and secondly brings into fruition a mutual love in which a man of status and a lowly country maid are dissembled with each other, whereas in the learning plot Bacon firstly disgraces learned scholars or royal potentates and secondly serves meals in which slender food ingredients and meat (learned scholars and prostitutes) are dissembled with

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<sup>10</sup> William Empson, *Some Versions of Pastoral* (New York: New Directions, 1974), 33. Empson's idea of 'double plots' is the foothold of my argument. There is a critical tendency to revise Empson's suggestion. Peter Mortenson, for instance, claims that *Friar Bacon* contains four interacting lines of action—the magic plot, the garden-of-England or pageant plot, the Margaret-Edward love plot, and the Margaret-Lacy love plot—in '*Friar Bacon and Friar Bungay*: Festive Comedy and "Three-Form'd Luna"', *English Literary Renaissance* 2 (1973), 184-207, esp. 196-7; Charles W. Heatt further complicates the play by emphasising the influential power of Edward and Henry both in the love plot and the magic plot in 'Multiple Plotting in *Friar Bacon and Friar Bungay*' in *Renaissance Drama*, n. s. 16 (1985), 17-34.

<sup>11</sup> Empson, *Some Versions of Pastoral*, 31 and 27.

each other. In a broad sense, furthermore, these two procedures in the love plot and the learning plot can be observed in Greene's love romances and cony-catching pamphlets respectively. The reason why Greene includes his two individual artistic attempts in parallel to each other in a single play must be something else more than a creation of an implied unity by way of a juxtaposition of them. I have argued that the whole play is subject to the process of baffling. The chances are that the love plot and the learning plot are dissembled with each other through the process of baffling, and the realisation of which procedure hinges on and adds to theatrical dissembling.

The expectation will be raised that 'baffling' in the love plot and 'baffling' in the learning plot are presented in a baffling way on stage. In effect, this complicated phenomenon is humorously put into action by a crew led by Ralph, Edward's fool, and Miles. While Edward visits Bacon for his help to win Margaret, Ralph disguises himself as the Prince and revels in drinking in the town of Oxford. The indecent behaviour of the disguised Ralph in drunken revelry surely makes real Prince Edward disgraced. As Miles, who attends the revelry together with the disguised Ralph, diversely calls him 'the chief of our *gregis*' and '*filius regis*' (Scene 7, 196), or 'great Prince of Walis' (Scene 7, 196) and 'worshiful *Domine* Dawcock' (Scene 7, 197), one is hoodwinked into believing that a drunken fool in an ordinary tavern is really a noble son. The revelry scene of the disguised Ralph could be considered to be the epitome of Margaret's love plot in which Prince Edward is disgraced through the medium of disguise.

The crew with the disguised Ralph as its head come across a group of scholars, the three boring doctors. In their conversation, adjectives like 'dull' and 'gross' — words usually applied to Ralph and Miles — belong to the doctors, while the crew of

fools keep themselves ‘as brisk as a cup of wine’:

*Miles.* *Salve, Doctor Burden!*

This lubbery lurden  
Ill-shaped and ill-faced,  
Disdained and disgraced,  
What he tells *unto vobis*  
*Mentitur de nobis.*

*Burden.* Who is the master and chief of this crew?

*Miles.* *Ecce asinum mundi*

*Figura rotundi,*  
Neat, sheat; and fine,  
As brisk as a cup of wine.

(Scene 7, 196)

‘Lubberly’ and ‘lurden’ signify ‘coarse’ and ‘intellectually dull’, ‘sluggard’ and ‘vagabond’ respectively; both of the words connote dullness. The doctors are ‘disgraced’ by the crew of fools because of their dullness. This scene certainly reminds us of Bacon’s magic by which he devalues learned knowledge because of its insipidity. A slight difference is that disgracing has been doubled: the doctors are disgraced by the disguised Ralph disgracing Prince Edward. While an act of disgracing is carried out twice, needless to say, a multiplying effect of dissembling has doubled. We are given an impression that an act of dissembling triggers another act of dissembling in an endless exploration of the artistically rich fruits.

It is extremely interesting that ‘*asinum mundi figura rotundi*’ where ‘gross’ doctors and ‘neat’ fools cohabit is a popular theatre at the Bankside in Southwark:

Doctors, whose dotting night-caps are not capable of my ingenious dignity know that I am Edward Plantagenet, whom if you displease will make a ship that shall hold all your colleges, and so carry away the niniversity with a fair wind to the Bankside in Southwark. (Scene 7, 197)

It is on the popular stage in Southwark where their relentless pursuit of the dissembling of high and low bears fruit—a niche where another piece of dissembling, the theatrical dissembling of illusion and reality is being put into practice.

The revelry scene of the disguised Ralph, although inserted as a sort of comic relief, refers to a larger action of the play, the one related to Bacon's glass. The glass is endowed with the theatrical function to set up a play-within-the-play. When they look into the glass to see how Lacy in disguise courts Margaret, Prince Edward and Bacon are, so to speak, an audience of the developing love and the attempted marriage of Margaret and Lacy. Later in the play, the theatrical device of a play-within-the-play is carried into effect once again when the sons of Serlsbie and Lambert look into the glass to see their fathers fight over Margaret and kill each other.<sup>12</sup> In the former scene, the glass is narrowly saved from the destructive hands of the enraged Edward since Bacon dissuades him by saying 'O, hold your hands, my lord, it is the glass!' (Scene 6, 193) Edward gets a bit cooled down to acknowledge that he was made to 'think the shadows substances' (Scene 6, 193). In the later, on the other hand, the two scholars, in the wake of witness of the deaths of their amorous fathers, kill each other, too. Bacon, with this tragic event before his eyes, ponders on what his glass has performed:

See, friar, where the fathers both lie dead!  
 Bacon, thy magic doth effect this massacre.  
 This glass prospective worketh many woes;  
 And therefore seeing these brave lusty Brutes,  
 These friendly youths, did perish by thine art,  
 End all thy magic and thine art at once.  
 The poniard that did end their fatal lives,  
 Shall break the cause efficient of their woes.  
 So fade the glass, and end with it the shows  
 That necromancy did infuse the crystal with. (Scene 13, 222-3)

Thus Bacon breaks his glass. But what this tragedy is really about is that it is a progressive, not regressive, event in artistic terms. Deaths are doubled as a

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<sup>12</sup> For a discussion on the device of a play within the play in *Friar Bacon*, see Norman Sanders, 'The Comedy of Greene and Shakespeare' in *Early Shakespeare* ed. by John Russell Brown and Bernard Harris, Stratford-Upon-Avon Studies 3 (London: Arnold, 1969), 35-53.

consequence of the multiplication of love and magic: the fathers both lie dead as a result of their desire for Margaret; Bacon's magic then brings about 'this massacre' — not the fathers' but the sons'. Precisely speaking, wealthy squires are 'disgraced' into lustful men who end up dying in a dual and Oxford scholars, triggered off by the disgracing of their fathers, are 'disgraced' into vengeful fighters who end up dying in a single fight. This is a phenomenon of double disgracing which could be likened to the process we have seen in fools' revelry scene. In the meantime, the boundary between 'substances' and 'shadows' is completely lifted by way of the destruction of the glass. This can make it happen that the audience, whether Bacon, Edward, the sons, or the seated audience in the theatre, are hoodwinked into believing that a play ('substance') is really a play-within-the-play ('shadow'), and therefore into thinking that they themselves are actors. The event of breaking the glass, despite its gruesomely tragic atmosphere, is one step in the process of baffling towards artistic fulfilment.

The breaking of the glass, in itself, could well be regarded as an indication of Greene's artistic growth in the process of his coming to grips with Lyly's brilliant feat of verbosity. As I have discussed in Chapter I, Lyly's glass ('Euphues' Glass for Europe') is an instrument for promoting verbal amplification. Considering a glass's function to reflect the mirrored person in the most satisfactory way possible, what with garments and what with cosmetics, Euphues' ostensibly humble manner of describing Elizabeth (Euphues' Glass) from the back — significantly, a repository for clothes — is a daring attempt to rhetorically display words to the extent of his satisfaction. His way of verbal augmentation, as the word 'back' implies, is somewhat sneaky and invisible: an unknown switch of meanings within a single word — Lyly's way of dissembling.



One example can be given over 'substance' and 'shadow'. On his first visit to Lucilla, Euphues is introduced as Philautus' 'shadow', whereas Philautus who has the right to Lucilla's love is described as 'substance'. While apparently drawing a clear line between 'substance' and 'shadow', however, Euphues capitalises on secret switches of meanings of 'shadow' so that he can rival Philautus and even usurp the right to Lucilla's love ('substance').<sup>13</sup> Where Lyly achieves the dissembling of 'substance' and 'shadow' by means of clandestine verbal manipulation, Greene's dissembling achieved through the destruction of the glass, by virtue of its theatrical allusiveness, appeals to the imagination of the audience. The breaking of the glass in *Friar Bacon* could be considered to be forming a part of Greene's work of baffling on Lyly's glass. 'Euphues' Glass' is disgraced to the point of naught by a destructive action; and, at the same time, if a mixture of the images of 'glass', 'substance', 'shadow' could successfully make the audience members recollect Lylyesque dissembling, the concomitant result of the dissembling of 'substance' and 'shadow' can be then the dissembling of verbal dissembling and theatrical dissembling. The art of baffling which is exerted over Lyly's glass manifests Greene's aspiration after an enhanced piece of work created out of the tension between Lyly's artistic attitude and his own.

Even the ruin of the Brazen Head in Miles' presence affords a perfecting commentary on the event of the destruction of Bacon's glass. The scene where the Head is by Miles' useless watch led to its destruction could be thought of as an enactment of baffling in which the head is disgraced into naught and deceives viewers by its created double images simultaneously. According to Cotgrave's French-English dictionary (1611), 'baffle' was synonymous with 'play with the nose of' in early

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<sup>13</sup> The minute analysis of changes of meanings of 'shadow' has been done in Chapter I.

modern English.<sup>14</sup> It is probable that the audience was expected to remember this obsolete sense when Miles stood in front of the Brazen Head with a big nose upon the stage. It follows that Miles is playing with the nose of the nose. In the first place, he plays with the nose of the nose by describing it as ‘*nos autem glorificare*’ and ‘*nos autem populare*’ at once (Scene 11, 216). He then continues to double the image of the nose: ‘Why, Master Brazen-head, have you such a capital nose, and answer you with syllables, “Time is”?’ (Scene 11, 216) He focuses upon the dissembling nature of the nose by means of his application of the word ‘capital’ with both senses of ‘top’ and ‘loss’. In the doubling operation, the head with a nose has been undignified and driven to its ruin. Greene may well intend ‘nose’ as a pun on Ovidius Naso — Naso signifies ‘nose’ in Latin. In the courtly works of Lyly, as I have shown in Chapter 1, references to Ovid serve to give finishing touches on Lyly’s practice of switching verbal meanings. Perhaps Greene, by an exhibition of the scene where the Head with a big nose is ruined, might well object to Lyly’s way of using Ovidian material as verbal embellishment (Lyly is an expert on this, as Nashe sarcastically describes him as a writer who ‘vaunts *Ovids* and *Plutarchs* plumes as [his] owne’). But, at the same time, Greene admires Ovid as a best expounder of a spirit of dissembling.

Shakespeare also uses the image of a nose as a starting point for simultaneous movements of expansion and diminishment. Especially in *Love’s Labour’s Lost*, a nose is used as a pun on Holofernes’ favourite poet Ovidius Naso: ‘Ovidius Naso was the man. And why indeed “Naso”, but for smelling out the odoriferous flowers of fancy, the jerks of invention?’ (IV. ii. 123-5). Holofernes follows in the footsteps of Ovid to display a bewildering array of decorative words (‘odoriferous flowers of fancy’), yet at

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<sup>14</sup> Cotgrave lists ‘to play with the nose of, baffle, abuse, flowt, make a foole of’ under ‘*viedazer le nez à*’.

the same time betrays a great deal of abuses of words. While Greene may hardly escape the accusation of blemishing Ovid, Shakespeare in dealing with Ovid holds a balance of the opposed implications of baffling—dissembling and disgracing—which is nothing but the rich fruit of Greene’s artistic exploration. The sense of equilibrium serves to intensify the degree of bafflement in Shakespeare’s dramatic works.

What with the breaking of the head and the breaking of the glass, *Friar Bacon* assumes a tragic note from the about halfway point. This enables the setting up of the familiar pattern of the prodigal son story, as is persuasively articulated by Bacon who seems to be feeling deep regret about ‘using devils to countervail his God’: ‘Yet, Bacon, cheer thee, drown not in despair;/Sins have their salves, repentance can do much’ (Scene 13, 223). In so far as the breaking of both of the head and the glass is a paradoxical sign of imaginative work of amplification and enrichment, nonetheless, the gesture of repentance should be interpreted in the same way. *Friar Bacon* seeks, through its recurrent processes of baffling, to enrich itself by a multiplicity of dissembling, such as of courtiers and rustics, males and females, slender food and meat, the verbal and the theatrical, Lyly and Greene, and so on. A piece of dissembling, while bringing its multiplying effect into full play, leads to another piece of dissembling one after another which culminates in the crucial dissembling of prodigality and repentance. In a series of acts of creating double images, the suppressed ones under authoritative limitations are brought into light by virtue of its accompanying work of disgracing. The dissembling of prodigality and repentance should be perceived as the absolute epitome of such endless work of baffling, an artistic principle of Greene as a literary prodigal.

## II

In *James IV* the story revolves around the Scottish court. The King James IV harbours an amorous desire for Ida, daughter to Countess Arran, while he has been married to Dorothea, daughter to the King of England. Ateukin, an obscure arriviste full of ambition, starts to climb the ladder of promotion as a successful courtier by encouraging the King to pursue his immoral love and hoodwinking him into believing its legitimacy. As Ateukin gains power over the King, the court gets fraught with sycophancy and treachery and becomes the centre of moral decay. In order to gain absolute trust of the King, Ateukin plans on even assassinating Dorothea. Although Dorothea narrowly escapes from the court in disguise, the war between Scotland and England which breaks out because of this wicked design makes the whole country desolate. But Ateukin is finally banished after his treacherous schemes are disclosed, James IV repents, Dorothea safely returns, and the two countries retrieve their harmonious relationship. The story of the prodigal King shaped as a version of prodigal son stories is witnessed by Bohan, a hermit who was disappointed to leave the court a while ago. While the boundary between James IV's world in the play within and Bohan's in the framework gets blurred and clear alternately, an image of bait-fishing—a metaphor indebted to Lyly—is efficacious in the story of James IV's love. As is the case with *Friar Bacon*, *James IV* seeks for its dramatic development, concerned with the cultivation of theatrical devices and critical assessment of Lyly's achievements at the same time.

The Scottish court of James IV is characterised through the mouth of Ida as a privileged place where wise men exert their 'art': 'I count of court, my lord, as wise men do:/ 'Tis fit for those that knows what longs thereto;/ Each person to his place: the

wise to art, the cobbler to his clout, the swain to cart' (I. i. 103-4).<sup>15</sup> James IV and his courtiers address one another as men of art, as if to be acknowledged as such would be a signal honour; Ateukin, a Gnatho-like parasite, flatters the king by the honourable designation, 'Dread king, thy vassal is a man of art,/Who knows by constellation of the stars,/By oppositions and by dire aspects,/The things are past and those that are to come' (I. i. 187-90); in the immoral pursuit of love for Ida, James IV singles out Ateukin as the sole confidant, saying 'Thine art appears in entrance of my love' (I. i. 237); Ateukin who takes whatever measure to attain success at court is convinced that he is a man of art: 'For men of art, that rise by indirection/To honour and the favour of their king,/Must use all means to save what they have got,/And win their favours when they never knew' (I. ii. 49-52).

'Art' in this context pertains to two different kinds of skill: rhetorical expertise of a successful courtly-poet and political manoeuvres of a successful courtier. It is Ateukin who seems to be the most adept practitioner of 'art' since he has so honeyed a tongue (*melle dulcior fluit oratio* (IV. v. 26), according to Andrew, one of his servants) as to write love poetry, and to successfully flatter his betters for good measure. As I noted in Chapter I, an association between courtiership and courtship is a courtly phenomenon unique to the Tudor court. Its theoretical articulation can be found in George Puttenham's rhetorical treatise *The Arte of English Poesie*. According to Puttenham's theory, a courtly-poet must acquire the 'art' of poetry—the rhetorical expertise to switch meanings of a single word from one to another. A piece of the verbal knowledge is the rhetorical figure *Paradiastole* (the curry favell), by means of

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<sup>15</sup> Robert Greene, *The Scottish History of James the Fourth*, ed. by Norman Sanders. *The Revels Plays* (London: Methuen, 1970). All quotations from *James IV* are from Sanders' edition, hereafter parenthetically shown with Scene, Act, and Line reference in the text.

which an unknown switch between, say, 'an unthrift' and 'a liberall Gentleman' or 'a great riot' and 'an youthfull pranke' is possible. To master the 'art' of poetry is to acquire the 'art' of being a good courtier; for the function of rhetorical figures chimes in with a courtly gentleman's manner of being 'loftie and curious in countenance, yet some times a creeper, and a curry favell with his superiours'.<sup>16</sup> One may suspect that Ateukin might have learned 'art' at Puttenham's school of rhetoric.

Ateukin declares now in the King's confidence: 'And first, to fit the humours of my lord,/Sweet lays and lines of love I must record;/And such sweet lines and love-lays I'll indite/As men may wish for and my liege delight' (I. ii. 43-6). The court is supposed to be a venue where courtiers take part in a poetry exchange activity among an aristocratic coterie, a practice which is nothing but part of their *sprezzatura*. But there is a tinge of political manoeuvring in Ateukin's playful act of writing love poetry which 'men may wish for and my liege delight'. Ida's description of the court here again serves as an elliptic conveyance of its dual nature:

Because the court is counted Venus' net,  
Where gifts and vows for stales are often set;  
None, be she chaste as Vesta, but shall meet  
A curious tongue to charm her ears with sweet. (I. i. 112-5)

The court is described as amorous Venus' place of abode ('Venus' net') where courtiers woo their loved ones (followers of chaste Vesta) with charming words. In its association with 'net', however, the sense of 'stales' could be transferred from 'mistresses' to 'decoy-birds' or 'bait' used to entice other birds or fish into a net. Hence wooing by poetry with 'A curious tongue to charm her ears with sweet' is always

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<sup>16</sup> George Puttenham, *The Arte of English Poesie*, Bk. III, Ch. XVII, 184-5 and Bk. III, Ch. XXIII, 292-3. I have discussed Puttenham's treatise in more detail in Chapter I.

done with male rivals in view beyond its apparent object.<sup>17</sup> 'Venus' net', which is connotative of a courtly environment for exchanges of love, is at the same time an institution of political import.

While courtship (wooing ladies by poetry) and courtiership (wooing one's betters by flattering words) are intertwined in the doubly-functional court—'Venus' net', its political aspect is further emphasised. The political manoeuvres of clever Ateukin, who clambers up the social ladder from an unknown poor scholar to a most favoured courtier, are stressed by recurrent allusions to 'net' and its related images like 'fishing' and 'snare'. Ateukin's motto is 'No fishing to the sea, nor service to a king' (I. ii. 40). Andrew speaks about his master's artifices, 'When sinners seem to dance within a net:/The flatterer and murderer they grow big;/By hook or crook promotion now is sought' (IV. v. 80-2); while the crimes which sinners think they have committed unnoticed are without fail exposed to public eyes, the wrong doings of the flatterer and murderer Ateukin are never brought into light. Ateukin thus continually sets up a political 'net' to entrap his fellow courtiers. Finding himself entrapped in a political 'net' by Ateukin's flattering words, the King finally confesses that 'flattering tongues, by whom I was misled,/Have laid a snare to spoil my state and me' (V. vi. 29-30).

With no counterparts at court to frustrate his ambition, Ateukin continues to ascend the ladder of success by dexterously casting a metaphorical 'net'. But it is Slipper, Ateukin's horse-keeper yet a cony-catcher by profession, who makes him turn from the trapper to the trapped. In so doing, Slipper also depends upon the metaphor

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<sup>17</sup> For an environment of poetry exchanges among an aristocratic coterie in sixteenth-century England, see Wendy Wall, *The Imprint of Gender*, especially 23-57. For critics who read Renaissance texts from this point of view, see Coppélia Kahn, 'The Rape in Shakespeare's *Lucrece*', *Shakespeare Studies* 9 (1976), 45-72; Nancy Vickers, "'The blazon of sweet beauty's best": Shakespeare's *Lucrece*' in *Shakespeare and the Question of Theory*, ed. by Patricia Parker and Geoffrey Hartman (New York: Methuen, 1985).

of fishing, especially bait ('gudgeon') which allures fish into a net:

*Slip.* Now, I pray you, sir, what kin are you to a pickerel?

*Ateu.* Why, knave?

*Slip.* By my troth, sir, because I never knew a proper situation fellow of your pitch fitter to swallow a gudgeon.

*Ateu.* What meanest thou by this? (II. i. 82-6)

'Slipper' is from time to time used for a common name of slippery fish, particularly a little slippery fish looking at first glance like a gudgeon in contemporary usage.<sup>18</sup> We may envisage from this sense of 'slipper' that Slipper has taken part in the courtly game of a casting 'net', in such a way that he plays the role of 'bait'/'gudgeon' in attracting Ateukin into a net while he himself flees away taking advantage of his slipperiness. In alliance with the play's key image 'net', furthermore, Slipper's 'I never knew a proper situation fellow of your pitch to swallow a gudgeon' could well be conscious of the passage in *Euphues*: 'But in my [Euphues'] mind if you [Lucilla] be fish, you are either an eel which as soon as one hath hold on her tail will slip out of his hand, or else a minnow which will be nibbling at every bait but never biting: But what fish soever you be, you have made both me and Philautus to swallow a gudgeon'.<sup>19</sup> In *Euphues*, as I have observed in Chapter I, lovers are engaged in what might be called a game of bait-fishing in which they lay 'bait'—a metaphor for lovers' simultaneous attitudes of attraction and disdain—in order to trick their counterparts into being caught in a 'net'. It could be inferred that Slipper has succeeded Lucilla as well as Ateukin since she lays (plays the role of) 'bait'/'gudgeon' in order for Euphues and Philautus to swallow while she herself slips away like an eel or a minnow in an imminent danger of being

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<sup>18</sup> The definition is given under '*gavot*'—'a little sharpe-toothed, scalelesse, livelie, and slipperie sea-fish, that at first sight resembles a gudgeon'—in Randle Cotgrave's *French-English Dictionary* (1611). According to *OED*, the first example of 'slipper' as a fish-name is 1866, see 'slipper' (sb. 6b).

<sup>19</sup> John Lyly, *Euphues. The Anatomy of Wit*, 82.



entrapped.

We are now encouraged to think that Slipper has stepped into Lucilla's shoes, and also Ateukin's to pitch a 'net' at James IV's court. With intent to become a perfect gentleman, Slipper dresses himself up with the assistance of the Tailor, the Cutler, and the Shoemaker. There is a sufficient reason for Slipper to take an active interest in gentlemanly garments. There is a close connection between garments and an ability to shift verbal meanings. In Puttenham's treatise, the rhetorical expertise to transfer verbal meanings from one to another with a view to augmenting and decorating words, which Puttenham claims props up the fashioning of a courtier, is frequently compared to a courtier's skill in dressing-up: 'But (if it please your Majestie) may it not seeme enough for a Courtier to know how to weare a fether, and set his cappe a flaunt, his chaine *en echarpe*, a straight buskin *al inglesse*, ...and by twentie maner of new fashioned garments to disguise his body, and his face with as many countenances, whereof it seemes there be many that make a very arte, and studie who can shew himselfe most fine, I will not say most foolish and ridiculous?'<sup>20</sup> In the *Euphues* books, Lyly exhibits his rhetorical expertise to shift verbal meanings in a great variety of ways, the practice of which is exemplified by a paradoxical attempt to humbly portray Elizabeth from the back in 'Euphues' Glass'; the modest pose, in view of 'back' as a repository for clothes, deceives his real intention of placing words on Elizabeth as if dressing her up finely; hence, a close connection between rhetorical expertise and garments is confirmed. In 'Venus' net' of *James IV*, courtiers are required to have rhetorical expertise, as is evidenced by the semantic transference of 'stales' from 'mistresses' to 'decoy-birds'. It is therefore quite natural that Slipper, now involved in

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<sup>20</sup> George Puttenham, *The Arte of English Poesie*, Bk. III, Ch. XXV, 299.

pitching a 'net' at court, pays special attention to his garments.

But it is characteristic of his gentlemanly garments that there are a lot of 'holes' and 'cuts'. Slipper is consulting with the Tailor over his doublet:

*Slip.* Tailor.

*Tail.* Sir.

*Slip.* Let my doublet be white northern, five groats the yard;  
I tell thee, I will be brave.

*Tail.* It shall, sir.

*Slip.* Now sir, cut it me like the battlements of a custard, full of round holes; edge me the sleeves with Coventry-blue, and let the linings be of tenpenny lockram.

*Tail.* Very good, sir.

*Slip.* Make it the amorous cut, a flap before.

*Tail.* And why so? That fashion is stale.

*Slip.* O, friend, thou art a simple fellow; I tell thee, a flap is a great friend to a store: it stands him in stead of clean napery, and if a man's shirt be torn, it is a present pent house to defend him from a clean housewife's scoff. (IV. iii. 34-48)

No matter how 'brave' Slipper may try to be, 'holes' blemish his garments: his doublet is 'full of round holes' and has an opening 'cut' like that of an open pie with its fillings covered with custard cream; its sleeves tend to have 'holes' edged with cheap 'Coventry-blue'; its linings are susceptible to 'holes' since they are of cheap 'tenpenny lockram'. Besides, Slipper's doublet has an amorous 'cut'.

As regards his swords, Slipper makes a special request that they are sure to be furnished with the function to make 'holes':

*Slip.* I must have a rapier and dagger.

*Cut.* A rapier and dagger, you mean, sir?

*Slip.* Thou sayest true; but it must have a very fair edge.

*Cut.* Why so, sir?

*Slip.* Because it may cut by himself; (IV. iii. 79-83)

Concerning the Cutler's repetition of 'a rapier and dagger', Sanders, following Lavin's suggestion in the New Mermaids edition, makes a comment that Slipper must be mispronouncing them, giving a possibility that he confuses 'rape 'er' with 'rapier' and

‘dig ‘er’ with ‘dagger’.<sup>21</sup> In consideration of this mispronunciation, ‘dagger’, ‘a very fair edge’ and ‘cut by himself’ all contribute to the one and only purpose of making ‘holes’.

The same can be said about shoes. But the case of the fashioning of Slipper by the Shoemaker is complicated, for it is an ironic attempt to turn poorly-made shoes with holes into much worse ones (the name of Slipper indicates a kind of shoes):

*Shoe.* Gentleman, what shoe will it please you to have?

*Slip.* A fine neat calves’ leather, my friend.

*Shoe.* O, sir, that is too thin, it will not last you.

*Slip.* I tell thee it is my near kinsman, for I am Slipper, which hath his best grace in summer to be suited in lambs’ skins. Goodwife Calf was my grandmother and Goodman Netherleather mine uncle; but my mother, good woman, alas, she was a Spaniard, and being well tanned and dressed by a good fellow, an Englishman, is grown to some wealth: as when I have but my upper parts clad in her husband’s costly Spanish leather, I may be bold to kiss the fairest lady’s foot in this country.

*Shoe.* You are of high birth, sir, but have you all your mother’s marks on you?

*Slip.* Why, knave?

*Shoe.* Because if thou come of the blood of the Slippers, you should have a shoemaker’s awl thrust through your ear.

*Slip.* Take your earnest, friend, and be packing, and meddle not with my progenitors. (IV. iii. 59-77)

Shoe-making depends on manual work principally consisted of two processes: cutting holes into leathers and covering them with patches. But shoemakers seem to have gradually learned to put deceptive tricks into practice as they seek to be rich and respectable; for, as is recorded in *A Quip for an Upstart Courtier*, shoemakers ‘can put in the inner sole of a thin Calves skin, when as the shoo is a neates leather shoo’ or ‘will join a neates leather vampy to a calves leather héele’ (XI, 263). They appear to make a good job of dressing thin Calves’ skins with neats’ leathers, but their products are nothing more than clumsy shoes liable to holes which get shoemakers into more work.

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<sup>21</sup> See note on ‘rapier and dagger’ in *James the Fourth*, ed. by Norman Sanders, 84.

Through the awkward work of a shoemaker, Slipper was born from his Spanish mother Calf skin dressed by his English father's leather—probably neat's leather.<sup>22</sup> Slipper is by nature badly-made, albeit patched up with his father's leather, and his bad nature will be emphasised all the more because of yet another 'fine neat calves' leather' which the Shoemaker adds to him. The overall procedure indicates the professional business of a shoemaker who is inclined to produce badly-made shoes which get him into more work.

Consider a close connection between garments and rhetorical expertise, and we can understand the full import of 'holes' in Slipper's garments. A person who has a facility to transfer verbal meanings from one to another in a swift way is, so to speak, an expert at giving evasions—'starting holes' in the contemporary sense of the word.<sup>23</sup> Given this sense, Slipper's 'holes' stand for his claim to a rhetorical capability. But it is worthwhile taking it into account that Slipper's 'holes' point to the literal sense of the word—opening cuts, along with rhetorical expertise. In this respect, Slipper's 'holes' afford more eloquent testimony to his ability to shift verbal meanings dexterously; for Slipper, while building upon 'hole' ('a staring hole'—the expertise to shift verbal meanings), metamorphoses 'hole' ('a starting hole') into 'hole' (an opening cut).

The striking detail with respect to 'holes' in Slipper's garments is that they individually evoke amorous as well as obscene matters (as Slipper prefers a doublet with 'an amorous cut'). In the conversation between Slipper and the Shoemaker, a

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<sup>22</sup> Marvin Spevack makes a note on 'neat's leather' at the scene where Cobbler appears on stage in *Julius Caesar*, citing from M. Channing Linthicum's *Costume in the Drama of Shakespeare* (1936): 'In order to encourage the home industry, Englishmen were urged to wear neat's leather, and scorn the Spanish product'. See *Julius Caesar*, ed. by Marvin Spevack, *The New Cambridge Shakespeare* (Cambridge: Cambridge University Press, 1988), a gloss on 'neat's leather' (I. I. 24).

<sup>23</sup> Florio translates '*Deriueno*' into 'a starting hole, an evasion, a shift to scape or go from ones word' in his *Italian-English Dictionary* (1598). The obsolete term 'a starting hole' was in frequent use in the sixteenth and seventeenth century as *OED*'s many examples show ('starting-hole', sb. 2).

shoemaker's 'awl' — a small pointed tool used to make holes in the process of shoe-making — is, by virtue of its sweet punning on 'hole', suggestive of a niche where sexual intercourse is carried out.<sup>24</sup> The obscene image is conjured up especially because 'awl' is associated with 'mother's marks' and 'meddle with'. 'Mother's marks' has a more disturbing connotation than 'Spanish pox' which Sanders gives as a gloss on it; 'meddle with' has such a sexual implication as 'to be intimate with (a woman)'.<sup>25</sup> As far as Slipper's swords are concerned, if we accept the suggestion on Slipper's mispronunciation, 'rape 'er' and 'dig 'er' both contribute to evoke the obscene hole. At an 'amorous cut' of Slipper's doublet, it can be imagined, heavy fighting against the (sexual) assaults of aggressive women like 'a storre' (a sturdy woman) and 'a clean housewife's scoff' (a shrewish woman) takes place.

I have suggested that Slipper, while building upon 'hole' ('a starting hole' — the expertise to shift verbal meanings), metamorphoses 'hole' ('a starting hole') into 'hole' (an opening cut). What is happening here is the dissembling of the verbal and the sexual, that is to say, words (*verba*) and things (*res*). When Slipper tries to enter the court by replacing Ateukin in a game of a casting 'net', he intends to change it from an exclusive place of homosocial bonding to Venus' court where heterosexual exchanges of love occur. By letting Slipper take over Lucilla's role in pitching a 'net', Greene, through an addition of scenes of face-to-face encounters with women, intends to give a delicate balance between the verbal and the sexual, words (*verba*) and things (*res*) to

<sup>24</sup> Jonathan Bate has suggested an obscene implication of 'awl' in 'The Cobbler's Awl: *Julius Caesar*, I. i. 21-24', *Shakespeare Quarterly* 35 (1984), 461-2.

<sup>25</sup> Norman Sanders gives an annotation: 'The allusion is probably to the "Spanish pox", a common name for syphilis at the time ("pox", *O. E. D.*, sb. 1e), see the note on "your mother's marks" in Sander's edition of *James II*, 83. For the implication of 'meddle with', I refer to Eric Partridge, *Shakespeare's Bawdy* (London: Routledge, 1947), 147.

Lyly's work, in which Lyly concentrates on showing off verbal dexterity while making a potentially misogynous move to treat women carelessly. Yet, for the very same reason, Slipper takes the place of the lascivious woman Lucilla, not Euphues.

In so far as we consider the relationship of Greene to Lyly in the context of *James IV*, Ateukin's verbal 'art' represents Lyly's and Slipper's mechanical 'art' represents Greene's. Slipper's move to disgrace his high status of a courtier by preferring blemished garments with holes can be compared to shoemakers' move to botch their shoes with thin leathers liable to holes ('slipper' indicates 'a shoemaker' in itself<sup>26</sup>). Shoemakers carry out cheeky mechanics' practice with their ambition to ascend from men of mechanical arts to rich gentlemen. They are cony-catchers as well as upstarts. When Greene has decided to produce works which mirror a spirit of class dissembling (Greene himself is a son of bourgeois parents yet a gentleman with a university education), he has found a source of artistic inspiration in shoemakers' attitude, and particularly in their 'awl' which is symbolic of their uplifted mind and sexually low matter at the same time. This is why Greene, as an expression of endearment, gives shoemakers the oxymoronic title — 'the gentle craft'.<sup>27</sup>

When Shakespeare makes Cobbler appear on the stage at the opening scene of *Julius Caesar*, he is also a shoemaker who lives on the nuanced 'awl':

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<sup>26</sup> Thomas Thomas translates the Latin word '*Crepidarius*' into 'slippers' as well as 'a maker of slippers or pantofles' in his Latin-English dictionary (1587).

<sup>27</sup> I am referring to Cloth-breeches' words to the Shoemaker: 'Now to you gentle crafte, you masse shoemakers' in *A Quip for an Upstart Courtier* (XI, 263). *OED* explains that the phrase 'the gentle craft' is humorously applied to the trade of shoemaking (gentle (a. 2b.)), and it cites the passages from *George-a-Greene* (c. 1590) (an anonymous play yet possibly Greene's; *OED* attributes it to Greene), Nashe's *Pierce Penilesse*, and Thomas Dekker's *The Shoemaker's Holiday* (1600). The idea of 'the gentle craft' is also central to Thomas Deloney's novel, *The Gentle Craft*, (published in 1648), the source of Dekker's play. R. L. Smallwood and Stanley Wells have briefly surveyed depictions of shoemakers in contemporary plays in their 'Introduction' to Dekker's play. See Thomas Dekker, *The Shoemaker's Holiday*, ed. by R. L. Smallwood and Stanley Wells, *The Revels Play* (Manchester: Manchester University Press, 1979), 17.

*Mur.* But what trade are thou? Answer me directly.

*Cob.* A trade, sir, that I hope I may use with a safe conscience. which is indeed, sir, a mender of bad soles.

*Flav.* What trade, thou knave? thou naughty knave, what trade?

*Cob.* Nay, I beseech you, sir, be not out with me; yet if you be out, sir, I can mend you.

*Mur.* What mean'st thou by that? Mend me, thou saucy fellow?

*Cob.* Why, sir, cobble you.

*Flav.* Thou art a cobbler, art thou?

*Cob.* Truly, sir, all that I live by is with the awl: I meddle with no tradesman's matters, nor women's matters; but withal I am indeed, sir, a surgeon to old shoes; when they are in great danger, I recover them.

*(Julius Caesar; I. i. 12-24)*

Cobbler's 'I meddle with no tradesman's matters, nor women's matters' makes him appear irrelevant to Slipper, Greene's shoemaker. But a series of sexual innuendos in his speech—'awl', 'meddle with', 'matters'—enable to associate 'awl' with 'hole', and the obscene hole in particular. There is not much doubt that Shakespeare's Cobbler has been indebted to Greene. After all is said and done, Shakespeare's Cobbler goes a step further. When he asserts that he plays a role of a surgeon in recovering old shoes with bad soles, it is not difficult to imagine that he is dealing with women's matter; 'surgeon', 'recover', and 'soles' (probably a pun on 'holes') all serve to evoke the obscene hole. Shakespeare makes a pun on 'sole' and 'soul' here. By way of this smart pun, he intensifies the degree of bafflement in the nuanced 'awl'—a literary legacy left by the deceased Greene—in such a way as to multiply the dissembling of mind and matter (*verba* and *res*).

The scene where the Shoemaker decks Slipper gives a hint as to Greene's way of composing literary works in general, yet it is also a specific moment in theatrical terms. The primitive form of a play-within-the-play is brought into effect. There are two concurrent events in this scene: the one is Slipper's talk about his background and the

other is the fashioning of Slipper by the Shoemaker. The boundary between them is crossed either when Slipper approaches the audience by a reference to the Spanish Armada ('my mother, good woman, alas, she was a Spaniard, and being well tanned and dressed by a good fellow, an Englishman' (IV. iii. 65-7)) or when the Shoemaker draws the audience into the world of Slipper by a reference to his 'mother's marks'. In her analysis of the use of rhetoric in contemporary handbooks and literary works during the Renaissance, Patricia Parker discusses the effect of disordered figures like *hysteron proteron* (According to Puttenham, 'to set the carte before the horse'<sup>28</sup>) in the context of the play-within-the-play provided by the 'rude mechanicals' in *A Midsummer Night's Dream*. She considers that the inverted situation in which the rude mechanicals stage a performance before the 'gentles' botches 'the construction of discourse' rhetorically, and the established world socially. We could consider Slipper's performance alike, a play-within-the-play played with the same purposes:

Their concern not to produce a convincing and naturalised theatrical illusion in their play before the "gentles" in Act V is matched by their very botching of the construction of discourse. And this inability has the effect of laying bare the mechanics of that *Ordo*, of that "meete placing of words" (Peacham) spoken of in the handbooks as a "naturall" order which tropes such as *hypallage* and *hysteron proteron* transgress. They serve, that is to say, to call attention to the process of construction itself, just as any imperfectly learned language typically creates what we have learned to call, after Althusser and Macherey, a "distanciation" effect. In evoking the language and larger implications of proper joining both in matrimony and in discourse, and of the controlling or disposing of a potentially wayward *materia*, Shakespeare is not necessarily, as some readers of this play's ending conclude, dramatically validating, for better or for worse, the Elizabethan World Picture, but rather laying out and laying bare, demonstrating precisely as a "process", its own forms of construction, ones in which the "ordered chain" of discourse is related to other orders and chains as well.<sup>29</sup>

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<sup>28</sup> George Puttenham, *The Arte of English Poesie*, Bk. III, Ch. XIX, 218.

<sup>29</sup> Patricia Parker, *Literary Fat Ladies: Rhetoric, Gender, Property* (London and New York: Methuen, 1987), 124-5.



I agree with Parker in that *hysteron proteron* serves to grasp the entire picture of the Elizabethan social world by shedding fresh light on its constituents. Taking advantage of his double social positions, Slipper/Greene indeed lays bare the closed society and gets involved in 'the process of construction' of society. But it is not his final goal. As shoemakers are engaged in endless acts of piercing and patching in a cheeky yet lofty frame of mind, so Slipper/Greene is absorbed in producing baffling works in a spirit of class dissembling, to put it concretely, illusory fiction in which amorous/sexual exchanges of love are imaginatively depicted. As is attested by Cobbler's case. Shakespeare carries on the enthusiastic pursuit of illusion by a way of increasing the extent of bafflement. To have a try at theatricality by means of disguise and a play-within-the-play is a best occasion for both Greene and Shakespeare to show their hand in terms of the creation of illusion.

So it is that Greene still seeks to realise dramatic illusion by means of Dorothea's disguise in man's apparel. By virtue of a smart move to adopt cross-dressing, Dorothea narrowly escapes the court before a murder plot is carried out; but on her flight she gets wounded by a murderer in pursuit. While Lady Anderson, wife to Sir Cuthbert who rescues Dorothea, heals her of her wounds, she is attracted by the disguised Dorothea. Their conversation over 'wounds' centres upon Dorothea's physical wounds yet develops into a talk about the wounds in Lady Anderson's heart:

- L. And.* My great friend, beware, in taking air,  
Your walks grow not offensive to your wounds.  
*Dor.* Madam, I thank you of your courteous care;  
My wounds are well-nigh closed, though sore they are.  
*L. And.* Methink these closed wounds should breed more grief,  
Since open wounds have cure and find relief.  
*Dor.* Madam, if undiscovered wounds you mean,  
They are not cured because they are not seen.  
*L. And.* I mean the wounds which do the heart subdue.

*Nano.* O, that is love, madam; speak I not true? (V. i. 1-10)

Lady Anderson's incidental reference to Dorothea's 'wounds' directs her attention to the sore wounds in her heart, thereby making her recognise that she is suffering from both 'well-nigh closed' and open wounds. Her mention of 'well-nigh closed' wounds immediately strike the 'closed wounds' in the mind of Lady Anderson. Dorothea following her remark ponders over her 'undiscovered wounds' in her heart. Her reference to her 'undiscovered wounds' makes Lady Anderson go still deeper into her heart where the 'wounds' are festering. The verbal turning finally reaches its goal, 'love' in the heart. The shift in 'wounds' is possible because 'closed' wounds and 'open' wounds are dissembled with each other. The dissembling in verbal turning is propped up by the theatrical dissembling of the seen figure (a proper man) and the unseen figure (the Queen). (When Nano earlier suggests Dorothea's male disguise, he focuses upon its characteristic of dissembling: 'What, may a queen/March forth in homely weed and be not seen?' (III. iii. 93-4)). But for Dorothea's disguise Lady Anderson would not suffer from the wounds inside her heart.

This cross-dressing scene can be compared with that of Lyly's *Gallathea*. Where in *James IV* the exchanges are made over the term 'wounds', in *Gallathea* the term 'fair' is reciprocated between two cross-dressed girls. In *Gallathea* the exchanges of 'fair' linger over external beauties and never take the audience beyond appearances to see whether she/he is fair or unfair. In *James IV*, we are by the verbal turning of 'wounds' taken to see beyond visible wounds unseen ones. For that matter, theatrical dissembling works in complicity with the verbal turning, for Lady Anderson, at the moment of Dorothea's disclosure of her identity, admits the effect of disguise on her inner wounds, or rather, her hidden nature: 'But modesty that never blushed

before/Discover my false heart' (V. vi. 58-9). 'Fair' and 'wounds' point at the literary practices of Lyly and Greene respectively; whereas Lyly embellishes his style with the repetitions of 'fair', Greene amplifies his style by anatomically 'wounding' women's hidden part (a sexual connotation is never out of the way).

The process in which Lady Anderson's hidden wounds are gradually disclosed in the course of the verbal turning is the epitome of that presented by the play as a whole; the festering wounds at James IV's court are gradually opened—in James IV's terms, 'Yea, there's the wound, and wounded with that thought,/So let me die' (I. i. 181-2)—in the course of Slipper's verbal shift in 'holes'. As Lady Anderson is stimulated by the disguised Dorothea, so the James IV's court is dissected by Slipper, the practice of which is promoted by his successor, the disguised Dorothea. When we as an audience sit back and watch this cross-dressing scene, we merely witness Greene's procedure in composing a literary work. But if we would get involved in this scene baffled by the dissembling of the disguised Dorothea and Queen Dorothea, we could then be really in the character of Lady Anderson to experience the discovery of what is hidden in us. Greene seeks to attain a dramatic effect of this kind which is brought forth at the exact moment when the boundary between reality and illusion is lifted. Greene believes that cross-dressing can do this:

*Dor.* [*Aside to Nano*] ...Fain would I with thyself disclose my kind,  
But yet I blush.

*Nano.* [*Aside to Dorothea*] What, blush you, madam, then.  
To be yourself, who are a feignèd man? (V. v. 27-9)

This is all about a charm of a cross-dressed (sometimes 'blushing') girl on stage—a boy playing the girl playing the boy. We can interpret Nano's speech following Dorothea's 'I blush' in two ways: Nano encourages her to be a woman ('to be yourself'),

yet he adds that she is still a boy player (a feignèd man) or Nano exhorts her to be as she is—a cross-dressed woman (a feignèd man). Whether Dorothea is in disguise or not, she cannot get out of the illusory world of the play. If we can experience the play in such a way that the writer wishes us to do, we will accept theatrical events as our own (not Greene's) and share fictional lives of dramatic personae.<sup>30</sup>

Yet another try at a theatrical device of a play-within-the-play heightens Greene's intention of presenting the play as an illusory world. Bohan sits high and looks down at the events happening at court, but he occasionally enters into the play within because his two sons Slipper and Nano are involved in the court. There is an undercurrent depiction of two different versions of a prodigal son story in this play. Slipper and Nano are, so to speak, prodigal sons who go out of doors from their father's house (a tub) and never come back in repentance. Slipper runs away at the very moment of being on the gallows as a punishment for his alliance with the traitor Ateukin: 'Why, alas, sir, I will go away. [*To the Lords*] I thank you, gentle friends; I pray you spare your pains. I will not trouble his honour's mastership; I'll run away' (V. vi. 55-7). Nano is always in such a positive state of mind that he considers it useless to regret the past; he says to pessimistic Dorothea at one time, 'Content you, madam; thus old Ovid sings,/'Tis foolish to bewail recureless things' (II. ii. 104-5) and 'Madam, Lucretius

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<sup>30</sup> In his discussion on the comedy of Greene and Shakespeare, Norman Sanders makes a comparison between Greene's disguise and Shakespeare's: 'In all of these delightful transvestites—Julia, Viola, Dorothea, Rosalind—their disguise is the "ocular proof" of the obstacle between their lovers and themselves, it is the visual symbol of their separation. In Greene's plays, disguise has this function only....In Shakespeare, on the other hand, the fullest possibilities of the device are realized, both in *As You Like It*, where the heroine's disguise gives the lovers greater freedom of expression, and in *Twelfth Night*, where the boy's dress of Viola enables her to span the worlds of true love and infatuation, in the role of a go-between'. But Sanders suggests in the footnote the possibilities of this situation in the conversation between Dorothea and Lady Anderson. Sanders is right in pointing up Shakespeare's more effective use of the device of disguise, but, as my argument shows, Greene's disguise is more than 'the visual symbol' of the separation of lovers. See Norman Sanders, 'The Comedy of Greene and Shakespeare' 44.

saith that to repent/Is childish, wisdom to prevent' (III. iii. 26-7) at another time. On the other hand, James IV is depicted as the typical Elizabethan prodigal in such a way that he is absorbed in immoral love yet repents of his prodigal behaviour in the end. The final detail that Nano remains in the play within is striking with respect to both a prodigal son story and a play-within-the-play. In literary terms, we are presented a new version of a prodigal son story in which a youth goes out of doors to keep seeking a prodigal life while he indulges the moods of repentance and prodigality by turns. In theatrical terms, we are drawn into the play with Nano as our guide, completely forgetting the existence of the boundary between the framework and the play within. Once in the play's illusory world, we will regard the story as neither of a repentant youth nor of a prodigal youth, but as of the dissembling of repentance and prodigality.

Greene is very conscious of Ovid here again. In consideration of Nano's habit of quoting old Ovid's song, it is highly plausible that Nano is a pun on Naso. At the last scene Nano describes himself thus: 'Nature, when she framed me,/Was scant of earth, and Nano therefore named me;/And when she saw my body was so small./She gave me wit to make it big withal' (V. vi. 226-9). When Greene releases poetry from the courtly domain, it is an inevitable process to strip off excessive stylistic embellishments to which Ovidian material often affords a crowning touch. Nano constantly takes the lead in a movement to reduce the excessiveness of the courtly style.

We can observe such an attempt in the following exchange:

*Dor.* Ah, Nano, I am weary of these weeds,  
 Weary to wield this weapon that I bear,  
 Weary of love from whom my woe proceeds,  
 Weary of toil, since I have lost my dear.  
 O weary life, where wanteth no distress,  
 But every thought is paid with heaviness.  
*Nano.* Too much of 'weary', madam; if you please.

Sit down, let 'weary' die, and take your ease. (IV. iv. 1-8)

But Nano retains Ovid's 'wit'. It is a spirit of dissembling. He has constantly performed an essential role in suggesting a state of dissembling in which we are hoodwinked into believing that illusion is reality or repentance is prodigality. He remains inside the play as a promising sign of the experience of discovering what is undiscovered in our ordinary life outside a theatre.

## Chapter IV

### *Love's Labour's Lost*

#### I

Lyly and Greene are both what might be called 'literary prodigals' who devote their energies to enriching their artistic works by dint of the art of dissembling which mirror their respective tensions between yearning for eloquence and anxiety about social status. They could be likened to the figure of the prodigal son that goes out of doors to seek after richer experience than at his father's house, as they are absorbed in producing much more exciting stories than stereotyped ones like the Elizabethan prodigal son story which they learned from their father-figure schoolmasters. Greene's literary attempts to amplify his writing as a way of reflecting his class dissembling of the elite and the non-elite (the mechanical) take another form of the encounters between the opposing artists of Lyly and Greene in his writings. Their relation can be also compared to that between a father and a son; Greene has improved on the literary works of Lyly, so to speak, his imaginary father in the field of artistic creation, as a wicked prodigal son tries to go beyond the bounds of the moral philosophy of his strict father. I would like to suggest that Shakespeare can be included in the same category of 'literary prodigals', not least in the sense that he has inherited the art of dissembling from Lyly and Greene. It is also worthwhile emphasising that the relationship of Shakespeare to Greene is similar to that of Greene to Lyly; Shakespeare is, as it were, a wicked son who grows in the artistically fertile ground of Greene's literary achievements and rebelliously goes away from his home to become an exuberant artist.

The way in which the art of dissembling is handed down from Lyly to Greene and from Greene to Shakespeare can be grasped by a look at their respective adoptions of the same Ovidian passage where Arachne shows her excellent skill of weaving by picturing gods' metamorphoses. This is Golding's translation of the Ovidian passage:

And over Leda she had made a Swan his wings to splay.  
She added also how by Jove in shape of Satyr gaye  
The faire Antiope with a paire of children was besped:  
And how he tooke Amphitrios shape when in Alcmenas bed  
He gate the worthie Hercules: and how he also came  
To Danae like a shoure of golde, to Aegine like a flame,  
A sheepeherd to Mnemosyne, and like a Serpent sly  
To Proserpine. She also made Neptunus leaping by  
Upon a Maide of Aeolus race in likenesse of a Bull,  
And in the streame Enipeus shape begetting on a trull  
The Giants Othe and Ephialt, and in the shape of Ram  
Begetting one Theophane Bisalties ympe with Lam,  
And in a lustie Stalions shape she made him covering there  
Dame Ceres with the yellow lockes, and hir whose golden heare  
Was turnde to crawling Snakes: on whome he gate the winged horse.  
She made him in a Dolphins shape Melantho to enforce.

In likenesse of a Countrie cloyne was Phebus picturde there,  
And how he now ware Gossehaukes wings, and now a Lions heare.  
And how he in a shepeherdes shape was practising a wile  
The daughter of one Macarie, dame Issa, to beguile.<sup>1</sup>

This has been rewritten by the three writers in the following way:

Did not Jupiter transform himself into the shape of Amphitryon to embrace Alcmena; into the form of a swan to enjoy Leda; into a bull to beguile Io: into a shower of gold to win Danae? Did not Neptune change himself into a heifer, a ram, a flood, a dolphin, only for the love of those he lusted after? Did not Apollo convert himself into a shepherd, into a bird, into a lion, for the desire he had to heal his disease? If the gods thought no scorn to become beasts to obtain their best beloved, shall Euphues be so nice in changing his copy to gain his lady? No, no: he that cannot dissemble in love is not worthy to live. (*Euphues*: 79)

And yet, Dorastus, shame not at thy shepherd's weed. The heavenly gods have sometime earthly thoughts. Neptune became a ram, Jupiter a bull, Apollo a shepherd: they gods, and yet in love; and thou a man appointed to

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<sup>1</sup> *Ovid's Metamorphoses*. The Sixt Booke, ll. 135-49, ll. 152-5, 140.



love.

(*Pandosto*: IV, 210)

The gods themselves,  
Humbling their deities to love, have taken  
The shapes of beasts upon them: Jupiter  
Became a bull, and bellow'd; the green Neptune  
A ram, and bleated; and the fire-rob'd god,  
Golden Apollo, a poor humble swain,  
As I seem now. Their transformations  
Were never for a piece of beauty rarer,  
Nor in a way so chaste, since my desires  
Run not before mine honour, nor my lusts  
Burn hotter than my faith.

(*The Winter's Tale*: IV. iv. 25-35)

Euphues consults a variety of gods' disguises in Ovid's *Metamorphoses* when he intends to usurp the place of his friend Philautus by stealing his beloved. The disguises of the Ovidian gods are sources of inspiration for his way of dissembling: he pretends to remain a best friend while in his mind secretly harbouring a traitor's plan. Euphues' deceptive trick of dissembling manifests itself in his good command of nuanced words like 'shadow' and 'gudgeon', terms carrying the double implication of friendliness and deceptiveness. In Lyly, the art of dissembling is a verbal one; the contexts in which each of the Ovidian gods turns into various shapes are indicative of the verbal processes in which each term takes on various meanings in the hands of Lyly.

Prince Dorastus in Greene's *Pandosto* turns to the Ovidian disguises for a justification for his disguise as a shepherd. The Ovidian examples inspire him to carry out the very practice of disguise. The Ovidian gods furthermore provide him with good illustrations of cross-class dissembling: gods and beasts (the divine and the beastly) and gods and shepherds (the heavenly and the lowly). For Greene, the art of dissembling is a class-conscious one by means of which he can present at once the courtly and the lowly, the verbal and the sexual, heavenliness and beastliness, and words (*verba*) and things (*res*)—these antitheses are brought into clearer focus in his

antithetical relation to Lyly.

Shakespeare's Florizel quotes the Ovidian passage when he encourages Perdita to perform her impersonation of the goddess Flora confidently. His encouragement invites her further chance to disguise herself as Proserpina. Shakespeare intends to intensify the effect of disguise by making its opportunity double. Shakespeare too regards the disguises of the Ovidian gods as inspirational sources of cross-class dissembling, as is evidenced by his emphasis on both humbleness and beastliness of the gods. But Shakespeare attempts to baffle the dissembling of the heavenly and the lowly and the divine and the beastly; he strengthens the beastly impression of the Ovidian gods by adding such words as 'bellow'd' and 'bleated', yet simultaneously awakens a sense of aloofness from the beastly gods by letting Florizel say, 'my desires/Run not before mine honour, nor my lusts/Burn hotter than my faith'. Shakespeare owes to Greene the insight into the dissembling nature of theatrical disguise and the class dissembling of such as the courtly and the lowly, the verbal and the sexual, the divine and the beastly. What he attempts to do as an improvement on the literary legacy of Greene is to elaborate the art of dissembling in such a way as to heighten its effect of bafflement by the multiplication of the exercise of the art.

I would like to look at such a process of multiplication in some scenes of Shakespeare's early comedies. Katherina, the shrew in *The Taming of the Shrew*, is the worst representative of the characters whom Greene has explored in his opposing attitude towards the two social norms of 'a woman as a mirror of modesty' and 'a repentant prodigal'. She is an unmanageable prodigal daughter to her father Baptista. He will lose no time in finding her a husband so that she will be contained in a house. Petruchio who gives his name as her husband launches himself into the task of taming

her by forbidding her from eating meat:

*Pet.* Come, Kate, sit down, I know you have a stomach.  
Will you give thanks, sweet Kate, or else shall I?  
What's this? *Mutton*?

*I. Serv.*

Ay.

*Pet.*

Who brought it?

*Peter.*

I.

*Pet.* 'Tis burnt, and so is all the meat.

*Kath.* I pray you, husband, be not so disquiet.

The meat was well, if you were so contended.

*Pet.* I tell thee, Kate, 'twas burnt and dried away,

And I expressly am forbid to touch it;

For it genders cholera, planteth anger,

And better 'twere that both of us did fast,

Since of ourselves, ourselves are choleric,

Than feed it with such overroasted flesh.

Be patient, to-morrow't shall be mended,

And for this night we'll fast for company.

Come, I will bring thee to thy bridal chamber.

(IV. i. 158-78; emphasis added)

Being used in the context of the story of the prodigal, the term 'mutton' would remind us of Greene's *Friar Bacon and Friar Bungay*. 'Mutton' takes on the unfamiliar connotations of 'prostitute' and 'sexual appetite' especially when they are applied to the prodigal son story. They are symbols of prodigality in contexts in which repentance and prodigality are pitted against each other. In *The Taming of the Shrew*, Shakespeare takes for granted that the term will bring forth disturbing nuances in its special relevance to a prodigal son story. Thus he applies it to the very prodigal, the shrewish (her beastliness can be easily associated with sexual appetite), mannish woman. Petruchio links 'mutton' with 'overroasted flesh', 'cholera' and 'anger', thereby hinting at the association between 'mutton' and Katherina. This is why Petruchio tries to rid Katherina of 'mutton'. But what he really wants to achieve in this scene is the contrary effect of his ostensible practice of purifying her: the more



covered self, as Silvia envisages her through her performance of Ariadne ('Alas, poor lady, desolate and left!').

This scene where the impersonating Julia impersonates Ariadne takes place turns on a picture of Silvia for which Proteus sends Julia disguised as Sebastian. When Silvia hands her picture to Julia/Sebastian, she says, 'Tell him from me./One Julia, that his changing thoughts forget,/Would better fit his chamber than this shadow' (IV. iv. 118-20). Julia/Sebastian later picks up the word 'shadow' and says to herself/himself, 'Come, shadow, come, and take this shadow up./For 'tis thy rival' (IV. iv. 197-8). It can be deducted from the turning of 'shadow' that the true Julia is 'substance' and the disguised Julia is 'shadow'. It can be said furthermore that the rivalry between Silvia and Julia which Julia/Sebastian implies in her/his reference to Silvia as 'this shadow' is displaced onto the rivalry between her true self and her disguised self because her true self is coming to the fore while deliberating on the 'shadow'.

If 'substance' and 'shadow' are applied to the performance of Ariadne by the disguised Julia, it strikes us that there happens the same pattern of an exchange of 'substance' and 'shadow': 'substance' turns into 'shadow' when Julia is disguised as Sebastian, and 'shadow' turns into 'substance' when the disguised Julia is disguised as Ariadne. The rapid alternation of 'substance' and 'shadow' makes it impossible to tell the disguised Julia from the true Julia. The indistinguishable state is seasoned with a boy actor's playing a girl playing a boy playing a girl. The indistinct relation between 'substance' and 'shadow' is what Greene seeks to achieve by making blurred the boundary between reality and illusion through the effect of theatrical devices. As Bacon refers to the words in question in *Friar Bacon*, he pursues the dissembling of 'substance' and 'shadow' in the process of breaking his glass and making the inside and

the outside worlds indistinguishable. While Greene tries to achieve an illusory moment by means of an apparently desperate measure, Shakespeare attains a dramatic moment by the multiplication of the use of a theatrical device with the consequent result that illusion continues without a single break.

My present discussion on the influence of Greene over Shakespeare's early comedies might seem less convincing since I just picked up only a few words to demonstrate a link between these two writers. In *Love's Labour's Lost*, however, Shakespeare elaborates the image of 'mutton' which is concerned with the dissembling of the verbal and the sexual, or words (*verba*) and things (*res*), and shows his own version of the dissembling of words (*verba*) and things (*res*) in the form of the parody of transubstantiation, his unique idea which is, as I will show, a clever expression of his awareness of the prodigal son story. He also develops the idea of the theatrical dissembling of 'shadow' and 'substance', or illusion and reality, by introducing three successive theatrical devices in *Love's Labour's Lost*. Such a structure of the play could indicate the possibility that Shakespeare might have borne in mind Greene's *James IV* at the time of creation. It is often discussed by critics that *Love's Labour's Lost* is a play which concerns Lylyesque handling of love and words.<sup>2</sup> In the following argument, I would nevertheless like to suggest that the play rather shows interest in the dominant themes which Greene has handled throughout his career, while drawing attention to the play's allusions to the dead Greene.

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<sup>2</sup> For accounts of Lylian influence on *Love's Labour's Lost*, see G. K. Hunter, *John Lyly: The Humanist as Courtier*, 298-349. He completely ignores Greene in his establishment of a link between Lyly and Shakespeare: '[T]he influence of the ideals implied by Lyly's style are evident throughout Shakespeare's comedy. Shakespeare never wrote a romance, but one might argue that it was he rather than Greene who carried on, developed and fulfilled what was unique in Lyly's vision of high life' (298); also see Leah Scragg, *The Metamorphosis of Gallathea: A Study in Creative Adaptation*; Marco Mincoff, 'Shakespeare and Lyly'.

## II

I wish to start by considering Armado's letter to Ferdinand, the King of Navarre, a letter of indictment to the effect that Costard has committed high treason against the 'established proclaimed edict and continent cannon' (I. i. 259-60) in such a way as to associate with Jaquenetta. The famous letter—namely an invitation ticket for the 'curious-knotted garden'—will provide a fascinating glimpse into the whole texture of *Love's Labour's Lost*: 'I did encounter that obscene and most prepost'rous event that draweth from my snow-white pen the ebon-colored ink, which here thou viewest, beholdest, surveyest or seest. But to the place Where? It standeth north-north-east and by east from the west corner of thy curious-knotted garden. There did I see that low-spirited swain, that base minnow of thy mirth—' (I. i. 240-8). The 'continent cannon' recently proclaimed by the King and subscribed by the three lords forbids access to ladies and sleep and exhorts study and fasting. As a consequence of his 'loose' behaviour, Costard is sentenced to 'fast a week with bran and water' (I. i. 301). This sentence however provokes Costard to suggest a further possibility of indulging in 'loose' behaviour. Such terms as 'mutton' and 'porridge' in his response are indicative signs: 'I had rather pray a month with mutton and porridge' (I. i. 302-3). 'Mutton' and 'porridge', as we have observed in *Friar Bacon*, retain sexual connotations of 'prostitute' and 'sexual appetite' respectively, because of which connotations they serve to remind us of the figure of a prodigal youth in the biblical episode of the prodigal son who wastefully spends his father's wealth in sporting with harlots.<sup>3</sup> Costard thus has a to-and-fro movement between temperance and

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<sup>3</sup> The term used in *Friar Bacon* is 'pottage', not 'porridge'; but 'porridge' signifies 'pottage or soup

lasciviousness in the manner of fast-looseness-fast-looseness.

An association of 'fast' and 'loose' with 'minnow', a fish name which Armado gives Costard as his nickname, furthermore, could make us envisage that Costard is caught in a net and flees away without being caught in it alternately. What suggested 'minnow' to Armado's mind is probably the passage from Lyly's *Euphues* so far cited a couple of times: 'But in my [Euphues'] mind if you [Lucilla] be fish, you are either an eel which as soon as one hath hold on her tail will slip out of his hand, or else a minnow which will be nibbling at every bait but never biting: But what fish soever you be, you have made both me and Philautus to swallow a gudgeon'.<sup>4</sup> A metaphor of bait-fishing permeating through *Euphues* serves as a symbol of a dissembling contest in lovers' banter. In exchanges of love each deceives the other into being trapped in a riddle of love—love's knot—by a subtle trick of a playful presentation of friendliness and detachedness. This process is likened to the practice of bait-fishing in which one tricks fish into being caught in a net by means of bait which has the two characteristics of attractiveness and deception. The purpose of the competition is to make a love's knot fastened by way of reciprocation of the attitude of dissembling. The winner is therefore Lucilla who keeps herself attractive yet deceptive just like a 'minnow which will be nibbling at every bait but never biting'.

In *Euphues*, bait (gudgeon) denotes lovers' dissembling attitude; for this reason, a love's knot gets tighter as the word 'gudgeon', which in itself has the nature of dissembling, is repeatedly put into use. Greene sets himself the task of loosening Lyly's tight knot fastened by verbal dissembling. In *James IV*, Slipper enters into the

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made by stewing vegetables, herbs, or meat, often thickened with pot-barley or other farinaceous addition' (*OED*, 'porridge', sb. 1).

<sup>4</sup> John Lyly, *Euphues: The Anatomy of Wit*, 82.



court 'Venus' net' where the practice of verbal dissembling is carried out as a matter of course. He succeeds in taking part in the courtly game of bait-fishing and proves his ability to exert the art of verbal dissembling by turning Ateukin from the trapper to the trapped, a most adept practitioner of verbal dissembling at court. But he revolutionises the art of verbal dissembling. Capitalising on his humorous interpretation of the expertise to secretly change the meaning of a word as 'a starting hole' (evasion), he displays his art of verbal dissembling by metamorphosing 'a starting hole' into 'an obscene hole'. Slipper is aware of the game of bait-fishing in *Euphues*, for he, in his attempt at ensnaring Ateukin, alludes to Lyly's passage by saying, 'I never knew a proper situation fellow of your pitch fitter to swallow a gudgeon'.<sup>5</sup> While assuming the same role of a 'minnow' as Lucilla's in showing the simultaneous attitudes of willingness and slipperiness, Slipper is intent on making a hole in Lyly's tight knot in the first place and bringing about the dissembling of the verbal and the sexual in the second place.

The whole story concerning a 'net'/'knot' is right behind the 'curious-knotted garden' in *Love's Labour's Lost*. The individual images of 'fast' and 'loose', 'minnow' and 'curious-knotted garden' are working in support of this standpoint. Costard is a successor to Slipper in the task of promoting the dissembling of the verbal and the sexual, namely the dissembling of 'fast' and 'loose'. Apart from Costard's fast-looseness-fast-looseness movement, there are a lot of examples of a fast-and-loose conception in the play. Costard feels the pull of 'loose' desire even when he is restrained and compelled to fast — 'Let me not be pent up, sir. I will fast being loose' (I. ii. 155-6). Costard's 'I will fast being loose' betokens the ambivalence of his gesture.

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<sup>5</sup> Robert Greene, *James IV*, II. i. 84-5.

Or one could remember Costard saying to Armado: ‘True, true, and now you will be my purgation, and let me loose’ (III. i. 126-7). His ‘purgation’ combines the acts of piercing and purging, not mere bodily discharge—contextually, of course, Armado’s restraining and enfranchising. The important characteristic of the play is aptly expressed by Moth’s words: ‘that were fast and loose’ (I. ii. 157).

The scholarly analyses of this play can be classified into two types in a broad way: the one is about a linguistic dimension while the other is about a bodily (sexual) one. The latter has emerged as an antidote to inordinate attention on language in this play. However, this movement ends up in putting weight upon the other side rather than keeping the balance.<sup>6</sup> In my analysis of *Love’s Labour’s Lost*, I take for granted a balanced state of verbal play and sexual matter, words and things, *verba* and *res*—a piece of dissembling for which Shakespeare is beholden to Greene. What I would like to bring into focus is the way Shakespeare presents a swift as well as dizzying alternation of ‘fast’ and ‘loose’ in a way of baffling the dissembling of words (*verba*) and things (*res*).

In consideration of the play’s main topic of the dissembling of words and things, Armado’s letter takes us not only to a quite remote corner of the King’s

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<sup>6</sup> For my present focus on the nature of the texture of *Love’s Labour’s Lost*, I pay attention to broad streams of criticism. For representative accounts of language in this play, see James L. Calderwood, ‘*Love’s Labour’s Lost*: A Wantoning with Words’, *Studies in English Literature* 5 (1965), 317-32; A. C. Hamilton, *The Early Shakespeare* (San Marino, Calif.: Huntington Library, 1967). William Carroll’s important book devotes one chapter to a discussion on words and things, but pays no attention to sexual connotations—*The Great Feast of Language in Love’s Labour’s Lost* (Princeton: Princeton University Press, 1976). Jane Donawerth discusses the play’s singular handling of language in connection with contemporary views on language and checks a critical tendency to regard words as mere signs in *Shakespeare and the Sixteenth-Century Study of Language*, 141-64. For criticism with special attention to bodily and scatological elements, see Stephen Booth, *King Lear, Macbeth, Indefinition, and Tragedy* (New Haven, Conn.: Yale University Press, 1983), 61-78; the most thorough analysis in this respect is Patricia Parker, ‘Preposterous Reversals: *Love’s Labour’s Lost*’, *Modern Language Quarterly* 54 (1993), 435-82.

'curious-knotted garden', but also to the quintessence of *Love's Labour's Lost*. I suggest that *Love's Labour's Lost* is a 'curious-knotted' play. This idea will allow us to assume that Armado is also involved in the 'fast-and-loose' texture, not only Costard. Let's consider his letter of indictment in more details with this in mind:

So it is, besieged with sable-colored melancholy. I did commend the black oppressing humor to the most wholesome physic of thy health-giving air; and as I am a gentleman, betook myself to walk: the time When? about the sixt hour, when beasts most graze, birds best peck, and men sit down to that nourishment which is called supper: so much for the time When. Now for the ground Which? which, I mean, I walk'd upon: it is ycliped thy park. Then for the place Where? where, I mean, I did encounter that obscene and most prepost'rous event that draweth from my snow-white pen the ebon-colored ink, which here thou viewest, beholdest, surveyest or seest. But to the place Where? It standeth north-north-east and by east from the west corner of thy curious-knotted garden. There did I see that low-spirited swain, that base minnow of thy mirth —

with a child of our grandmother Eve, a female; or for thy more sweet understanding, a woman. Him I (as my ever-esteemed duty pricks me on) have sent to thee, to receive the meed of punishment, by thy sweet grace's officer, Anthony Dull, a man of good repute, carriage, bearing, and estimation. (I. i. 231-48, 263-9)

This letter is in essence insincere; despite his accusation laid against Costard's 'loose' behaviour, Armado is himself affected by passion for Jaquenetta. He later confesses, 'I do affect the very ground (which is base) where her shoe (which is baser) guided by her foot (which is basest) doth tread' (I. ii. 167-9). He is even secretly going to 'bring her to trial' (I. i. 275-6). With a delicious conjunction of terms with sexual innuendos such as 'understanding', 'prick', 'tread', and 'trial',<sup>7</sup> Jaquenetta's 'shoe' evokes a hole — an obscene hole. Thanks to Greene's ingenious insight into an analogy between shoe-making and literary composition, we are now familiar with the sexually evocative

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<sup>7</sup> For sexual connotations of these terms, see Gordon Williams, *A Dictionary of Sexual Language and Imagery in Shakespeare and Stuart Literature*, 3 vols. (London: Athlone Press, 1994). All are related to copulation.

association between 'shoe' and 'hole'. As we have observed in the last chapter, Shakespeare encourages us to take a voyeuristic peep at a 'shoe'/'hole' through the Cobbler's verbal play on 'soul' and 'sole' in the opening scene of *Julius Caesar*. Another example can be provided from Launce's dwelling upon 'shoe' in *The Two Gentlemen of Verona*: '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 worser sole. This shoe, with the hole in it, is my mother' (II. iii. 14-8).

Patricia Parker regards the 'prepost'rous event' which Armado condemns in the letter as the very beginning of a series of inversions which occur in this play, such as male and female, high and low, front and back, prior and posterior, and so on. She argues that Costard's 'prepost'rous' act of following Jaquenetta—the 'weaker vessel' with an explicit meaning of a woman being secondary and subordinate—is succeeded by Armado's following lowly Costard, by Armado's 'high-flown words' following 'low matter', and by many more examples of reversal.<sup>8</sup> But what is not noticed by this account is that Armado by himself has an incessant forward-and-backward movement in his mind in the very act of following the base and low matter. Hence he gets caught in a mesh of 'fast-and-loose' in the same way as does Costard. All of the terms of 'physic', 'graze', and 'prick' in the letter are individually suggestive of Armado's mind: 'physic' could be interpreted either as an intake of fresh air as a cure for 'sable-colored melancholy' or as the breathing out of 'the black oppressing humor' as a cathartic purge; 'graze' signifies to injure the skin by rubbing or scraping (maybe as a punishment for idleness) while it simultaneously points to an act of going out of doors.

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<sup>8</sup> Patricia Parker, 'Preposterous Reversals: *Love's Labour's Lost*', esp. 443-52.

thereby awakening the image of a prodigal son's going astray<sup>9</sup>; 'prick', by its close affinity with shoe-making, denotes the concurrent acts of piercing by an awl and opening a hole. These terms share the one and only connotation of 'in-and-out' or 'fast-and-loose'.

As to Armado's approach to Jaquenetta's 'shoe' through an act of 'pricking'—hence the 'in-and-out' process—it is worth noting that he gets to a niche where another 'in-and-out' work is in operation. The important association of 'hole' and 'shoe' and the choice word 'prick' are testimony to the specific feature of his goal. The 'shoe'/'hole' itself reflects the 'fast-and-loose' movement of Armado's mind. To give a difference between them, Armado reveals his misgivings about forswearing the 'continent cannon' in the course of his approach to Jaquenetta and he feels anxiety about Jaquenetta, or rather, about love for her, once he reaches her.

In *Love's Labour's Lost*, all characters are subject to the 'in-and-out' process in various ways, and envisage beyond its procedure a distant yet unmistakable object in their destination—something ironical that is an object of longing yet a cause of anxiety. To give an instance at a verbal level, when Holofernes composes an epitaph for a killed deer while being intercepted by Dull's misunderstanding of the Latin '*haud credo*' for 'auld grey doe' and concomitantly insisting that the deer is a pricket, he fabricates an extremely salacious epitaph—an obscene one in which he, infected with letters like 'l' and 'p' ('I will something affect the letter' (IV. ii. 54-5))<sup>10</sup> produces a number of 'sores', obscene holes as they are 'pierc'd and prick'd' (IV. ii. 56). To turn our gaze upon

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<sup>9</sup> For this usage of 'graze', for example, 'Graze where you will, you shall not house with me' (*Romeo and Juliet*, III. v. 188).

<sup>10</sup> I would like to emphasise that 'affect' has a connotation of 'attack in the manner of a disease' or 'impress and act upon' (*OED*, 'affect' (v.<sup>2</sup>)) rather than 'have liking for'.

individual minds of characters, we would find Berowne, just like Armado, ‘coursing’ away from the King’s hunting group (IV. iii. 1-2) as if a sheep were going astray, yet stuck in Rosaline’s eyes—‘pitch-balls’ (III. i. 197). ‘Pitch-balls’ yet again bring into existence an obscene hole since they evoke something offensive and sexual, illustrated by his words like ‘a pitch—pitch that defiles—defile! a foul word’ (IV. iii. 2-3) and ‘the apple of her eye’ (IV. ii. 475).<sup>11</sup> The same phenomenon is observed in reciprocity in lovers’ banter. The following conversation between Berowne and Rosaline is just a typical one:

<i>Rosaline</i>	Is the fool sick?	
<i>Berowne</i>	Sick at the heart.	
<i>Rosaline</i>	Alack, let it blood.	
<i>Berowne</i>	Would that do it good?	
<i>Rosaline</i>	My physic says ay.	
<i>Berowne</i>	Will you prick’t with your eye?	
<i>Rosaline</i>	No point, with my knife.	
<i>Berowne</i>	Now God save thy life!	
<i>Rosaline</i>	And yours from long living!	
<i>Berowne</i>	I cannot stay thanksgiving.	(II. i. 184-93)

Rosaline’s ‘physic’ which serves to make a cut in Berowne’s heart affords him a hope of giving his passion out; Berowne then expects Rosaline to help realise his hope by ‘pricking’ with her eye; Rosaline nevertheless averts from Berowne’s (sexual) desire by saying ‘No point’ in the very act of advancing what Berowne bears in mind. Their conversation centring round an ‘in-and-out’ procedure of medical incision turns out to be an exchange over the imaginary sexual hole. Rosaline, for that matter, prolongs the in-and-out-and-in-and-out itinerary by adding her stinging words.<sup>12</sup> Earlier in his

<sup>11</sup> In *Shakespeare’s Bawdy*, Eric Partridge defines ‘defile’ as ‘pollute or violate (a woman). ‘Apple’ may have a sexual connotation as ‘an apple-squire’ denotes ‘a harlot’s attendant’ (*OED*, ‘apple-squire’).

<sup>12</sup> Katherine Eisaman Maus, concerning this scene where Berowne presents himself to Rosaline as a target, discusses that the mutilated Philomela of the first scene is replaced by the male victim Orpheus, dismembered by unruly female Bacchantes. But I think that Rosaline and Berowne are severally

career, Shakespeare has already adopted this in-and-out formulation by presenting a coupling of fool-servants, Launce and Speed, in *The Two Gentlemen of Verona*. In *Love's Labour's Lost*, every single character in every single action is in the grip of the in-and-out concept.

The rhyming coupling of 'incision' and 'misprision' might render an account of the relationship of an act of piercing (or its various equivalents with the coextensive sense of cutting in and letting out) to its pierced (hence opened) object. Berowne says in an aside in the hide-and-seek scene: 'A fever in your blood? why then incision/Would let her out in saucers. Sweet misprision!' (IV. iii. 95-6). The 'blood' or 'her' which is let out by 'incision' takes a great variety of forms in this play: shoe, sore, pomewater/crab, pitch-balls, horns, green goose, matter, O, and what not. And, as Armado's 'shoe' and Berowne's 'hole' manifest themselves, these items, as a way of reflecting the 'in-and-out'/'fast-and-loose' process of their concoction, are false and elusive enough to cause misgiving or misunderstanding, or rather, what Berowne calls 'misprision'. I am here going to pay special attention to 'matter' as a place of the formation of 'misprision'.

There is something in 'matter' when Shakespeare uses this word. One could think of 'tradesman's matters' and 'women's matters' in *Julius Caesar*, and also of 'country matters' (III. ii. 116) in *Hamlet*. With regard to Costard's 'The matter is to me, sir, as concerning Jaquenetta' (I. i. 201-2) referring to Armado's letter, the legal term 'matter' does tend to have a sexual implication. But, besides mere something of

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engaged in both piercing and being pierced, thereby producing the 'in-and-out' exchange between them. When Berowne objects the rule of cutting off the tongue of a woman as 'A dangerous law against gentility' (I. 1. 127), he is afraid of losing an opportunity for such an exchange. See Katherine Eisaman Maus, 'Transfer of Title in *Love's Labour's Lost*: Language, Individualism, Gender' in *Shakespeare Left and Right*, ed. by Ivo Kamps (New York and London: Routledge, 1991), 205-23, esp. 215-16; Patricia Parker stands on the same point in 'Preposterous Reversals: *Love's Labour's Lost*', 456.

the kind, 'matter' will transform itself through the assistance of 'high words', as is suggested by Berowne's wish, 'Well, sir, be it as the style shall give us cause to climb in the merriness' (I. i. 199-200). In this scene 'matter' is going to be embodied in a gradual way; it is firstly introduced by Costard's humorous 'in manner and form following' formula (I. i. 205); it is then elucidated in Armado's letter: it is further developed by Costard's verbal turning over a wench which continues until he affirms that the wench is Jaquenetta, and that 'Jaquenetta is a true girl' (I. i. 312).

I would like to suggest that the whole procedure is a parody of the concept of transubstantiation in the Eucharist.<sup>13</sup> In his seminal essay 'The Mousetrap', Stephen Greenblatt has pointed out that 'most of the significant and sustained thinking in the early modern period about the nature of linguistic signs' including most of the contemporary literature 'centered on or was deeply influenced by eucharistic controversies'.<sup>14</sup> While I assume that *Love's Labour's Lost* was also written in the shadow of the eucharistic controversies between the Protestant and the Catholic polemicists, the point I would like to make is that Shakespeare has introduced the concept of transubstantiation into this play for the purpose of publicising his characteristic of a literary prodigal. Greene's attempts to cultivate the dissembling of the verbal and the sexual (*verba* and *res*) in his literary works have been born out by his firm determination to burst the bounds of courtly norms and humanistic morals. While he sets up the framework of the Elizabethan prodigal son story ending up in a youth's repentance, he makes a point of utilising to the full images evocative of a youth's

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<sup>13</sup> I am here going to establish the relation of the play's central idea 'fast-and-loose' (alternately 'incision') to the object of misunderstanding ('misprision') through the concept of transubstantiation, the idea which I consider to be a very important strand of this play.

<sup>14</sup> In *Practicing New Historicism*, ed. by Catherine Gallagher & Stephen Greenblatt (Chicago and London: The University of Chicago Press, 2000), 136-62, esp. 141.



perpetual involvement in a prodigal life, for instance, 'mutton' and 'pottage' in *Friar Bacon and Friar Bungay*. By so doing, he exhibits the literary process in which a humanist-educated young man resists the limitations imposed by humanist teachings and reflects in his writings the broadened scope gained as a result of his rebellion. When Shakespeare inherited the literary practice of the dissembling of the verbal and the sexual, he was very aware of its spiritual prop. But he does not choose to present the figure of the Elizabethan repentant prodigal although he maintains his rebellious stance as a prodigal son.

The crowning concept of transubstantiation is the Crucifixion and Resurrection. The ending of the biblical parable of the prodigal son could be considered to be an indirect conveyance of this seminal message: 'It was meet that we should make merry, and be glad: for this thy brother was dead, and is alive again; and was lost, and is found' (St. Luke, 15: 32). In order to emphasise that the straying of a prodigal son from his father is by no means a wasteful move, Shakespeare focuses on part of the tale of the prodigal son which depicts the generous welcome of the father and applies the message to the play's principal concept of transubstantiation. In the 'fast-and loose' texture which supports the idea of transubstantiation, such terms as 'graze' and 'straying' are functional, together with the images of 'mutton' and 'porridge'. Almost all of the male characters under the restriction of the 'established proclaimed edict and continent cannon' in Navarre break its important rule of avoiding women, being led astray by their female beloved. Armado's phrase of 'beasts most graze' might well imply his wandering mind when he falls in love with Jaquenetta. Berowne likens the experience of having a fancy to a lady to the process of a young child's growth in which he comes across diverse circumstances, deviating from the prescribed course of life: 'As love is

full of unbefitting strains,/All wanton as a child. skipping and vain./Form'd by the eye  
and therefore like the eye,/Full of *straying* shapes, of habits, and of forms./Varying in  
subjects as the eye doth roll/To every varied object in his glance' (V. ii. 760-5;  
emphasis added). When Berowne deliberates on his love for Rosaline, 'coursing'  
away from the royal hunting group, furthermore, he compares himself to a sheep: 'By  
the Lord, this love is as mad as Ajax. It kills sheep; it kills me, I a sheep' (IV. iii. 6-7).  
In *Love's Labour's Lost*, to go astray in love is associated with the image of a prodigal  
son, yet not with the parable of the prodigal son itself but with the biblical parable of the  
stray sheep in which Christ conveys the message of the importance of finding a lost  
sheep: 'What man of you, having an hundred sheep, if he lose one of them, doth not  
leave the ninety and nine in the wilderness, and go after that which is lost, until he find  
it?' (St. Luke, 15: 4) Being incorporated into the 'fast-and-loose' concept of  
transubstantiation, the play's key image of going astray in love then hinges on the  
concept of the Crucifixion and Resurrection, the Christian key idea including the similar  
message of the joy of finding a lost child.<sup>15</sup>

At the Eucharistic ritual, it is believed that as the body and blood of Christ is  
pierced and shed to death to be resurrected in eternal life, so 'matter' is fixed as the  
sacred substance to be incarnated in your living body. It is probably right to say that  
the recurrent image of clinical incision in general and the direct reference to an act of  
shedding blood out by incision in particular are inspired by this Christian conception.  
In theological terms, 'matter' and 'form' are the essentials at the Eucharistic ritual, in  
which 'matter' (*res*)—the substance of the bread and wine—is transformed into 'matter'

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<sup>15</sup> Helgerson argues that 'not the parable of the Prodigal Son, with its benign vision of paternal forgiveness, but rather the paradigm of prodigal rebellion interested the Elizabethans' in *The Elizabethan Prodigals* (3). But it is true of neither Shakespeare nor Greene.

(*res*)—the substance of the body and blood of Christ—through the assistance of ‘form’—a set of formal words.<sup>16</sup> Several related images are working in support of Shakespeare’s adaptation of the liturgy of the Eucharist: Costard’s handling of both ‘matter’ and ‘form’, Costard’s description of an interest in Armado’s letter as a desire to ‘hearken after the flesh’ (I. i. 217-8), Armado’s reference to ‘supper’ for the time of the obscene event, Costard’s insistence on ‘the truth’—‘I suffer for the truth, sir, for true it is, I was taken with Jaquenetta, and Jaquenetta is a true girl’ (I. i. 311-2), and Costard’s reception of a punishment as ‘the sour cup of prosperity’ (I. i. 313).

At Shakespeare’s Eucharistic ritual, transubstantiation takes place three times. Firstly, the ‘matter’ (*res*), in consort with Costard’s ‘form’, transforms itself into the ‘flesh’—Armado’s letter (*res*). Secondly, the ‘flesh’ (*res*), with an infusion of Armado’s ‘high words’, transforms itself into Jaquenetta’s ‘shoe’ (*res*) (though, in Armado’s letter, it is darkly described as ‘north-north-east and by east from the west corner’). Thirdly, Jaquenetta’s ‘shoe’ (*res*), through Costard’s turning of words, transforms itself into Jaquenetta—‘a true girl’ (*res*). As Christ’s body is cautiously replaced by ‘flesh’, the major purpose of Shakespeare’s transubstantiation is to flesh out ‘matter’ in both verbal and sexual terms, whereas at church the significance of transubstantiation is placed exclusively upon the transformed sacred substance of Christ’s body. Shakespeare’s Eucharist puts an equal emphasis on the working of words (*verba*) and matter (*res*), while at church the words are an adjunct to the transforming substance. Once transubstantiation is done, a fresh action of fleshing out

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<sup>16</sup> For the connotations of ‘matter’ and ‘form’ which are connected to the Eucharist, see the theological definition of ‘form’ (sb. 4b.) in *OED*: a sacrament is said to consist of ‘matter’ (as the water in baptism, and the bread and wine in the Eucharist) and ‘form’, which is furnished by certain essential formulary words. Greenblatt of course directs our attention to ‘form’ and ‘matter’ in his essay.

'matter' by 'form' (*verba*) begins, with a view to intensifying the copiousness of 'matter' (*res*). To put in a different way, Shakespeare's 'bawdy' Communion spotlights the other side of the process of transubstantiation, namely 'accidents' in terms of Scholastic theology — non-essential material with mere appearance of the sacramental bread and wine after transubstantiation. It also focuses on the other side of 'matter' (*res*), that is, verbal turning (*verba*), and the other side of 'words' (*verba*), that is, fixative (*res*).<sup>17</sup> And I have already suggested that the idea of transubstantiation serves as Shakespeare's effective means of announcing himself as a literary prodigal. Shakespeare's version of transubstantiation in which the moments of resurrection are supposed to come over and over again implies that he has been for good engaged in prodigal writing.

One of the scholarly arguments about this play has centred round the relation between things (*res*) and words (*verba*). Most critics see the gap of things and words as its central problem; William Carroll contends that 'a concern for correct naming, for wisdom through language, vibrates throughout *Love's Labour's Lost*', and lowly characters like Costard are not corrupt linguistically although he tries his betters' verbal trick at this 'matter' scene.<sup>18</sup> H. R. Woudhuysen argues that 'the lesson of the earlier comedy is that those who use language as though words are open-ended in their meanings are rewarded with an ending in which the fate of their loves is indeterminate'.<sup>19</sup> Shakespeare's assimilation of the idea of transubstantiation into the

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<sup>17</sup> Greenblatt points out that the English literature written in the shadow of the eucharistic controversies shows its interest 'less in the problem of the sign than in what we will call "the problem of the leftover", that is, the status of the material remainder (141). In my analysis, the significance of transubstantiation lies in the alternate work of 'matter' and 'form', while it progresses towards the cultivation of 'matter'.

<sup>18</sup> William Carroll, *The Great Feast of Language in Love's Labour's Lost*, 17-8.

<sup>19</sup> H. R. Woudhuysen's 'Introduction' to *Love's Labour's Lost* includes a discussion on 'Words and Things'. See *Love's Labour's Lost*, ed. by H. R. Woudhuysen, The Arden Shakespeare (Surrey:

play's key concept of 'in-and-out' or 'fast-and-loose' would certainly situate us in this controversial issue. In the course of the transubstantiation of 'matter', things (*res*) and words (*verba*) do interactions and exchanges as a way of suggesting that *res* and *verba* are mutually restraining and coercive, and that moral (sexual) issues can be intertwined with verbal issues. Also, tellingly, *res* becomes *verba* and vice versa in their rapid exchanges. The deep-rooted critical attitude towards this play is that the low and unlettered including Costard use pure and uncorrupted words whereas the aristocratic and learned like Armado and Berowne handle abused and corrupted words; 'matter' is a concern of base characters while 'words' are of learned ones. As both Costard and Armado are made to attend the process of transubstantiation, however, every member in this play is more or less subject to the rapid alternation of *res* and *verba*—one language game which is in itself centring round the dissembling of holy and bawdy, high and low, words and matter.

We believe in an eternal life in our body by receiving the transformed sacred substance at the Eucharist. It is characteristic of Shakespeare's Eucharist that the 'matter' which lives in your body concentrically transforms itself between the substance (*res*) and the shadow (*verba*); 'matter' is a niche for ongoing incision work. Perhaps Berowne's rhyming of 'incision' with 'misprision' would spell out a mental process which happens during the incision work in the mind. It is providential that Shakespeare uses the word 'misprision' in relation to anxiety and fear based upon an absence of perfect understanding between the poet and the youth in Sonnet 87:

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Thomas Nelson, 1998), 16-33, esp. 18. In her essay 'Preposterous Reversals: *Love's Labour's Lost*', Patricia Parker also discusses that 'Armado's inflated rhetoric (with its gap between "low matter" and "high" style) introduces into the play the problem of the separation rather than the fit between *verba* and *res*, words and things, a separation which as the play proceeds will also rebound upon the pretensions of the aristocratic men, who repeatedly sever words from things, from deeds, or more material substance' (436-7).

For how do I hold thee but by thy granting,  
 And for that riches where is my deserving?  
 The cause of this fair gift in me is wanting,  
 And so my patent back again is swerving.  
 Thyself thou gav'st, thy own worth then not knowing,  
 Or me, to whom thou gav'st it, else mistaking,  
 So thy great gift, upon misprision growing,  
 Comes home again, on better judgement making. (*Sonnets*, 87: 5-12)

What is expressed here is the 'swerving' of the relation between the poet and the youth towards misjudgement ('misprision growing') in spite of a devout wish for 'better judgement'. In Shakespeare's Eucharist, the 'in-and-out' process in an incising operation takes place simultaneously in the course of the 'bawdy' Communion and in the beloved cherished in one's mind. As the 'in-and-out' operation progresses, one departs from the central ideas of the Holy Communion of sharing and happy communication and from a happy relationship in love respectively. In view of its association with 'misprision', 'incision' happening over the 'matter'—the beloved—could be considered to be a story of 'swerving': the relation between lovers—both physical and imaginary—swerves to miscommunication in the manner of 'in-and-out-and-in' ('misprision/incision growing') in spite of a devout wish for better communication.

As befits the sexual niche, miscommunication is repeatedly presented as a way of imaginary development of cuckoldry: a verbal archery contest between Rosaline, Boyet, and Costard in which they shoot their verbal arrows against 'O, mark but that mark!' (IV. i. 131) or 'the clout' (IV. i. 134)—a piece of cloth with a number of pins or a piece of cloth for patching; a transition in the songs of Ver and Hiems from cuckoos' cry with a sense of foreboding, 'Cuckoo, cuckoo' (V. ii. 901), to the sounds of 'the staring owl' (V. ii. 917)—perhaps a pun on the 'starting hole', "'To-whit,

Tu-whoo!” (V. ii. 918). These are only a few instances out of many.

## II

In this play, each character is, so to speak, attending the processes of transubstantiation at rituals of Shakespeare's Eucharist by getting involved in a variety of 'in-and-out' operations. Berowne's 'I cannot stay thanksgiving' — 'thanksgiving' being another word for the Eucharist — in his aforementioned conversation with Rosaline gives a hint that they gradually approach Shakespeare's Eucharist — the sexual hole. When Moth says that 'They have been at a great feast of languages, and stol'n the scraps' (V. i. 36-7), the banquet where Holofernes, Nathaniel, and Armado attend shares the principal concept of the Lord's Supper/Armado's 'supper' in such a way that their words are scraped — this incising action is implied by Holofernes' 'Priscian a little scratch'd' (V. i. 28-9), yet the incised words ('the scraps') are given life (or might be swollen simply to disappear) in the very act of eating. It might be also highly possible that 'the scraps' allude to 'the crumbs' in the prayer at the reception of the Communion: 'We be not worthy so much as to gather the crumbs under thy table, but thou are the same Lord, whose property is always to have mercy'.<sup>20</sup> They live on 'the alms-basket of words' (V. i. 38-9) with the intention of purging words, as Christians live on charity to purge their sin.

Also, Berowne's miscarried sonnet to Rosaline is going to be at the mercy of Shakespeare's version of transubstantiation. Holofernes speaks of Berowne's sonnet as 'a letter to a sequent of the stranger queen's, which accidentally, or by the way of

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<sup>20</sup> John E. Booty ed., *The Book of Common Prayer 1559: The Elizabethan Prayer Book* (Washington: Folger Books, 1976), 263.

progression, hath miscarried' (IV. ii. 138-40). Holofernes' habit of shifting verbal meanings by means of synonymous words or phrases here helps us to grasp the import of 'accidentally': it points to the fleshing out of the shadow (*verba*) in the course of transubstantiation rather than chance. On the occasion of dining 'at the father's of a certain pupil' (IV. ii. 153-4), Holofernes will 'gratify the table with a grace' (IV. ii. 155) through a discussion on Berowne's sonnet. The careful choice of such terms as 'table', 'dine', and 'father' enables to evoke the idea of the Lord's Supper.

While Holofernes and his friends are at such a 'recreation', the four lords are engaged in their 'game' of hide-and-seek at Act 4, Scene 3. In itself, the 'game' has the tenor of the Eucharistic ritual: insertions of 'Amen', a ratifying word at the end of prayer, and the final confirmation of the body and blood, 'As true we are as flesh and blood can be' (IV. iii. 211). The acquiescence is made by the four lovers when Berowne's miscarried sonnet is brought in; the unexpected arrival of the sonnet has been effected by Holofernes since the sonnet is at his disposal, which, in Nathaniel's terms, is an act done 'in the fear of God, very religiously' (IV. ii. 147-8). One could imagine that the four lovers attend the Mass read by the father Holofernes and receive the Eucharist of the transformed sonnets. It should be of course emphasised that its tenor is more Shakespearean than religious, as the body and blood is here again replaced by the 'flesh and blood'. Also, tellingly, Berowne shows scepticism about the recitation of 'Amen' as if a wicked son would repeat it with a bad grace. It is probably because he dislikes its conclusive function: 'Amen, so I had mine! Is not that a good word?' (IV. iii. 92) I would like to suggest that Act 4, Scene 3 is a scene where the sonnets are created in the manner of Shakespearean transubstantiation by a way of fleshing out 'the canzonet', a love poem in which according to Holofernes' assessment



‘only numbers ratified, but for the elegancy, facility and golden cadence of poesy, *caret*’ (IV. ii. 121-3). This process is witnessed and joined by the four lords, who are to receive the Eucharist of the sonnets as ‘living art’ (I. i. 14).<sup>21</sup>

But, besides the Christian concept of transubstantiation, Ovid must be counted in sonneteering. It is Ovidius Naso who Holofernes cherishes as his best poetic mentor as he reveals on the occasion of criticising Berowne’s miscarried sonnet: ‘Here are only numbers ratified, but for the elegancy, facility and golden cadence of poesy, *caret*. Ovidius Naso was the man; and why indeed “Naso”, but for smelling out the odoriferous flowers of fancy, the jerks of invention? *Imitari* is nothing’ (IV. ii. 121-6). As an enthusiast for the ‘accidental’ development of poetic words, Holofernes is not satisfied with the fixed nature in poetry, by any manner of means; thus he does not fancy the poetic manner of ‘ratified’ numbers—verses with a sense of completion in general, and verses precisely rhymed in endings in particular—but demands something that gives poetry an outgoing flux. It is exactly ‘elegancy’ or ‘facility’, the special hallmark of Ovid.

Holofernes’ dissatisfaction with ‘ratified’ numbers is a curious reminder of Berowne’s scepticism about the ratifying word ‘Amen’. As Holofernes believes that the facility of Ovid gives a movement to poetry, so Shakespeare suggests that the

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<sup>21</sup> In speaking about the creation of the sonnets in *Love’s Labour’s Lost*, I have Shakespeare’s *Sonnets* in mind. I suppose that the four lords’ sonnets are transformed into a sort of Shakespeare’s *Sonnets* in the course of transubstantiation, although their initial forms are pieces of apprentice work. Rosalie Colie’s discussion on *Love’s Labour’s Lost* and the *Sonnets* is very useful, though she argues in favour of a clear difference in quality between them that ‘Where *Love’s Labour’s Lost* played with the literary stock conventions and devices, imposed a literary-critical scepticism upon the play’s plot, action, and characterisation, the *Sonnets* do something else, dramatize literary criticism. Where *Love’s Labour’s Lost* emptied so many conventions of their conventional freight, the *Sonnets* animate, among other significant and characteristic conventions of the genre, the self-referential, self-critical tendency in sonneteering itself’, see Rosalie L. Colie, *Shakespeare’s Living Art* (Princeton: Princeton University Press, 1974), 31-134, esp. 50-1.

spirituality of Ovid gives a movement to the Christian concept of transubstantiation. Furthermore, the facile nature of Ovidianism gives Shakespeare as a literary prodigal an encouragement to seek after prodigal writing. We can trace his lineage in this respect: both Lyly and Greene worship Ovid as their leading model (although, in the case of Greene, he needs to introduce Ovidianism in a suppressed way because of his struggle against the courtly way of making Ovidian materials serve as literary embellishments).

By the time Shakespeare was engaged in writing, the trend to moralise and Christianise Ovid had already become a well-established tradition with such an influence work as *Ovide moralisé*.<sup>22</sup> In sixteenth-century England, the tradition underwent a slight change in its encounter with the humanist exploration of moral wisdom and civic service. Arthur Golding's translation of the *Metamorphoses* (1565-7), one of the most influential books for Shakespeare, was published in such a spirit. But the main concern had always lingered: a way of merging Christian into pagan culture. Shakespeare's response to this concern was made in a way of incorporating Ovid into the crux of the Christian belief. Or rather, Shakespeare's revision of the concept of transubstantiation was made on account of his strong interest in Ovid's ample depiction of the metamorphoses of words and erotic desire.

There is a contemporary critical testament to the incarnation of Ovid in Shakespeare's literary work. In 'A Comparative Discourse of our English Poets with the Greeke, Latine, and Italian Poets' in his *Palladis Tamia, Wits Treasury* (1598), Francis Meres says: 'As the soule of Euphorbus was thought to live in Pythagoras: so the sweete wittie soule of Ovid lives in mellifluous and honey-tongued Shakespeare,

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<sup>22</sup> For the following knowledge of the custom of moralising Ovid and of its merging into the humanist tradition in sixteenth-century England, I entirely owe to Jonathan Bate, *Shakespeare and Ovid*, 24-32.

witnes his *Venus and Adonis*, his *Lucrece*, his sugred *Sonnets* among his private friends, &c.’<sup>23</sup> Building upon this, Jonathan Bate has shown a shrewdly astute eye for a poetic spirit shared between Ovid and Shakespeare by means of spotting the quintessential passages about Pythagorean metempsychosis in the fifteenth book of the *Metamorphoses* and its incarnation in some lines in *A Midsummer Night’s Dream*. I will here quote his important find for the sake of my present discussion, in spite of the danger of a repetition:

And even as supple wax with ease receyveth fygures straunge,  
 And keepes not ay one shape, ne bydes assured ay from chaunge,  
 And yit continueth alwayes wax in substaunce: So I say  
 The soule is ay the selfsame thing it was, and yit astray  
 It fleeteth intoo sundry shapes. (Golding, XV. 188-92)

And thus in Shakespeare’s Theseus addressing Hermia:

you are but as a form in wax,  
 By him imprinted, and within his power  
 To leave the figure or disfigure it.  
(*A Midsummer Night’s Dream*, I. i. 49-51)<sup>24</sup>

In line with the image of ‘wax’ of eternal change, one could add a metaphorical description of a lover’s wandering mind transfixed by Cupid’s arrow in *Love’s Labour’s Lost*. Here ‘wax’ is subject to Shakespeare’s verbal play, calling forth the image of sealing wax on a letter and that of growing increase. The ladies are talking about the love letters of sonnets from the lords:

*Princess* Yes, as much love in rhyme  
 As would be cramm’d up in a sheet of paper,  
 Writ a’ both sides the leaf, margent and all,

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<sup>23</sup> Francis Meres, ‘A Comparative Discourse of our English Poets with the Greeke, Latine, and Italian Poets’ in *Palladis Tamia, Wits Treasury* (1598), reprinted in *Elizabethan Critical Essays*, ed. by G. Gregory Smith, 2 vols. (Oxford: Oxford University Press, 1904), vol. 2, 316-7.

<sup>24</sup> Cited in Bate’s *Shakespeare and Ovid*, 96. I have been immensely influenced by his brilliant reading of the relationship of the *Sonnets* to Ovid in terms of contemporary imitation theory (81-100); also his article ‘Ovid and the Sonnets: or, Did Shakespeare Feel The Anxiety of Influence?’, *Shakespeare Survey* 42 (1990), 65-76.

That he was fain to seal on Cupid's name.  
*Rosaline* That was the way to make his godhead wax.  
 For he hath been five thousand year a boy. (V. ii. 6-11)

The letter sealed with Cupid's name (and with wax) chimes with the loving mind pierced with Cupid's arrow; so the letter goes out of the hands of its owner to be opened, as the heaved mind of a lover wanders away from its confined place of a heart.

The principle of Pythagorean metempsychosis is eternal change: the substance (*res*), if once out of its initial form, is chained to an endless process of turning into shadows (*verba*)—'sundry shapes'. There is not much doubt that the gesture of the lovers in *Love's Labour's Lost* is illuminated by this metamorphic idea of Ovid. 'Impressed' once by love, they are destined to go 'astray'; exactly so it is when Armado in a melancholy mood goes on a ramble and Berwone 'courses' away like a stray sheep.

But it seems that the lovers in *Love's Labour's Lost* do not entirely devote themselves to the condition of eternal change. They have the objective selves who see the other selves going astray. Besides, ladies' talk cited above makes the image of Cupid swing from an ageless boy to a bringer of death (implicitly a death from the wounds of a love's arrow): '*Kath.* Ay, and a shrowd unhappy gallows too./*Rosal.* You'll ne'er be friends with him, 'a kill'd your sister' (V. ii. 12-3). Each of these examples would remind us of the fact that they are subject to the 'fast-and-loose'/'in-and-out' texture of this play.

It is interesting to know that the humorous pun on Naso/nose in Holofernes' praise of Ovid leads to a further verbal play on 'smelling out': an indication of the simultaneous functions of inhalation and exhalation of the nose. The most essential idea of 'invention' in poetic creation, to our amazement, is exposed to yet another verbal play: in-vention. These examples are pieces of evidence in support of the

assumption that the concurrent occurrences of eternal change in Ovidian metempsychosis and eternal fixity in Christian transubstantiation are knitted together in a smart way of Shakespeare's Eucharist, where Christianity and Ovidianism interact and exchange with a bewildering rapidity in the same manner as 'substance' (*res*) and 'shadow' (*verba*) or 'fast' and 'loose'.

What is remarkable about Shakespeare's Eucharist is that it illuminates subsidiary elements, or the other part. In Shakespeare's Eucharist, the moment of marking the body of Christ is a paradoxical recognition of the 'flesh'; Shakespearean transubstantiation stresses its 'accidental' process. Shakespeare's 'bawdy' Communion causes a wish for privatisation and anxiety instead of communality and a sense of security. Through the same association, each moment of transubstantiation (this takes a variety of forms of piercing and fixing) is made to serve as an opportunity to augment Ovid's poetic words. At the scene where Berowne in hiding behind a bush gives a comment on Longaville's move to tear his numbers, we can observe the epitome of this phenomenon:

*Berowne* O, rhymes are guards on wanton Cupid's hose:

Disfigure not his shop.

*Longaville* This same shall go. (IV. iii. 55-6)

There is a delightful stroke of irony in Berowne's words: he encourages love in the very act of condemning love. 'Disfigure' is the key word here; 'disfigure' used to criticise Longaville's attitude is intended to pierce Longaville's mind and to fix him as a traitor by stamping the figure of Cupid on him, yet it transforms itself into the pet word of Ovidian metamorphoses, an eternal move of changes 'To leave the figure or disfigure it'. We are going to repeatedly witness moments of this kind in the transformation of the sonnets in Shakespeare's Eucharist.

Its initial step is taken with a stark reminder of transubstantiation. Berowne gives creative assistance in fleshing out Longaville's sonnet:

This is the liver-vein, which makes flesh a deity,  
A green goose a goddess; pure, pure [idolatry].  
God amend us, God amend! we are much out a' th' way. (IV. iii. 72-4)

A stigma of 'idolatry' cannot escape from the worship of 'matter' as Christ's body; neither that of 'flesh' as 'a deity' nor that of 'a green goose' as 'a goddess'.<sup>25</sup> In the very act of implanting an impression of transubstantiation in such an ironical way, Berowne turns to the audience's imagination for a realisation of the fleshing out of 'a green goose' in the direction of Ovidian eternal change; if we could give full play to our imagination, we are indeed 'much out a' th' way'. One might be asked to remember the 'l'envoy' scene in Act 3, in which Costard, Armado, and Moth get to create 'a fat l'envoy' out of Costard's confusion between 'l'envoy' and 'salve'. The creative act starts with the moral of Armado:

*Armado* The fox, the ape, and the humble-bee  
Where still at odds, being but three.  
*Moth* Until the goose came out of door,  
And stayed the odds by adding four. (III. i. 89-92)

'The goose' in the l'envoy is very likely to be an allusion to the figure of the prodigal son who, having previously gone 'out of door', comes back home in repentance. This association is strengthened if one would remember a French proverb which could be considered to refer to a link between 'l'envoy' and 'goose': '*Il luy faut droit fendre les pieds, & l'envoyer paistre, comme vne pecore*'.<sup>26</sup> The image of grazing beasts on

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<sup>25</sup> Berowne's mention of 'idolatry' could well be a salutary reminder of the controversies between Catholics and Protestants over the ritual of the Eucharist. In 'The Mousetrap', Stephen Greenblatt reads into Hamlet's constant disgust with the flesh and his delayed fulfilment of the promise of revenge the logic of Protestant polemics against the Catholic Mass, by which logic they take the risk of mocking the sacred thing in order to secure the integrity of belief and the purity of sacrifice.

<sup>26</sup> From Cotgrave's definition of 'envoyer'. He translates the proverb thus: (Applicable to an

green grass (hence green geese feeding on grass) perfectly corresponds to the stray figures of Armado and Berowne. Hence the 'goose' coming 'out of door' marks a swing from the Ovidian story of eternal change to the Christian story of the prodigal son. In the space of four lines is enfolded a twist of Ovidianism and Christianity. But there is more to this twist. In favour of Moth's 'l'envoy', Costard says 'The boy hath sold him a bargain, a goose, that's flat. Sir, your pennyworth is good, an your goose be fat' (III. i. 101-2). 'A fat goose' is a product of the fleshing out of a goose. It is also true that the very same 'fat goose' fixes the odds between the fox, the ape, and the humble bee. But which is first, which is next? An exchange of the Christian elements and the Ovidian elements, or *res* and *verba*, or 'fast' and 'loose', is so rapid that it becomes extremely difficult to tell them apart. So Costard adds quite apt words: 'To sell a bargain well is as cunning as fast and loose' (III. i. 103).<sup>27</sup>

The dissembling 'goose' opens up a further baffling story of 'fast-and-loose' couched in numerical terms.<sup>28</sup> The 'goose' stays the odds between the 'three' by adding 'one' for four. The number 'three' is germane to various actions in this play. Moth's use of three types of the ablative case in the Latin grammar—'by' heart, 'in' heart, 'out of' heart (III. i. 40-5); Costard's three divisions in his 'in manner and form following'<sup>29</sup>; Armado's three questions in his letter, when?, which?, and where?;

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vnmannerlie logarhead) he should be turned to the hogs-trough; or, sent a grazing; he is fitter to feed with beasts then with men.

<sup>27</sup> Although Stephen Booth has played an initial part in casting light upon bodily elements, his contention that *Love's Labour's Lost* is 'a sustained two-hour pun on the word *end*' (73) with special attention to the image of 'goose' as 'buttock'/'ass' is misleading. A 'goose' should be said to be a sign of the beginning and the end at once. See Stephen Booth, *King Lear, Macbeth, Indefinition, and Tragedy*, esp. 68-73.

<sup>28</sup> Woudhuysen's attention to the play's interest in numbers in his 'Introduction' to the Arden edition is useful, 26-33.

<sup>29</sup> T. W. Baldwin points out that these two examples of Moth and Costard are respectively based on Shakespeare's knowledge of the contemporary Latin grammar and rhetoric. The former, according to his analysis, is a use of three signs of the ablative case—'by', 'in', and 'with'—cited by contemporary

Berowne's three 'sweet' persons — 'The clown bore it, the fool sent it, and the lady hath it. Sweet clown, sweeter fool, sweetest lady!' (IV. iii. 15-7). Shakespeare even covertly displays a threefold transformation of 'matter' in his 'bawdy' Eucharist.

Since we are now in the context of Christian transubstantiation, it might well be said that 'three' and 'one' are relevant to its central concept of the Crucifixion and Resurrection. Christ is believed to have resurrected on the third day after the Crucifixion. In terms of Christianity, hence, the fourth day — 'one' added to 'three' — is the date for a confirmation of the substance of Christ's body, or rather, 'one' Being within you. The idea of the Trinity — one God as the unity of the Father, the Son, and the Holy Spirit — is also certainly working here. The number 'one' given the Christian sense of fixity however partakes of the Ovidian sense — the very figure essential for eternal change in the theory of metempsychosis, as is evidenced by the passage from Golding's translation quoted above, 'And keepes not ay one shape, ne bydes assured ay from chaunge/And yit continueth alwayes wax in substaunce'. In this sense, 'one' denotes infinity, symbolised by 'cipher (0)'. Costard's verbal turning beginning with a 'wench' is practised three times, changing it into a 'damsel', a 'virgin', and a 'maid'. It is worth noting that the verbal turning originates in 'none': 'I was taken with none, sir' (1. 1. 275); Jaquenetta may be nothing to him or the cause of anxiety. Things centre around 'one' and 'three' when Moth demonstrates that three years' study is only a matter of 'an hour' or even of 'three wink' by putting 'one' word 'years' to 'three'. He is curious to mix 'one' and 'three' together as if to imply that the study might be

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grammar books (I, 570), and the latter is from the ideal divisions elucidated by *Ad Herenium* (II, 90-1). Baldwin's analysis remains useful, but my point is that Shakespeare subjects the grammatical knowledge to his idea of 'fast-and-loose' or 'in-and-out', as Moth's sign substitutes 'out of'/'without' for 'with'. See I. W. Baldwin, *William Shakspeare's Small Latine & Lesse Greeke*.



possibly worthy or unworthy either way. 'One' can indicate either fixity or flux (into either expansion or diminution).

When the lords 'make up the mess' by adding one lord Berowne at the hide-and-seek scene (*Berowne* 'you three fools lack'd me fool to make up the mess' (IV. iii. 203)), Dumaine suggests that the number of lords becomes 'even' (IV. iii. 207)—round, that is to say, 'O'. 'O' seems to be indicative of their swelling hope for love as Berowne is excited to say that 'O, let us embrace!' (IV. iii. 210) But it is simultaneously subject to the image of death by hanging:

He, he and you—and you, my liege!—and I,  
Are pick-purses in love, and we deserve to die. (IV. iii. 204-5)

'O' which is brought forth through an addition of 'one' to 'three' implies both fixity and infinity. The rapid exchange of hope and death serves as an immediate reminder of the fast-and-loose tissue of the Christian idea of the Crucifixion and the Ovidian idea of eternal change. At this moment, the four lords give thanks for the sacrament by saying, 'As true we are as flesh and blood can be' (IV. iii. 211). Now they are 'sweet lovers' (IV. iii. 210), they receive Shakespeare's 'bawdy' sacrament, which, owing to the effect of the Ovidian idea of eternal change, is elusive and anxious. The 'bawdy' sacrament is a 'purse' in this context.

At the scene of the pageant of the Nine Worthies, Costard says that 'every one pursents three' (V. ii. 488). In response to Berowne's multiplication of 'three threes' concerning the Nine Worthies, Costard enigmatically avoids admitting its straightforward answer 'nine'; he probably wants to suggest the two different ways of calculation that add up to the respective sums of fixed numbers (nine in this case) and infinite numbers. In this way, Costard, by his 'every one pursents three', suggests that

the pageant may be either about the 'nine' Worthies where one presents three thrice or about the 'zero' Worthies (implying either mere nothing or infinite Worthies). By the combination of 'one' and 'three' in particular, 'one pursents three' could imply both fixity and infinity and, for that matter, 'purse' here has the 'mercurial' function to lead the calculation to either fixity or infinity. For the self-transforming characteristic of 'purse', we could consider its association with the power of Mercury. The imaginary link could be born out by the present context of the Ovidian eternal change and the presence of Mercury (the god of words) and Apollo (the god of songs) at the end of the play which centres on words and things. The knowledge of Mercury being the god of eloquence as well as commerciality could be another piece of evidence in support of the association between 'purse' and Mercury — Costard shows, although by way of a malapropism, his talent for verbal amplification in 'one purses three', and a 'purse' points to a small money bag. As there happens a constant 'in-and-out' circulation of money in a 'purse', so it might be a niche for a sexual 'in-and-out' operation if 'pick' would be considered to imply 'prick'. In that case, a 'pick-purse' indicates the 'swerving' from a mutual relationship in love towards anxiety over an obscene hole, symbolised by 'in-and-out-and-in'. I have already suggested that 'O' is an imaginary place of a formation of 'misprision' with an 'incision' work, which is very often presented as a figurative story of cuckoldry. Also in a 'purse', 'misprision' is growing by way of an addition of 'one' pick/prick. The four lords who have reached love through 'fast-and-loose' movements will continuously undergo 'in-and-out' operations in relation to their lovers, which reflect their misgivings about love yet at the same time their experience of a whimsical feeling of love.

This insight is going to be reflected in their sonnets. Because of her black

complexion, Rosaline is connected with Longaville's 'shoe'. The obscene image that Rosaline walks over the streets paved with the eyes is accentuated with 'O vile!' (IV. iii. 276). And Berowne's description of her includes 'one' and 'worthies' (which we could now say are intended as 'purses' with the particular help of the word 'fair'). These words will give a sense of flux to love poetry, while Berowne in his miscarried sonnet establishes her as a fixed object with some such words as 'the mark' (IV. ii. 111) and 'heaven's praise' (IV. ii. 118):

My eyes are then no eyes, nor I Berowne.  
O, but for my love, day would turn to night!  
Of all complexions the cull'd sovereignty  
Do meet as at a fair in her fair cheek,  
Where several worthies make one dignity,  
Where nothing wants that want itself doth seek. (IV. iii. 228-33)

By the association of her with 'shoe', 'O', and 'purse', she is presented as a tempter to the business of love, say, the sexual 'in-and-out' operation. But she is considered to add to its workings 'one dignity'—her characteristic of being black hence unfair—with the consequence of the swerving of 'in-and-out-and-in-'. The consequential phenomenon may be a real one if she is really unfair or an imaginary one that takes place only in the restless mind of Berowne. Either way, nothing really wants to inflame such diverse sentiments that make her live as a living body.

We have so far observed Shakespeare's creative attitude towards literary composition in which he makes all the more disconcerting the dissembling of 'fast' and 'loose', the verbal and the sexual, words (*verba*) and things (*res*) by introducing a twist of Christianity and Ovidianism in the form of transubstantiation. He also concerns himself with baffling the dissembling of reality and illusion by introducing three theatrical devices—overhearing, disguise, and a play-within-the-play. It would be

useful here to remember that *James IV* has three theatrical devices in Greene's capable hands. Shakespeare is probably very aware of Greene's theatrical as well as literary achievements and intends to improve on them by dint of the Greene-conscious act of baffling.

The most attractive asset of theatrical devices is to lead the audience into the play's illusive world in the very act of setting up the boundary between reality and illusion. In the hide-and-seek scene, we are hoodwinked into believing that we are behind a bush eavesdropping on one confession of love after another together with the lords in hiding. We are nevertheless disenchanted with the delusive impression when the lords behind a bush step forward one by one to criticise the others' breach of the 'continent canon'. In the Muscovites scene, we are tempted to mock at the disguised lords in consort with the French ladies in disguise, but we are later reminded that we were having a deceptive moment since the lords and the ladies meeting up with one another undisguised talk of how the latter outdo the former in disguise. The more the lords and the ladies are involved in the pageant of the Nine Worthies, the more we are absorbed into not only the play-within-the-play but also into the illusion of the play as a whole. There is, in effect, no boundary between the play within and the outside world of courtiers. The lords participate in the performance in such a way that they play their role of a teaser in putting the original actors out by means of jeers; Dumaine articulates, 'Though my mocks come home by me, I will now be merry' (V. ii. 635); Longaville voices, 'I must rather give it [the tongue] the rein, for it runs against Hector' (V. ii. 657-8). There exists an imaginary pageant which is performed by lords and, perhaps, ladies, together with Costard, Moth, Nathaniel, Holofernes, and Armado. There happens a rapid interchange of reality and illusion in the manner of

'illusion-reality-illusion-reality-illusion-' in the process of practising these three theatrical devices one after another. And here is the arrival of Marcade, a messenger of death.

It has been often discussed that Marcade performs a role of a bringer of the outside world, a reality, to the illusory world. Bobbyann Roesen, for example, argues that 'the play has been a symbol of illusion, of delightful unreality, the Muscovites, or the pageant of the Nine Worthies, and now it becomes apparent that there was a further level of illusion above that of the plays within the play. The world of that illusion has enchanted us; ...but Shakespeare insists that it cannot take the place of reality itself, and should not be made to'.<sup>30</sup> She suggests that Marcade encourages us to realise the existence of the play — *Love's Labour's Lost* — by reminding us of the boundary between reality and illusion which has been completely lifted up during the pageant and puts an end to the play's alternate modes of illusion and reality after the fashion of 'illusion-reality-illusion-reality-illusion-reality'. But the play is not intended to have an ending as such. The fourth theatrical performance is supposed to come after the play-within-the-play by adding 'one' play (*Love's Labour's Lost*) to three. It is a play 'too long for a play' (V. ii. 878) in which the lords are engaged in their twelvemonth tasks or Armado carries out the three-year practice of holding the plough for Jaquenetta. A transfer to the fourth performance is quick enough to hoodwink us into thinking that we are seeing, or rather, playing a sequel to the story of the pageant of the Nine Worthies — a cuckold story between Costard, Armado, and Jaquenetta, or, to describe it in a general way, a story about endless incision work over the obscene hole. We could

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<sup>30</sup> Bobbyann Roesen, 'Love's Labour's Lost', *Shakespeare Quarterly* 4 (1953), 411-26, esp. 425.

indeed rephrase the pageant: a story of the nine/zero 'Purses'. As regards the quick transfer, Marcade plays a significant part; he metamorphoses himself between the two extremes of a deep-sounding toll and a cheerful ding-dong. The family relationship of him to Mercury serves as testimony to his metamorphic nature. Yet it is an absolute certainty that Marcade is a harbinger of death. *Love's Labour's Lost* has the possibility of ending up in an open-ended play ('Jack hath not Jill' (V. ii. 875)) with the suggestion that the lords will face harsh realities of life for the next one year. It all depends on our imagination, whether we give to *Love's Labour's Lost* a state of fixity or flux.

It is evident from the above analysis that Shakespeare wrote *Love's Labour's Lost*, bearing in mind Greene and Ovid in particular. The interweaving of Christianity with Ovidianism in the idea of transubstantiation makes us alert to an issue of imitation which includes a shared interest in the relation between *res* and *verba*. Holofernes' words '*Imitari* is nothing' in his mention of Ovid are sure to indicate that Shakespeare thinks of Ovid as his artistic source. He also refers to Greene as the object of imitation in a suppressed way.

In the transubstantiation centring around Christianity and Ovidianism, the substance (*res*) meets the shadow (*verba*)—Ovidian elements meet Christian elements—at the moment of transubstantiation, and from the point on the cultivation of Ovid's matters starts until the next moment of transubstantiation, and this process is repeated endlessly. As regards Shakespeare's imitation of Ovid, the substance (*res*) should be Ovid's matters, while the shadow (*verba*) being Shakespeare's words.<sup>31</sup> In the

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<sup>31</sup> For *res* and *verba* in imitation practice, see Terence Cave, *The Cornucopian Text: Problems of Writing in the French Renaissance* (Oxford: Clarendon, 1979), esp. 3-77. The criticisms which gave insight into

'Preface' to his revised version of *The Anxiety of Influence*, Harold Bloom makes a brief reference to Sonnet 87 for his elucidation of a writer's anxiety about imitation. Bloom argues that Shakespeare's articulation of a lament over an unhappy relation between the poet and the youth could be read as an allegory of that between the writer and literary traditions, or specifically, between him and his literary forerunner. On this assumption he interprets 'misprision' as 'unjust imprisonment' and 'a scornful underestimation' inflicted on the writer who is under huge pressure of the authentic tradition and 'swerving' as 'an unhappy freedom' and a secondary returning.<sup>32</sup> But 'misprision' can be regarded as fatal misjudgement or vital expansion either way by virtue of its rhyming with 'incision'. The writer could be thus a secondary imitator and an original creator in either way. Inasmuch as Shakespeare hints at an endless expansion of imagination in the manner of *res-verba/res-verba/res-verba-*, he seems to make a claim to his artistic capability to absorb the Ovidian material and make it his own.

Shakespeare's imitation of Ovid is announced in a forthright language. But there is his covert object of imitation: Robert Greene. And it should be acknowledged that their imaginary encounters within the play occur in the manner of crucifixion and expansion, or put concretely, as a way of the crucified Greene being resurrected through Shakespeare's imagination.

There is a contemporary proverb with a reference to 'goose': 'The Goose that grazeth on the green'. The curious thing is that 'grave' was from time to time used instead of 'green'. *OED* cites Porter's use of this proverb in *Two Angry Women of*

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my present discussion on imitation are Jonathan Bate's *Shakespeare and Ovid* and Thomas M. Greene, *The Light in Troy*.

<sup>32</sup> Harold Bloom, *The Anxiety of Influence: A Theory of Poetry*, 2<sup>nd</sup> edn. (Oxford: Oxford University Press, 1997), xiii.

*Abingdon* (c. 1588): “The goose that graseth on the greene”, quoth he. “May I eat on when you shall buried be”; it also quotes from the 1632 historical account of Charles I ‘his grace, perhaps, according to that old and homely proverb, [may] eat of the goose which shall graze upon his grave’.<sup>33</sup> The coupling of ‘green’ and ‘grave’ is a perfect choice to evoke the dead Greene. The image of Shakespeare grazing on Greene’s grave and green grass at once could be developed into that of Shakespeare going astray in search of ‘sundry shapes’ through his attempts ‘To leave the figure or disfigure’ Greene.<sup>34</sup>

The term ‘worthy’ might well be a Greene-conscious one. I have already pointed out Shakespeare’s intended verbal play on ‘worthies’ and ‘purses’. Given this humorous pun, it is a piquant bit of surmise that ‘halfpenny purse of wit’ (V. i. 74)—an epithet Costard gives to the tiny boy Moth—alludes to Greene’s ‘groats-worth of wit’. ‘Worth’ in the context of *Groats-Worth of Wit* is symbolic of Greene’s anxiety about the Crucifixion; the dying Greene depends on a goat for his last hope of salvation, wishing that it would enable him to buy repentance and make him ascend to heaven. In the scene where Costard calls Moth ‘halfpenny purse of wit’, Costard gives Moth small money to buy ‘gingerbread’. In so doing, he feels as if he were a generous and happy father to a wilful (some might say wicked) son:

And I had but one penny in the world, thou shouldst have it to buy gingerbread. Hold, there is the very remuneration I had of thy master. thou halfpenny purse of wit, thou pigeon-egg of discretion. O, and the heavens were so pleas’d that thou were but my bastard, what a joyful father wouldest thou make me! Go to, thou hast it *ad dunghill*, at the fingers’ ends, as they say. (V. i. 71-8)

<sup>33</sup> OED (‘graze’, v. 1b.); R. W. Dent, *Proverbial Language in English Drama: Exclusive of Shakespeare, 1495-1616: An Index* (Berkeley: University of California Press, 1984).

<sup>34</sup> An association of a ‘goose’ with a ‘goose quill’ also helps to evoke Greene as a penner of pamphlets.



Costard's scatological abuse of '*ad dunghill*' concerning the Latin phrase '*ad unguem*' is associated with Moth's another nickname 'pigeon-egg of discretion' (probably a verbal play is intended on 'discretion' and 'excretion') to bring forth an image of Moth as a seeker after matter. By the contrast between Greene's repentance and Moth's prodigality, Shakespeare deliberately differentiates their courses to take in the shared context of a prodigal son story. The diametrically opposite positions of Greene's worrying about the Crucifixion and Moth's seeking for matter, furthermore, indicates that they are situated in the 'fast-and-loose' concept of Shakespeare's transubstantiation. Hence Greene is tortured and resurrected as the incarnation of matter. In the pageant of the Nine Worthies, the relentless acts of attacking the Worthies are carried out. Armado's defence of Hector against the severely piercing words of the lords almost sounds like his defence of the dead Greene buried in the grave: 'The sweet war-man is dead and rotten, sweet chucks, beat not the bones of the buried. When he breathed, he was a man' (V. ii. 660-2). In the course of denigration, Armado gradually approaches the obscene hole, as he admits, 'I have seen the day of wrong through the little hole of discretion' (V. ii. 723-4) in fighting against Costard over Jaquenetta. An analogy could be drawn from this: Shakespeare pulls Greene down from heaven to which he might have somehow reached by means of his 'groats-worth of wit' and makes him explore 'purses' — the obscene holes.<sup>35</sup>

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<sup>35</sup> In the chapter 'Shakescene' in his recent biography of Shakespeare, Stephen Greenblatt gives very detailed accounts of Greene. After assuming a somewhat conciliatory attitude by saying, 'Much of the scene Harvey depicts...may be discounted as the expression of bilious hatred, but some of the melancholy details ring true', he allows himself to flesh out Harvey's bilious hatred and presents his created image of Greene as a 'shameless, and undisciplined scoundrel' and 'the kind of writer who turned his entire existence into a lurid penny pamphlet'. He goes on to say that Shakespeare 'conferred upon Greene an incalculable gift, the gift of transforming him into Falstaff', while simultaneously making one aspect of his relationship with him reflected in the coldness of Hal'. But the killing of Falstaff might have been a part of Shakespeare's long-term project on the dissembling of 'fast' and 'loose' or of words and things.

In the dialogue between Ver and Hiems at the end of play, as I have argued earlier, the transition from Ver to Hiems is parallel to the development of the image of cuckoldry. The abundant vocabulary evocative of the pastoral atmosphere in these two songs conveys an incising operation with a soft touch. Ver sings about married men who are apparently in happy communication with their wives yet have some apprehensions about their miscommunication since 'maidens bleach their summer smocks' (V. ii. 906). In winter 'when blood is nipp'd, and ways be [foul]' (V. ii. 916) in the songs of Hiems, on the other hand, the foul image of the hole comes to the front. Nipped blood evokes the image of blood shed by an incising operation, and there are further signs indicative of the work of incision over the obscene hole: 'parson's saw', 'crabs' (probably implying prostitutes), and 'hiss' (probably implying the crying sound of geese). The growth of incision/misprision, which is compared to natural growth in the celebrating songs of the cycle of the seasons, is accentuated by the nightly song of 'the staring owl', 'Tu-whit, Tu-who!' (V. ii. 918)

'The staring owl' is probably intended to pun on 'the starting hole'. In *James IV*, as I have suggested, Greene displays a trick of verbal dissembling over 'a starting hole' by changing its meaning from an evasion to an opening cut in order to produce works enriched with the dissembling of the verbal and the sexual or of words and things. This knowledge testifies in favour of the fact that the development of the story of cuckoldry symbolised by an incising operation reflects Shakespeare's zeal to produce much richer works by adding bafflement to Greene's dissembling of words and things.

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See Stephen Greenblatt, *Will in the World: How Shakespeare Became Shakespeare* (London: Jonathan Cape, 2004), 199-225, esp. 210, 203, 212, 225. Jonathan Bate's sensible account of the death of Falstaff as an allusion to that of Greene is made in terms of Shakespeare's social mobility. See Jonathan Bate, *The Genius of Shakespeare* (London: Picador, 1997), esp. 13-20.

It is therefore no surprise that Mercury, the god of words, follows the songs of Apollo which have fully developed obscene matter. Although Mercury and Apollo are made to exit separately while Mercury being dismissed as harsh—‘The words of Mercury are harsh after the songs of Apollo’ (V. ii. 930), this play has already provided us with enough impetuses to imagine without disenchantment further interactions between Mercury and Apollo. It might be not too much to say that Shakespeare wished the audience to imagine them while his career as a playwright lasted. Over fifteen years afterwards, Shakespeare once again explores the bottomless fathom of the story of cuckoldry by incorporating Apollo and Mercury in one play, *The Winter's Tale*.

## Chapter V

### *The Winter's Tale*

#### I

Near the end of his career Shakespeare writes a dramatic romance which depends for its minute details on Greene's pastoral romance *Pandosto*. By way of its subplot turning on the deceitful thief Autolycus, he refers to Greene's cony-catching pamphlets for his tricks of fleecing the shepherds.<sup>1</sup> When he set out to write *The Winter's Tale*, it was over fifteen years since Greene had died a miserable death. The artistic ideas of Greene, I wish to have shown, have profound resonances for Shakespeare beyond our general estimate. But this is Shakespeare's first explicit attempt to choose particular works of Greene as his sources. So his belated adaptation begs the question: why does he devote special attention to Greene's writings at this time?

It is possible to surmise from contemporary witnesses that the reputation of Greene as an exclusive writer for women had gradually taken root in those days. Thomas Nashe probably referred to Greene as 'the *Homer* of Women' in *The Anatomie of Absurditie* (1589) while he was still alive. In *Every Man Out of His Humour* (1599-1600), Ben Jonson makes a direct mention of Greene in the context of a female readership: when Fastidious Brisk boastful of his mistress' command of language remarks that 'she does observe as pure a phrase, and use as choice figures in her ordinary conferences, as any be in the Arcadia', Carlo makes up for his lack of

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<sup>1</sup> As I confirmed in my 'Introduction', my discussion on the relationship of *The Winter's Tale* to *Pandosto* does not belong to the category of source-hunting. For source-hunting readings of this play, see, for example, Geoffrey Bullough, ed., *Narrative and Dramatic Sources of Shakespeare*, 8 vols. (London: Routledge Kegan Paul, 1975), 8: 118-24; Kenneth Muir, *Shakespeare's Sources I: Comedies and Tragedies* (London: Methuen, 1957), 240-7; J. H. P. Pafford, 'Introduction' to *The Winter's Tale*, *The Arden Shakespeare* (London: Methuen, 1963), xxvii-xxxiii; John Lawler, 'Pandosto and the Nature of Dramatic Romance', *Philological Quarterly* 41 (1962), 96-113.

knowledge about female reading—‘Or rather from Greene’s work, whence she may steal with more security’. ‘A Chamber-maid’ in *The Overburian Characters* (1614) is described as one who ‘reads Greenes workes over and over’.<sup>2</sup> The detail suggested by these records is that Greene’s works are underrated to be considered easy reading for ordinary and unlearned female readers. It is the curious irony of fate that Greene has acquired the unsavoury reputation for being a hack writer for unintelligent women; for he has laid views about women on the table for consideration by introducing the social code ‘a woman as a mirror of chastity’ despite incurring a misogynistic impression, and has brought restrained female attributes into public notice.

An ironical story centring on ‘trifle’/‘toy’ is another important strand of Greene’s bad reputation weave. ‘Trifle’ and ‘toy’ are symbols of *sprezzatura*—a courtly pose of modesty. In publishing their literary works, many of the courtly-poets enacted a ritual of advertising them as ‘trifles’ or ‘toys’ and dismissing them as the products of inexperienced youths. The implication of this ritual becomes complicated when they modestly attach a term of ‘trifle’ or ‘toy’ to each of their love poems and love romances addressed to female readers. It is a paradoxical enactment, as critics have argued, of a ritual of praising their superiority and self-esteem pitted against women’s simplicity and triviality.<sup>3</sup>

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<sup>2</sup> Thomas Nashe, *Anatomie of Absurditie*, in *The Works of Thomas Nashe*, ed. by R. B. McKerrow, vol. 1, 11. Jusserand argues with confidence that it is Greene who Nashe alludes to in this passage in J. J. Jusserand, *The English Novel in the Time of Shakespeare*, trans. by Elizabeth Lee (London: T. F. Unwin, 1895), 169; Ben Jonson, *Every Man Out of His Humour* (Act III, Scene i) cited in Caroline Lucas’ *Writing for Women* which includes a brief survey of contemporary remarks on Greene’s female readership, 74-5; *The Overburian Characters*, ed. by W. J. Paylor, The Percy Reprints XIII (1936; New York: AMS Press, 1977), 43.

<sup>3</sup> For a representative account of this courtly practice, see Juliet Fleming, ‘The Ladies’ Man and the Age of Elizabeth’ in *Sexuality and Gender in Early Modern Europe*, ed. by James Grantham Turner (Cambridge: Cambridge University Press, 1993), 158-81. Fleming argues that the female audience are ‘invited to assist at the spectacle of its own discountenancing’ in these ‘trifle’ texts (159). Wendy Wall

But 'trifle'/'toy' is not necessarily a symbol of false modesty. In her brilliant essay 'Philip Sidney's Toys', Katherine Duncan-Jones suggests Sidney's toys are 'poetic toys, to be enjoyed as such'; for Sidney who intended to write serious works later in his life, his 'toys' in his mid-twenties were light, amusing reading and, for that matter, Sidney may have felt such modesty to be 'a fitting framework for...splendid trifles'.<sup>4</sup> When Lyly declared that his romance was a ladies' toy just like dogs and junkets in 'To the Ladies and Gentlewomen of England' attached to *Euphues and his England*, he might have really wished his work to be handed down from gentle ladies to women in service without being confined in 'a scholar's study':

It resteth, Ladies, that you take the pains to read it, but at such times as you spend in playing with your little dogs; and yet will I not pinch you of that pastime, for I am content that your dogs lie in your laps, so Euphues may be in your hands, that when you shall be weary in reading of the one you may be ready to sport with the other. Or handle him as you do your junkets, that when you can eat no more you tie some in your napkin for children; for if you filled with the first part, put the second in your pocket for your waiting maids. Euphues had rather lie shut in a lady's casket than open in a scholar's study'.<sup>5</sup>

When Greene started writing in the shadow of Lyly's romances, he imitated not only his euphuistic style but also this courtly pose. He describes many of his amorous pamphlets as his 'toys'/'trifles': he calls *Mamillia, Part II*, 'my toy' (II, 145) and asks

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analyses this courtly practice in the domain of print in *The Imprint of Gender*, 1-109. Wall's analysis presupposes 'the stigma of print', the idea of which has been elucidated by J. W. Saunders, 'The Stigma of Print: A Note on the Social Bases of Tudor Poetry', *Essays in Criticism* 1 (1951), 139-64. On the other hand, Steven W. May argues that there was not the social concept of 'the stigma of print' prevalent among courtiers but, if any, the stigma of verses. See Steven W. May, 'Tudor Aristocrats and the Mythical "Stigma of Print"', *Renaissance Papers* (1980), 11-8. In her analysis of the exercise of the courtly practice on the part of both Sidney and Greene, Lori Humphrey Newcomb reads into their habit of dismissing the works as 'trifles' or 'toys' their nervousness about the commerciality of authorship: 'they actually recommended them for circulation among valued coterie members or customers, under cover of keeping them exclusive to a circle of female intimates'. See Lori Humphrey Newcomb, *Reading Popular Romance in Early Modern England*, 37.

<sup>4</sup> Katherine Duncan-Jones, 'Philip Sidney's Toys' in *Sir Philip Sidney: An Anthology of Modern Criticism*, ed. by Dennis Kay (Oxford: Clarendon Press, 1987), 61-80, esp. 80 and 78.

<sup>5</sup> John Lyly, *Euphues and his England* in Scragg's edition, 161-2.

the patron of *Pandosto* to 'cast a glance at this toy' (IV. 233). In his repentance pamphlet *Greenes Vision*, Greene is put on the table for a debate between Gower and Chaucer about whether Greene had 'doone well or ill, in setting foorth such amorous trifles' (XII, 213-4). But Greene's assimilation of such a courtly pose of modesty to his creative attitude could well be, as my argument has established, part of his carefully planned literary attempt of presenting elite culture and non-elite culture in a dissembling way. In imitating Lyly's modesty, Greene was probably impressed by the passage in which Lyly revealed his dearest wish and decided to register in his works the thrills of cultural exchanges across class boundaries. Greene might have felt such modesty to be 'a fitting framework for pleasant trifles to be enjoyed as such', in other words, popular toys which are played with by all the members of society.

But the original function of 'trifle'/'toy' as a marker of Greene's literary performance of cultural exchanges among different classes gradually loses its effect with the change of the times. In *Popular Culture in Early Modern Europe*, Peter Burke describes the aesthetic history in early modern Europe in which elite culture is set apart from popular culture in the course of the elite's withdrawal from the culture shared by all the classes in society. It could be reasonable to surmise that Greene's works which deal with women and lowly people were disdained for their apparent simplicity and dismissed as the specimens of popular culture amidst this cultural movement.<sup>6</sup> The misleading impression of Greene's works which was established by a pure chance of time comes down to our modern literary criticism. Its best example is Stanley

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<sup>6</sup> Newcomb accounts for this phenomenon in terms of the effect of print, esp. 77-129. But she thinks that the image of Greene as a popular writer was shaped exclusively by the wide circulation of his works by the press. Trevor Ross focuses on this phenomenon by looking at the way in which the humanist 'blacklisting' of romance led to 'a negative form of canon-making'. See Trevor Ross, *The Making of the English Literary Canon* (Montreal & Kingston: McGill-Queen's University Press, 1998), 79.

Wells':

Although *Pandosto* is crudely constructed and on the whole badly written, it was popular for a phenomenally long time....It seems to have appealed especially to a not very highly educated class of reader....*Pandosto* is a collection of clichés, of the well-worn themes and stock situations of pastoral romance. Greene had done Shakespeare an initial service by organizing these stereotyped elements into a pattern.<sup>7</sup>

Probably Shakespeare was witnessing the onward movement of the cultural phenomenon when he launched out into the writing of *The Winter's Tale*. The reason for his reference to Greene's works for its composition was that he was willing to give his views on this aesthetic movement, not that he found handy material which was so full of 'stereotyped elements' as to serve for his creative imagination—for in *The Winter's Tale*, although it is not noted by critics, he uses 'trifle' as its key term, the key to his awareness of Greene. He supplies 'trifle' with the double sense of 'worthlessness' and 'amusement', and seems to prefer to play with 'trifles' in the same way as do Sidney, Lyly, and Greene.<sup>8</sup> His joining in the group of devotees of 'trifles'/'toys' suggests his nostalgic feeling for the Elizabethan society where all the people from different classes could be temporarily united to enjoy the shared culture with a sense of harmony.

## II

What will first strike the audience of *The Winter's Tale* who are familiar with its primary source *Pandosto* is the play's depiction of great feeling for children's innocence.

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<sup>7</sup> Stanley Wells, 'Shakespeare and Romance' in *Later Shakespeare*, Stratford-Upon-Avon Studies 8 (New York: St. Martin's Press, 1967), 49-67, esp. 64.

<sup>8</sup> In *Reading Popular Romance in Early Modern England*, Newcomb wrongly argues that *The Winter's Tale* is a major contributory text to the shaping of Greene as a popular author in such a way as to make a print-conscious introduction of 'ballads in print' to the stage (117-29).



Where in *Pandosto* our attention is directly drawn into its main theme, 'the infectious soare of Jealousie' (IV, 233), in *The Winter's Tale* the opening conversation between Camillo and Archidamus turns on the young prince Mamillius, 'a gallant child' (I. i. 38). In *Pandosto* Garinter (the equivalent of Mamillius) is mentioned in passing, whereas in *The Winter's Tale* Mamillius is presented as an influential character who has a rejuvenating effect upon every member of the whole country — 'one that, indeed, physics the subject, makes old hearts fresh' (I. i. 38-9). The warm atmosphere of the appreciation of children's innocence is furthered when Camillo mentions the happy days which Leontes and Polixenes as children spent together embracing 'innocence' and 'affection':

Sicilia cannot show himself overkind to Bohemia. They were train'd together in their childhoods; and there rooted betwixt them then such an affection which cannot choose but branch now. Since their more mature dignities and royal necessities made separation of their society, their encounters (though not personal) have been royally attorney'd with interchange of gifts, letters, loving embassies, that they have seem'd to be together, though absent; shook hands, as over a vast; and embrac'd as it were from the ends of opposed winds. The heavens continue their loves!  
(I. i. 21-32)

In their childhood Leontes and Polixenes share an 'affection' which, as Polixenes describes in his recollection of that time, is nurtured by an act of exchanging 'innocence for innocence' (I. ii. 69); in their adulthood, by contrast, they confirm their 'dignities and royal necessities' by an act of exchanging 'gifts, letters, loving embassies'.

A metaphor of a tree brings into clearer focus the contrast between childhood and adulthood. When they were children, it is as if they had been one tree with the trunk — 'affection', metaphorically — which strikes its roots firmly into the ground. Now they are grown up, they are, so to speak, branches which spread away from the body of a tree

and lose direct contact with their roots in the ground. Both Leontes and Polixenes swerve from their original source of life—‘affection’ or ‘innocence for innocence’. The metaphor of a tree is picked up by Camillo once again when he describes how Leontes is aberrant, infected with jealousy: ‘The fabric of his folly, whose foundation/Is pil’d upon his faith, and will continue/The standing of his body’ (I. ii. 429-31). By a continuation of the association between the courtiers and a tree, Leontes’ ‘body’ could be regarded as the body of a tree, a new tree having grown from a small branch in the process of deviating further and further from its original body and its roots in the ground. The tree/Leontes does not have the trunk—what might be called ‘affection’—firmly rooted in the ground but gains its unreliable foothold in his folly, that is, jealousy. Later, Paulina also refers to the image of a tree by saying that Leontes ‘will not/...once remove/The root of his opinion, which is rotten/As ever oak or stone was sound’ (II. iii. 87-91). Leontes develops into a self-reliant man as a branch does into the body of a tree. But the new tree is rotten whereas the old tree is as sound as an oak. The tragedy of Leontes stems from his deviation from ‘affection’ or ‘innocence’ which he embraced as a child, the process of which can be compared to the growth of a branch of a tree which loses its contact with its body and its roots in the ground. In *The Winter’s Tale*, a feeling of attachment to childhood ‘affection’ as well as the ground is of vital importance, which will be felt all the more heartily in the pastoral scene.

So while Leontes gets more and more suspicious about his wife as his jealousy escalates, children and women become the targets of his insulting words. As Paulina points up that Leontes ‘makes but trifles of his eyes’ (II. iii. 63), he regards women and children as ‘trifles’ in the sense of triviality and worthlessness. In his attempts to stigmatise them by attaching a label of what Paulina terms ‘forced baseness’ (II. iii. 79)

and make them perish, Leontes occasionally associates them with 'toys' for children, and, to our surprise, constantly with images culled from characters (mostly lowly ones) in Greene's various works, not *Pandosto* alone.

Hermione is trivialised by an abusive epithet 'bed-swerver' (II. i. 93), yet further by a 'hobby-horse', a children's toy, which has the sense of a prostitute as well.<sup>9</sup> When Leontes as the crowning touch links her to the image of a 'flax wife', a typically lively woman in Greene's cony-catching pamphlet, his trivialisation almost reaches completion in a way that she is branded as light and therefore worthless:

My wife is slippery? If thou wilt confess,  
Or else be impudently negative,  
To have nor eyes nor ears nor thought, then say  
My wife's a [hobby]-horse, deserves a name  
As rank as any flax-wench that puts to  
Before her troth-plight: say't and justify't. (I. ii. 273-8)

The image of a 'flax-wench' probably derives from the energetic characteristic of flax which burns up in a flame if it should by any chance catch a fire. In *Pandosto*, Pandosto compares Egistus and Bellaria (respective equivalents of Polixenes and Hermione) to 'fire and flaxe' by saying, 'it [is] hard to put fire and flaxe together without burning' (IV, 238). A 'flax-wench', furthermore, might well be associated with 'the flax wife' in one episode in 'A Pleasant Discovery of the Coosenage of Colliers'.<sup>10</sup> As I have observed in Chapter II, it is a story about 'the flax wife' who, together with her female neighbours, humiliates a male collier after having found his false trading by giving 'unto him halfe a score of sound lambeakes with their cudgels'

<sup>9</sup> For the senses of 'hobby-horse', see the definitions of *OED* in which it is described as 'a stick with a horse's head which children bestride as a toy horse' ('hobby-horse', sb. 4) and as 'a loose woman, prostitute' ('hobby-horse', sb. 3b.).

<sup>10</sup> According to *OED*, 'flax-wench'/'flax-wife' signifies 'a female flax-worker' ('flax', sb. 8), thereby implying an ordinary woman. In its obsolete sense, on the other hand, 'flax' is a material used for a candle wick, the bundle of a fibre which burns energetically when it is lit ('flax', sb. 5a.). Hence, 'flax-wench'/'flax-wife' here has the equivocal connotation of being dull yet vigorous.

(X, 60). 'The flax wife' is the epitome of scolding women in Greene's works who are very often associated with sexual aggressiveness because of their shared quality of lightness (with respect to both the mouth and behaviour). Hermione, debased in this way, is forced to die an apparent death.

Leontes' distrust of Hermione leads to his castigation of women as a whole. He ponders over women's falseness in terms of behaviour as well as words, since he cannot believe what women speak of how Mamillius takes after him, entertaining a suspicion that Mamillius may be a bastard son:

Thou want'st a rough pash and the shoots that I have,  
To be full like me; yet they say we are  
Almost as like as eggs; women say so—  
That will say any thing. But were they false  
As o'er-dy'd blacks, as wind, as waters, false  
As dice are to be wish'd by one that fixes  
No bourn 'twixt his and mine, yet were it true  
To say this boy were like me. (I. ii. 128-35)

Because 'dice', by its link with games of chance, is a symbol of unreliability and thirst for monetary gain, such promiscuous women as 'fix no bourn 'twixt his and mine' in pursuit of 'dice' serve as an immediate reminder of prostitutes in Greene's cony-catching pamphlets. Autolycus who springs from Greene's cony-catchers bears testimony to a link between 'dice' and prostitutes: 'With die and drab I purchas'd this caparison' (IV. iii. 26-7); he lives on games of chance ('die') and prostitutes ('drab'). 'False' behaviour and 'false' words link up with each other in the mind of Leontes: as women have a sexual relationship with the plural number of men in the manner of a prostitute who slips from one man to another, so they talk lots of unfounded gossips with their glib tongues. Leontes thus addresses Paulina as 'Dame Partlet', 'Lady Margery', 'crone', and 'callat' variously (II. iii. 76, 160, 77, 91). The first two abusive

epithets, calling up an image of a female hen which makes noisy sounds all the time and has only the domestic function to produce ordinary food like eggs, reveal Leontes' wildly prejudiced view of women: all they can do is to produce something worthless— for example, noises and eggs.<sup>11</sup> The image of Paulina as a gossipy woman derives from a lowly character Mopsa, a shepherd's wife in *Pandosto*, who is fond of idle gossips. While her husband warns her against speaking of a found baby to someone else, saying 'blabbe it not out when you meete with your gossippes', she replies, 'I have other things to talke of then of this' (IV, 268). When Paulina, taking a new born baby with her, comes up to Leontes for 'needful conference/About some gossips' (II. iii. 40-1), she takes him up on what he says about women's tongue in a way of changing the meaning of a 'gossip' from nonsensical talk to a substantial discussion on the baby's godparents. For 'crone' and 'callat' which both carry a derogatory implication in their allusion to a prostitute, 'crone' in particular reminds us of 'an old Croane' in Greene's *A Disputation betweene a Hee and a Shee Conny-Catcher*. She is an experienced whore who exercises and maintains the profession of prostitution, employing her gift of the gab to her best advantage. She saves her daughter who is at a career crisis because of her unexpected pregnancy in such a way that she 'lay in childbed as though shee had been delivered, and *said* that childe was hers, and so saved her daughters scape' (X. 224; my emphasis).

A 'brat', the term by which Leontes calls the baby contemptuously, is made to signify a worthless child especially because it is taken from the mouth of Mopsa:

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<sup>11</sup> An egg could well be a symbol of something worthless, as Hamlet puts an 'egg-shell' into use at a scene where he urges himself on to the belated revenge: 'Witness this army of such mass and charge, Led by a delicate and tender prince./whose spirit with divine ambition puff'd/Makes mouths at the invisible event, Exposing what is mortal and unsure/To all that fortune, death, and danger dare,/Even for an egg-shell (*Hamlet*, IV. iv. 47-53).

‘[shee] sware solemnly that shee would make clubs trumps if hee brought any bastard brat within her dores’ (IV, 267). Her words uttered when she suspects of her husband’s sexual behaviour outside the house fleshes out Leontes’ thinking. He thinks of the baby as an issue of the ‘without-door’ work and of a transgression of the moral bounds of chastity (‘scape’). He implies this by saying ‘To say she is a goodly lady’ is to ‘Praise her but for this her without-door form’ (II. i. 66, 69). The simple shepherd later gives a voice to his allusive expression: ‘sure some scape. Though I am not bookish, yet I can read waiting-gentlewoman in the scape. This has been some stair-work, some trunk-work, some behind-door-work’ (III. iii. 71-5). The idea of ‘scape’ could make Hermione and the baby linked yet again to the daughter of ‘an old Croane’ in *A Disputation*. In this episode, ‘an old Croane’ holds herself accountable for the ‘scape’ on behalf of her daughter; both the mother and the daughter are blameable. Leontes accuses Hermione of practising a ‘scape’, yet he should be convinced that the baby will grow up to commit the same sin if he remembers Greene’s episode. The baby who is later given the name of Perdita for the reason that she is ‘counted lost for ever’ (III. iii. 33) is ‘condemn’d to loss’ (II. iii. 192).

Leontes’ attitude towards Mamillius is ambiguous because his imaginary vision of Hermione’s adultery disturbs affection for his son. In the presence of Mamillius, Leontes goes back to his boyhood in his mind yet at the same time recoils from it with a sense of incompatibility:

Looking on the lines  
 Of my boy’s face, methoughts I did recoil  
 Twenty-three years, and saw myself unbreech’d,  
 In my green velvet coat, my dagger muzzled,  
 Lest it should bite its master, and so prove  
 (As [ornament] oft does) too dangerous:  
 How like (methought) I then was to this kernel.

This squash, this gentleman. Mine honest friend,  
Will you take eggs for money?

(I. ii. 153-61)

Shakespeare must be very conscious of Greene in the characterisation of Mamillius: for he is 'unbreech'd' in 'green' velvet coat and due to his name evocative of the female protagonist in Greene's first romance *Mamillia*. In view of the linkage, the garments of Mamillius would direct our attention to some of Greene's works which display a special interest in garments. *A Quip for an Upstart Courtier* affords an illustrative instance. In this social pamphlet, by way of a debate between Cloth breeches and Velvet breeches over which is entitled to live in England, Greene ostensibly recommends a sober and honest life of an old English yeoman 'Cloth breeches' more than a gay and prodigal life of an Italianate upstart 'Velvet breeches'. He may put forward so, but what he really intends to convey is the way a number of middle-class traders join and promote a wave of social mobility to which Velvet breeches gives rise when it energises industry and commerce with its great demands on commodities. If we cannot grasp the gist of the work, it is the worthless kind of reading material, a boring book urging the wearing of simple clothes, say, something 'unbreech'd'.

Shakespeare might have kept in mind Slipper's dagger in Greene's *James IV* when he depicted the boy with a muzzled dagger.<sup>12</sup> Slipper requests the Cutler to

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<sup>12</sup> From the psychoanalytic point of view some critics read the significance of Mamillius in terms of gender construction. Considering Mamillius to be at the threshold of male puberty, still maintaining some kinship with his mother and nurses, they read a division between Mamillius' effeminateness and Leontes' masculinity. The inevitable male transition from effeminateness to masculinity is marked by the ritual of breeching. On the assumption that wearing an unmuzzled dagger is also a custom symbolising such a transition, they regard Mamillius' muzzled dagger as an instrument for casting light on Leontes' subliminal conflict between effeminateness and masculinity. As J. H. P. Pafford suggests in the Arden edition, however, there is no evidence in books on arms and costume of such a practice of wearing a muzzled dagger during the period of childhood. I would hence like to argue that Shakespeare's original image of the muzzled dagger enables the shift of focus from the process of forming the gender identity through a puberty rite symbolised by the ritual of breeching to that of constructing Leontes' mentality by undergoing breeching and male elite education. Slipper's dagger in Greene's *James IV* is symbolical of the tension between the elite and the unlearned, and I think that this

supply a dagger which 'may cut itself'; he declares that he wears it 'but for fashion'.<sup>13</sup> Slipper's dagger will never be drawn from its sheath. When he enters into the court, he asks the Tailor, the Shoemaker, and the Cutler to fashion him into a gentleman. But his gentlemanly garments have 'holes'. As I have suggested in Chapter III, garments have special relevance to literary style. Courtiers' gorgeous garments betoken the embellished style of courtly-poets, while 'holes' in Slipper's garments cause the ornaments of style/garments to be reduced yet serve as openings for sexual (vulgar and unpleasant) matters and enrich the courtly style. Slipper's sharp dagger 'for fashion' thus performs the role of blemishing and enriching garments at the same time.

Leontes here makes a comparison between his 'ornament' and children's simple ornaments epitomised by an 'unbreech'd' boy and a 'muzzled' dagger. By so doing, he can confirm that he has intellectually matured as he is gradually embellished with 'ornament'. He constantly boasts of his high grade of intelligence which is a guarantee of advanced learning given to a few elite and is therefore a symbol of the division between the intellectual and the simple. Concerning the knowledge of the adultery of Hermione, for example, he remarks: 'Was this taken/By any understanding pate but thine?/For thy conceit is soaking, will draw in/More than the common blocks. Not noted.

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scene fraught with allusions to Greene and his works could well evoke Slipper's dagger as well. For the information on the muzzled dagger, see J. H. P. Pafford ed., *The Winter's Tale*, The Arden Shakespeare (London and New York: Routledge, 1966), note on 'dagger muzzl'd', 14. For psychoanalytic analyses of this scene, see Mary Ellen Lamb, 'Engendering the Narrative Act: Old Wives' Tales in *The Winter's Tale*, *Macbeth*, and *The Tempest*', *Criticism* 40 (1998), 529-54. Mary Ellen Lamb argues that 'Leontes' description of his muzzled dagger as an ornament conveys a sense of its detachability, of its exteriority, of its nonessentiality' and 'his masculinity, as represented by his now unmuzzled dagger/phallus, has become able to bite its master, to become an instrument of self-aggression rather than love for another' (534). Also see Stephen Orgel, 'Nobody's Perfect: Or Why Did the English Stage Take Boys for Women?', *South Atlantic Quarterly* 88 (1989), 7-29; Susan Snyder, 'Mamillius and Gender Polarization in *The Winter's Tale*', *Shakespeare Quarterly* 50 (1999), 1-9; Janet Adelman, *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays, Hamlet to the Tempest* (New York: Routledge, 1992), esp. 220-35. For the kinship of boys and mothers or nurses, see Gail Kern Paster, *The Body Embarrassed: Drama and the Disciplines of Shame in Early Modern England* (Ithaca: Cornell University Press, 1993).

<sup>13</sup> Robert Greene, *James II*, IV. iii. 83, 84.



is't,/But of the finer natures? By some severals/Of head-piece extraordinary? Lower  
 messes/Perchance are to this business purblind?' (I. ii. 222-8) Leontes believes that a  
 small number of the elite 'of head-piece extraordinary' can penetrate dark mysteries like  
 their wife's adultery which are beyond a number of simple people whom he calls  
 'common blocks' and 'lower messes'. Likewise, his thought that 'ornament' is often  
 dangerous enough to bite its master reveals his self-respect: his intellectual power which  
 has been developed in the process of his being fashioned into a courtier enables him to  
 see through the back sides of things which are often shocking and unacceptable. But  
 there is a piece of irony in this. He cannot detect the hidden meanings behind the  
 appearance of simplicity: he regards Mamillius as a mere 'unbreach'd' boy with a  
 'muzzled dagger' and Greene's works as unsavoury reading deficient in literary  
 'ornament'. He thus dismisses both Mamillius and Greene's works as 'trifles'.

Leontes would describe the oracle as a 'trifle' too, for he says it belongs to such  
 people that believe things with their 'ignorant credulity' (II. i. 192). For Leontes who  
 believes himself to be well versed in the truth on the grounds of his knowledge, it is  
 unnecessary to turn to the oracle; but he accepts access to it since, according to what he  
 says, it will enable ignorant people to 'Come up to th' truth' (II. i. 193). The title page  
 of *Pandosto* says thus: 'Pandosto. The Triumph of Time. Wherein is discovered by a  
 pleasant Historie, that although by the meanes of sinister fortune, Truth may be  
 concealed yet by Time in spight of fortune it is most manifestly revealed'. Its Latin  
 motto is '*Temporis filia veritas*'. As is indicated in the summary, the reader of  
*Pandosto* comes up to the Truth in the course of Time. Probably there is a link  
 between the oracle and the story of *Pandosto* in the mind of Leontes. Given this  
 connection, it follows that the enthusiastic reader of *Pandosto* are those of an ignorant

sort.

In *The Winter's Tale*, furthermore, there seems to be a tendency to treat Greene's story as 'an old tale'. The gradual disclosure of an astonishing story by gentlemen coming in one after another in the final Act is a virtual stage performance of the story of *Pandosto*. It might be worthwhile to note that the conveyance of the narrative is punctuated by the phrase 'like an old tale'; the Second Gentleman states, 'This news, which is call'd true, is so like an old tale, that the verity of it is in strong suspicion' (V. ii. 27-9); the Third Gentleman conveys the fate of Antigonus with his 'Like an old tale still, which will have matter to rehearse, though credit be asleep and not ear open' (V. ii. 61-3). Incidentally, Mamillius is fond of telling old tales as he whispers in his mother's ear a winter's tale beginning with an old familiar phrase 'There was a man— /...Dwelt by a churchyard' (II. i. 29-30). Although the gentlemen are touched by the story like 'an old tale', Leontes appears not be impressed by his boy's tale at all. In sharp contrast to Hermione who shows her willingness to listen to her boy's tale by saying 'Come on, sit down, come on, and do your best/To fright me with your sprites' (II. i. 27-8), he breaks in and replaces it with his serious matters. Leontes would show no interest in Greene's story because of his conviction that it deals with nothing serious and worthy.

Leontes' attempts to dispose of Greene's works together with children and women are bound up with his deep-rooted prejudice against simplicity. He boasts that 'if I mistake/In those foundations which I build upon,/The centre is not big enough to bear/A school-boy's top' (II. i. 100-3). He wants to say that he has intellectual power that cannot be compared with a rudimentary knowledge he acquires as a school-boy, much less with the ignorance of simple people. But his narrow-mindedness is such

that he can bear neither simplicity nor ‘trifles’ (ironically suggested by ‘a school-boy’s top’).<sup>14</sup>

At the same time, his biased attitude towards Greene’s works reflects a contemporary ongoing movement to stigmatise them as ‘trifles’. Lori Humphrey Newcomb ascribes the fountain-head of irreverent assessment of Greene’s works to the effect of the press — ‘the social diversity of the audience for pleasure reading that drove elite efforts to marginalise certain authors and titles as “popular”’.<sup>15</sup> Print might have indeed played an influential role in establishing Greene’s reputation as a hack writer. Considering the play’s complicated situation in which Leontes derived from Greene’s *Pandosto* castigates his original home, however, the true reason why Greene’s works became the main targets of stigmatisation might reside with their intrinsic nature. Shakespeare is maybe telling us that its original cause lies in Greene’s deceptive attitude in which he composes works with the uneducated and simple focused while adopting the courtly habit of advertising works as ‘trifles’. Hermione’s ‘How will this grieve you,/When you shall come to clearer knowledge, that/You thus have publish’d me! Gentle my lord,/You scarce can right me throughly, then, to say/You did mistake’ (II. i. 96-100), could then be regarded as Shakespeare’s words directed at Greene: ‘how would you regret later that you had published your works as trifles! You would scarce put them back if you would say that you had made a mistake’.<sup>16</sup>

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<sup>14</sup> Shakespeare has left out all the passages from *Pandosto* that may stir Leontes to his imaginary vision of Hermione’s adultery. Instead, his motive for jealousy finds expression in his deep-rooted and undiscovered prejudice against simplicity.

<sup>15</sup> Newcomb, *Reading Popular Romance in Early Modern England*, 80.

<sup>16</sup> My argument suggests that Leontes is somewhat equivalent to Greene. This may contradict my identification of Autolycus with Greene which I will develop later in this chapter, but, in view of the fact that Greene’s ‘trifles’ are works simultaneously reflecting the misogynistic pose of courtly poets and featuring the qualities of vulgarity and lowliness, Greene could be identified with both Leontes and Autolycus.

The task which Shakespeare sets before himself is nevertheless to rescue Greene from the heavy burden of the stigma of 'trifle'. He takes it up by giving his brilliant imagination a full play; he turns to an idea inspired by Pythagorean theory of numbers in Ovid's *Metamorphoses*. His attempt to save Greene is to restore the dissembling nature of his works which enables to contain hidden messages behind their appearances of simplicity. The art of dissembling which is cherished by both Lyly and Greene is in effect inherited from Ovid. It is therefore a smart idea to redeem the bad reputation for Greene's works with Ovidian imagination. It is also a sign of Shakespeare's claim to the art of dissembling under the auspices of Ovid.

The crux of Pythagorean philosophy is an idea of metempsychosis. All things are changing yet never die; they are in a state of flux, changing their shapes from one to another, while at the same time maintaining their spirits everlastingly—in Golding's translation of Ovid, 'The soule is ay the selfsame thing it was and yit astray/It fleeteth into sundry shapes'.<sup>17</sup> In support of the idea of metempsychosis, his thought ranges over a wide area of philosophical investigation. One area is a theory of numbers, the gist of which can be learned from Golding's translation:

And though that varyably  
Things passe perchaunce from place to place: yit all from whence they  
came  
Returning, so unperrished continew still the same.  
But as for in one shape, bee sure that nothing still the same.<sup>18</sup>

We could draw deductions from this passage: 'one' shape which is imperishable and always the same is 'nothing' unfixed, changing from one place to another. Both 'one' and 'nothing' betoken zero and infinity at the same time.

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<sup>17</sup> *Ovid's Metamorphoses*, The XV Booke, ll. 191-2, 382.

<sup>18</sup> *Ibid.*, The XV Booke, l. 282-5, 385.

The clue to Pythagorean thought could be found in Polixenes' apparently irrelevant speech. At the moment of leaving the Sicilian court, Polixenes expresses his many thanks for Leontes' bountiful hospitality with the help of the term 'cipher' with rich nuance:

Nine changes of the wat'ry star hath been  
The shepherd's note since we have left our throne  
Without a burden. Time as long again  
Would be fill'd up, my brother, with our thanks,  
And yet we should, for perpetuity,  
Go hence in debt. And therefore, like a cipher  
(Yet standing in rich place), I multiply  
With one "We thank you" many thousands moe  
That go before it. (I. ii. 1-9)

A 'cipher', an arithmetical symbol '0' (zero)—'nothing', is of no value by itself, but is able to either increase or decrease the value of other figures depending on its position. Because of his lack of proper words to express his thanks, Polixenes tries to increase the value of 'one "We thank you"' by putting 'a cipher' in a 'rich place'. In exactly the same manner, 'trifles', if located in a rich place, could produce incredibly precious things rather than mere nothing. The 'rich place' is the ground in the case of *The Winter's Tale*. As Camillo's metaphor of a tree shows, the ground is regarded as a source of childhood 'affection' and as the root of the fertility for all living things alike. In view of a link between Greene's works and childhood 'affection', the ground is considered to be a place for a store of Greene's seemingly simple and base works, the artistic fruits born of a spirit of dissembling and the inspirational spring of all artistic endeavours including Shakespeare's.

'Trifles' then have chances to work another way round. In the presence of the solemn voice of the oracle, for instance, Cleomenes grasps something precious: 'But of all, the burst/And the ear-deaf'ning voice o' th' oracle./Kin to Jove's thunder, so

surpris'd my sense,/That I was nothing' (III. i. 8-11); Perdita who has been 'condemn'd to loss' brings about a wonder for the family of a most homely shepherd—a man who, 'from very nothing, and beyond the imagination of his neighbours, is grown into an unspeakable estate' (IV. ii. 38-40). In each instance, 'nothing' is metamorphosed from zero to infinity. When the first encounter between Perdita and Leontes in sixteen years is reported in the final Act, it is described as a moment when the 'loss' of Perdita caused by Leontes is metamorphosed into Leontes' 'loss' of words for joy: 'Our king,...as if that joy were now become a loss, cries, "O, thy mother, thy mother!"' (V. ii. 49-52) Here the connotation of the word 'loss' is shifted from nought to exuberance, yet this shift counts only in remembrance of its nothingness as Leontes' wonder is expressed with 'O', the figure of a 'cipher'.

The escalation of Leontes' jealousy is indicated by his act of making 'trifles' one after another, the images of trivialised women and children. His tale knitted by the threads of 'trifles' is like a dream based on his delusion. The next speech of Leontes illustrates the way in which he weaves the threads of 'trifles' in order to construct his dream:

Affection! thy intention stabs the centre.  
 Thou dost make possible things not so held,  
 Communicat'st with dreams (how this can be?)  
 With what's unreal thou co-active art,  
 And fellow'st nothing. Then 'tis very credent  
 Thou mayst co-join with something, and thou dost  
 (And that beyond commission), and I find it  
 (And that to the infection of my brains  
 And hard'ning of my brows). (I. ii. 138-46)

These ambiguous words of Leontes sound as if he were saying: *O, you, affection—* infection of the conception of lust! *By stabbing the centre—the foundation of my*

knowledge, that is, ‘nothing’ (the obscene hole), *you inspire my imagination, making impossible things possible, as dreams do. Working together (‘co-active’) with what is unreal, ‘nothing’ (the obscene hole), you are associated with (‘fellow’s’) nothing—trifles, that is, worthless things—children, women, and Greene’s stories, and it is very credible that you may co-join with something. I find it, a thing which is demonstrated by my cuckold’s horns. Leontes thus has a dream of a salacious story. He dreams of Hermione’s lustful life: ‘Your actions are my dreams./You had a bastard by Polixenes./I but dream’d it’ (III. ii. 82-4).*

But Leontes’ story can be interpreted in a different way by virtue of the metamorphic nature of ‘trifles’. His words could be rewritten thus: *O, you, affection—childhood innocence! By implanting itself in the ‘centre’—the foundation of fertility, that is, ‘nothing’, you inspire my imagination, making impossible things possible, as dreams do. Working together (‘co-active’) with what is unreal, ‘nothing’ (the foundation of fertility), you are associated with (‘fellow’s’) nothing—a variety of precious ‘trifles’, that is, children, women, Greene’s works, and it is very credible that you may co-join with something, something special and precious. I find it, a thing which makes me identified as a ‘trifle’ with a recognition of the hardening of my head.*

It is the kind of dream which Antigonus sees the night before he dies eaten by a bear:

Come, poor babe:  
 I have heard (but not believ’d) the spirits o’ th’ dead  
 May walk again. If such thing be, thy mother  
 Appea’r’d to me last night; for ne’er was dream  
 So like a waking....thrice bow’d before me,  
 And (gasping to begin some speech) her eyes  
 Became two spouts; the fury spent, anon  
 Did this break from her: “Good Antigonus,

Since fate (against thy better disposition)  
 Hath made thy person for the thrower-out  
 Of my poor babe, according to thine oath.  
 Places remote enough are in Bohemia,  
 There weep and leave it crying; and for the babe  
 Is counted lost for ever, Perdita,  
 I prithee call't. For this ungentle business,  
 Put on thee by my lord, thou ne'er shalt see  
 Thy wife Paulina more." And so, with shrieks,  
 She melted into air. Affrighted much,  
 I did in time collect myself and thought  
 This was so, and no slumber. Dreams are toys,  
 Yet for this once, yea, superstitiously,  
 I will be squar'd by this. (III. iii. 15-41)

Antigonus' dream is similar to a tale of wandering spirits of the dead. It is just like an old familiar tale of sprites and goblins which Mamillius whispers in his mother's ear. It is also the very tale that is going to be developed on the stage, a tale in *The Winter's Tale*. This dream-like tale hovers between sleep and awakening, in the same way as the disclosure of a series of events in Greene's story (just 'like an old tale' yet a tale in *The Winters Tale*) hovering between truth and suspicion. Although Antigonus thinks that 'dreams are toys', he is 'squared' by this dream. As he believes in the tale in his dream, he places poor baby Perdita on the ground of Bohemia as having been told. This is why the good shepherd will 'put him i' th' ground' (III. iii. 136-7) in case he should find him dead. He now feels comfortable with the hidden value of an old tale — 'toy' or 'trifle' — and of Greene's works.

Pythagoras refers for good illustrations of metempsychosis to the seasonal cycle of vegetation and the life cycle of human beings in a parallel way. He says, "Seest thou not how that the yeere as representing playne/The age of man, departes itself in quarters fowre?"<sup>19</sup> In early spring the herbage is swelling with life just like a little

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<sup>19</sup> Ovid's *Metamorphoses*, The XV Booke, ll. 221-2, 383.



child, and it grows strong like a healthy youth in the height of summer. When autumn sets in, it is ripe and mellow in the middle between youth and age, and then shivers and withers with the arrival of winter. He adds that *'Nostra quoque ipsorum semper requieque sine ulla corpora vertuntur, nec quod fuimusve sumusve, cras erimus'* — 'Our bodies also ay/Doo alter still from tyme to tyme, and never stand at stay./Wee shall not bee the same wee were today or yisterday'.<sup>20</sup> When we take notice of the far-reaching influence of Pythagorean theory of numbers on Shakespeare's handling of 'trifles', it strikes us that the passage reverberates around the play's link between the growths of human beings and a tree. Pythagoras' *'nec quod fuimusve sumusve, cras erimus'* serves as a stark reminder of Polixenes' 'We were, fair queen,/Two lads that thought there was no more behind,/But such a day to-morrow as to-day./And to be boy eternal' (I. ii. 62-5). The two diverse passages argue the very same story of Pythagorean metempsychosis from the opposed angles. Both a human being and the herbage change their shapes in succession as time goes by yet keep the same nature as a little child's and tender shoots' respectively. In the same way, both Leontes/Polixenes and a tree grow, changing their shapes from a boy to a king and from seeds to branches respectively yet they should keep their individual essence of childhood 'affection' and 'innocence' and a sense of attachment to the ground (the implication is that both Leontes and Polixenes who have grown up to consider the boyhood alien do not conform to the theory of Pythagoras). Besides, Shakespeare implies that Greene's works will be changed with their characteristic of simplicity retained. The crux of Pythagorean metempsychosis is *'omnia mutantur, nihil interit: errat et illinc huc venit.*

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<sup>20</sup> Ovid, *Metamorphoses*, trans. by Frank Justus Miller, The Loeb Classical Library, Book XV, ll. 214-6, 380. The English translation is Golding's in *Ovid's Metamorphoses*, The XV Booke, ll. 235-7, 383.

*hinc illuc...*'<sup>21</sup> The Latin word '*errat*' betokens an act of wandering and straying. Shakespeare will play a role of a literary prodigal son in straying from Greene's writings in a pastoral environment where the constant regeneration of vegetation is being carried on with a sense of attachment to the ground unforgotten.

### III

We are situated in a sheep-shearing scene in the pastoral country of Bohemia after a lapse of sixteen years. But, in spite of the passage of time, we are encouraged to see a sequel to the dream which we saw in the Sicilian court, a sad dream in which children, women, and Greene's works are eradicated because of their qualities of innocence and simplicity. This is symbolised by the plants which Perdita gives out to her guests at the festival. In the sheep-shearing festival held at the time of 'the year growing ancient,/Not yet on summer's death, nor on the birth/Of trembling winter' (IV. iv. 79-81), the main plants people can take in their hands are, apart from the flowers of middle summer, 'rosemary and rue' (IV. iv. 74). As Perdita says they keep 'Seeming and savour all the winter long' (IV. iv. 75), these plants symbolic of 'Grace and remembrance' (IV. iv. 76) invite us to pray for the grace of God with profound regret at the loss of Greene and keep sorrow in remembrance of him (there is a link between evergreens and Greene). But there is a hint of a dream of a different kind too, in which we may see Perdita, an innocent baby abandoned by Leontes as a 'trifle', rising to her feet with a firm foothold in the ground of the green meadows, just as a handful of seeds sprout up into green plants with their roots firmly into the ground. The link-up of

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<sup>21</sup> Ovid, *Metamorphoses*, trans. by Frank Justus Miller, The Loeb Classical Library, Book XV, ll. 165-6, 376.

Perdita and Greene is evident: Perdita who is 'the prettiest low-born lass that ever Ran on the green-sord' (IV. iv. 156-7) appears on the festival scene 'prank'd up' like 'Flora' after the fashion of Greene's Fawnia.<sup>22</sup> As withering plants regenerate with their young shoots in accordance with the cycle of the seasons, so Greene/Perdita, as I hope to show, will be restored together with their essential values of innocence and simplicity in Shakespeare's very artistic hands. There is indeed a faint sign of regeneration: Flora is described as 'Peering in April's front' (IV. iv. 3).

The regeneration of Greene/Perdita depends on whether or not we can really visualise in our mind Proserpina whom Perdita mentions in her disguise. In her distribution of plants, Perdita shows regret over a lack of some flowers of the spring. Her lamentation leads to her impersonation of Proserpina:

O Proserpina,  
 For the flow'rs now, that, frightened, thou let'st fall  
 From Dis's waggon! daffadils,  
 That come before the swallow dares, and take  
 The winds of March with beauty; violets, dim,  
 But sweeter then the lids of Juno's eyes,  
 Or Cytherea's breath; pale primeroses,  
 That die unmarried, ere they can behold  
 Bright Phoebus in his strength (a malady  
 Most incident to maids); bold oxlips, and  
 The crown imperial; lilies of all kinds  
 (The flow'r-de-luce being one). O, these I lack,  
 To make you garlands of.... (IV. iv. 116-28)

The story of the abduction of Proserpina appears in the fifth book of Ovid's

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<sup>22</sup> In *Pandosto* Fawnia is described as 'defending her face from the heat of the sunne with no other vale, but with a garland made of bowes and flowers: which attire became her so gallantly, as shee seemed to bee the Goddess *Flora* her selfe for beauty' (IV, 270). In his analysis of the play's four-time use of 'green' in terms of the relation between Shakespeare and Greene, Steven R. Mentz makes a slightly tenuous suggestion that 'green-sward' is a pun on 'greens-words', but Shakespeare uses 'green' in this play always with Greene in view. Mentz's reading of *The Winter's Tale* as a reflection of Shakespeare's mental growth from revengefulness to forgiveness is too simple. See Steven R. Mentz, 'Wearing Greene: Autolycus, Robert Greene, and the Structure of Romance in *The Winter's Tale*', *Renaissance Drama*, n. s., 30 (1999-2001), 73-92, esp. 89.

*Metamorphoses*. In gathering blue violets and white lilies in the woods in the Sicilian country, Proserpina is espied and abducted by Dis, the king of the underworld. She is carried away to become the queen of the world of darkness. In response to the earnest appeal of her mother Ceres, Jove nevertheless decides to divide the year in two equal parts and let her spend half with her mother above the earth and the rest with her husband underneath the earth. The Sicilian woods used to have the everlasting spring but undergo wintry seasons and bright seasons by turns after the incident of abduction.

The Ovidian episode of Proserpina chimes with the play's underlying theme—the Ovidian principle of metempsychosis—in terms of the idea of the seasonal cycle. But Shakespeare makes a minute revision to Ovid's, or rather, Golding's description of the moment of abduction in order to set off the principal idea of Ovidian metempsychosis that everything continues to turn into sundry shapes with its nature preserved. Golding's translation renders the tragic moment in this way: 'The Ladie with a wailing voyce afright did often call/Hir Mother and hir waiting Maides, but Mother most of all./And she from the upper part hir garment would have rent,/By chaunce she let hir lap slip downe, and out hir flowers went'.<sup>23</sup> In the wake of the shocking event of rape the gathered flowers fall away purely by accident. In Perdita's enactment of the abducted Proserpina, on the other hand, she dares to sow the seeds of spring flowers like daffodils, violets, primroses, and lilies by letting them fall ('thou let'st fall/From Dis's waggon!'). The flowers in the hands of Proserpina are indicative of her innocence which is described as 'a sillie simpleness' in Golding's translation and is directly linked to virginity in Ovid's original version.<sup>24</sup> By virtue of his small revision of the Ovidian

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<sup>23</sup> *Ovid's Metamorphoses*, The Fyft Booke, ll. 497-500, 126.

<sup>24</sup> *Ibid.*, The Fyft Booke, l. 501, 126; Ovid's description of the abduction scene is thus: '*collecti flores*

episode, Shakespeare can suggest a possibility that Perdita and Proserpina may be able to restore their slandered reputation for innocence whereas Ovid's rendering remains to imply the irredeemable loss of Proserpina's innocence (virginity). Because Shakespeare refers to both Golding and Ovid at the revision of the episode of Proserpina, two human qualities will be particularly appreciated anew when spring comes round, the time of a year when the seeds grow into spring flowers: simplicity and virginity. It could be a moment at which Shakespeare through the Green(e)ing process of his artistic imagination elaborates the simplicity of Greene's works in ways Perdita's Greene-conscious disguise as Flora is developed into her additional disguise as Proserpina, and a further story improving on *Pandosto* is presented with women's honour restored. It could be a striking moment too, when Shakespeare proves himself to be a superior dissembler to Ovid by taking a baffling approach to the Ovidian episodes in a way of following Pythagorean metempsychosis and revising the abduction story of Proserpina at the same time.

People like Polixenes and Leontes may not be able to see the seeds of spring flowers peep out from the ground. While Perdita cherishes spring flowers which 'wear upon your virgin branches yet/Your maidenheads growing' (IV. iv. 115-6), Polixenes prefers flowers like 'carnations and streak'd gillyvors' (IV. iv. 82). Considering the fact that some people call these flowers 'Nature's bastards' (IV. iv. 83), Perdita does not show her interest in them; for she thinks that they might well lose their original nature in the cross-fertilising process of marrying 'A gentler scion to the wildest stock' (IV. iv. 93) or making 'conceive a bark of baser kind/By bud of nobler race (IV. iv. 94-5); or

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*tunicis cecidere remissis, tantaque simplicitas puerilibus adfuit annis, haec quoque virginum movit iacutare dolorem*. See Ovid, *Metamorphoses*, Books V, ll. 399-401, 266.

even allowing for the flowers' maintenance of original nature, she suspects that it is confined to the scantiest traces 'in their piedness' (IV. iv. 87) which may make people think of the effect of 'great creating Nature' (IV. iv. 88). For Polixenes who recommends the purging process of eliminating wildness or baseness by calling it 'an art/Which does mend Nature' (IV. iv. 95-6), the 'low-born lass' Perdita is his indubitable target of elimination. So he tries to assign 'trifles' to her in exactly the same way as Leontes. On the assumption that the 'trifles' in Autolycus' 'sow-skin bouget' (IV. iii. 20) belong to lowly shepherds, he suggests that Florizel has blundered badly in having bought nothing from him for her: 'I was wont/To load my she with knacks' (IV. iv. 348-9). As Florizel rephrases his father's 'knacks' by saying, 'She prizes not such trifles as these are' (IV. iv. 357), 'trifles' and 'knacks' are synonymous terms carrying a cheapening implication.<sup>25</sup> Indeed, Polixenes cheapens her by calling her a 'knack' when he opposes his son's nuptial contract about to take place: 'thou no more shalt see this knack' (IV. iv. 428).

The disapproval of his father appears to be nothing to Florizel. He declares:

It cannot fail, but by  
 The violation of my faith, and then  
 Let nature crush the sides o' th' earth together,  
 And mar the seeds within! Lift up thy looks.  
 From my succession wipe me, father, I  
 Am heir to my affection. (IV. iv. 476-81)

His faith in love for Perdita is born out by his respect for simplicity and innocence. His 'affection' reminds us of what Leontes and Polixenes shared in their children's days, which was implanted in their innocent minds like a tree trunk firmly rooted in the ground. His 'seeds' probably refer to Ceres' deliberate attempt to make the Sicilian

<sup>25</sup> *OED* defines 'knack' as 'a toy, trinket, trifle, knick-knack' (sb.<sup>2</sup> 3).

land infertile in the episode of Proserpina. The mother's great lamentation about the loss of her daughter turns out desperate enough to curse all the countries where she looks for her daughter and Sicily in particular: 'she marrde the seede. and eke forbade the fieldes to yeelde their frute'.<sup>26</sup> Ceres' act of marring the seeds in the earth in despair forms a remarkable contrast with Florizel's intention of breeding the seeds in the hope of their blooming. Far from being desperate, Florizel believes in Proserpina's/Perdita's power to regenerate. Now the seeds of spring flowers are sown by the hands of innocent Perdita, they are yet to be delivered but are 'peering at April's front'. When they put forth flowers in spring, it is a testament to Perdita's success in disguising herself as Proserpina. She is living proof that a simple girl can create a most artistic moment.

Autolycus appears on stage singing 'When daffadils begin to peer,/With heigh, the doxy over the dale!/Why, then comes in the sweet o' the year,/For the red blood reigns in the winter's pale' (IV. iii. 1-4). Autolycus is one of the members waiting for the time for daffodils. It could be therefore reasonable to deduce that he is sympathetic to those simple and innocent. But the impression which he conveys to us is a totally contrary one: a villainous thief preying on simple people.

The figure of Autolycus trading on the credulity of simple people might be a perverted representation of Greene, a reflection of the thought of those who do not understand the true nature of Greene's 'trifles'. Autolycus introduces himself—'a snapper-up of unconsider'd trifles' (IV. iii. 26). He quickly snaps up his cony-catching tricks from Greene's cony-catching pamphlets which some might call 'trifles' yet sells 'trifles' like ribbons, points, inkles, caddisses, cambries, lawns, and

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<sup>26</sup> *Ovid's Metamorphoses*, The Fyft Booke, l. 597, 129.

ballads. Greene quickly snaps up 'trifles' — marks of a courtly pose of modesty — from courtly works and sells them off as his own. Autolycus' relatedness to Greene is born out by his colourful history in which he 'wore three-pile' (IV. iii. 13-4) while he was in service at court, 'compass'd a motion of the Prodigal Son' (IV. iii. 96-7), and 'settled only in rogue' (IV. iii. 99-100). Greene starts off his literary career by writing courtly romances, then declares himself to be a prodigal son in his repentance works (farewell-to-folly and cony-catching pamphlets), and ends up only being a literary hack. Autolycus sells ballads full of lies in such a false way that he insists on their authenticity, giving witnesses of their episodes — 'Here's the midwife's name to 't, one Mistress Tale-porter, and five or six honest wives that were present (IV. iv. 269-71) — and persuades credulous shepherdesses to buy them. Such deceitfulness in Autolycus is associated with Greene's deceptive attitude in which he sells works full of descriptions of women and lowly people under the cover of a courtly pose, particularly targeting at female readers who are too credulous to suspect the dubious quality of his works. Autolycus carries a variety of items with him, among which are included 'ballads in print' — ones about a usurer's wife running into debt, a maid metamorphosed into a fish, and 'two maids wooing a man'. 'Two maids wooing a man' is probably a shortened version of *Mamillia, Part I*, with the sexes inverted, for Greene's first romance includes a story of a man wooing two women. Or it might be an ironical representation of the story of the first half of *Pandosto* in the form of a purported inversion — Pandosto's story is, in a sense, about two men wooing one woman. The inversion is cancelled out in consideration of Greene's cross-grained attitude in handling his 'trifles'. Autolycus then mirrors the distorted image of Greene as a



cultivator of the lucrative print market by any means—for instance, lying and changing his works into more handy materials.<sup>27</sup> It is worth emphasising the point that the picture of Greene reflected in the characterisation of Autolycus is only a perverse one. The image of Greene as a greedy and unfair rogue preying on female readers can be converted into its opposite in consideration of his true intention to shed light on women and lowly people by means of his ‘trifles’.

But Autolycus is the kin of the Ovidian gods too: he is ‘litter’d under Mercury’ (IV. iii. 25). Autolycus inherits the ‘Mercurial’ nature from his father: for, as is described in Ovid’s *Metamorphoses*, he is

A sonne that hyght Awtolychus, who provde a wyly pye.  
 And such a fellow as in theft and filching had no peere.  
 He was his fathers owne sonne right: he could mennes eyes so bleere,  
 As for to make the black things whyght, and whyght things black appeere.<sup>28</sup>

His ‘Mercurial’ power to make black appear white and white black can be gathered from what he says in the play. In the next speech, for instance, he makes vicious behaviour appear virtue and virtuous behaviour vice: ‘if I make not this cheat bring out another, and the shearers prove sheep, let me be unroll’d, and my name put in the book of virtue!’ (IV. iii. 120-2); and in another, he presents the dissembling of honesty and dishonesty (knavery): ‘If I thought it were a piece of honesty to acquaint the King withal, I would not do `t: I hold it the more knavery to conceal it: and therein am I constant to my profession’ (IV. iv. 679-83). Autolycus has a twin brother Philammon, talent in singing as well as in play, since her mother approached by both Mercury and

<sup>27</sup> In view of a reflection of the bad reputation of Greene on Autolycus, ‘a ballet in print’ (IV. iv. 260) has a derogatory implication. As Newcomb’s analysis suggests, Greene’s *Pandosto* was gradually circulated in the form of a ballad as the press enabled the dissemination of printed materials. For accounts of the circulation of ballads by print, see Margaret Spufford, *Small Books and Pleasant Histories: Popular Fiction and Its Readership in Seventeenth-Century England* and Tessa Watt, *Cheap Print and Popular Piety, 1550-1640*.

<sup>28</sup> Ovid’s *Metamorphoses*, The XI. Booke, ll. 360-3, 283.

Apollo the same night gives birth to a son for each god. Autolycus can therefore metamorphose himself into Philammon, a thief into a singer, as he sings a ballad beautifully while stealing money. By virtue of his 'Mercurial' nature, he can even metamorphose Greene from a worthless hack to a precious writer.

The transformation of Autolycus from a thief to an artist is hinted at in his first trial of cony-catching practice. Autolycus behaving like a sick man stumbles and grovels on the ground for the purpose of fleecing the Clown of money. He pretends that he is deceived by Autolycus into putting on rags:

*Aut.* O, help me, help me! Pluck but off these rags; and then, death, death!

*Clo.* Alack, poor soul, thou hast need of more rags to lay on thee, rather than have these off.

*Aut.* O sir, the loathsomeness of them offend me more than the stripes I have receiv'd, which are mighty ones and millions. (IV. iii. 52-8)

The word 'offend' here, I think, has biblical echoes, functioning as a special reminder of a prodigal son story. It appears in the parable of the stray sheep in Matthew (18: 6-13), denoting 'to be a stumbling block': 'But whoso shall offend one of these little ones which believe in me, it were better for him that a millstone were hanged about his neck, and that he were drowned in the depth of the sea....Take heed that ye despise not one of these little ones;...How think ye? if a man have an hundred sheep, and one of them be gone astray, doth he not leave the ninety and nine, and goeth into the mountains, seeketh that which is gone astray? And if so be that he find it, verily I say unto you, he rejoiceth more of that sheep, than of the ninety and nine which went not astray'.<sup>29</sup> The parable of the stray sheep, as I have argued in the last chapter, is a literary ingredient good enough for Shakespeare to fabricate his version of the prodigal son story. One

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<sup>29</sup> *OED* defines 'offend' as 'to be a stumbling-block, or cause spiritual or moral difficulty to (a person)' (v. 4), and cites the passages in Matthew (18, 6) and Mark (9, 43) from William Tyndale's 1526 *New Testament*.

stray sheep which will be finally welcomed with a greater joy for the very reason that it has gone astray justifies the optimistic view of the prodigal who goes astray for ever. It is needless to say that the prodigal in this context wanders off and gets lost in terms of artistic imagination, being totally absorbed in depicting love. Autolycus is a wicked thief who gives difficulty to those who fall victim to his cony-catching tricks—the feigned Autolycus in this context and innocent shepherds in general. But, to see this from an opposing angle, Autolycus is a prescient inducer who leads astray himself and innocent people so that they can appreciate the artistic value of his ballads and Apollo's oracle. As if to imply the overlap between shepherds and sheep in the context of the stray sheep, Autolycus prophetically says that 'the shearers prove sheep' (IV. iii. 121) if he can continue to cheat them. It is an easy trick for him to present himself as a thief and an artist in a dissembling way.<sup>30</sup>

Thus a series of events from the point of an exchange of garments between Florizel and Autolycus towards the realisation of Apollo's oracle proceed in the manner of the tale of the stray sheep. In the biblical parable of the stray sheep in Matthew, those who play the role of a stumbling block for innocent sheep are said to be subject to severe punishments—a millstone being hanged about the neck, the drowning in the deep sea, the cutting off of hands and feet, and the plucking off of eyes. An act of exchanging the garments is described in terms evoking tortures similar to those in these punishments. Camillo tells Autolycus to press ahead with changing his clothes while referring to Florizel's quick action: 'the gentleman is half [flea'd] already' (IV. iv.

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<sup>30</sup> Barbara Mowat argues that the scene where Autolycus pretends to be cozened by Autolycus inverts the biblical story of the Good Samaritan in 'Rogues, Shepherds, and the Counterfeit Distressed: Texts and Infracontexts of *The Winter's Tale* 4.3.', *Shakespeare Studies* 22 (1994), 58-76, esp. 61. But I stick to the parable of the stray sheep in Matthew.

640-1). This speech of Camillo evocative of the scene where one is gradually skinned under torture must sound chilling to sinners. Florizel thus disguised as a base rogue, in Autolycus' terms, is 'stealing away from his father with his clog at his heels' (IV. iv. 678-9). Florizel behaves as a prodigal son who goes away from his father in the very act of feeling the existence of an encumbrance, something of a stumbling block, and what is more iron fetters put round his feet. When Autolycus thus disguised as a courtier hinders the shepherd and the Clown from going to see Polixenes, his speeches are also couched in punitive terms echoing the punishments in the story of the stray sheep. A rogue who tries to 'have his daughter come into grace' (IV. iv. 777-8), he says, shall be 'ston'd' (IV. iv. 778) and 'flay'd alive' (IV. iv. 783). He adds, '[T]hat death is too soft for him, say I' (IV. iv. 778-9) and 'If that shepherd be not in hand-fast, let him fly' (IV. iv. 768-9). Autolycus fashions the shepherd and the Clown who give the unintentional impertinence to the Bohemian king into notorious villains and persuades them to flee from the inevitable tortures. They decide to run away, frightened by Autolycus' 'stoned' and 'flay'd alive': 'Remember "ston'd", and "flay'd alive"' (IV. iv. 804-5). The intertwining of images of escape and torture in these events indicates Shakespeare's act of weaving the strands of a prodigal son story in which those who are well exposed to Autolycus' trick of the dissembling of a thief and an artist all make for success in becoming artists while carrying the universal tension between sin and prodigality. They are directing their steps towards the realisation of the words of Apollo.

I would like to emphasise the importance of the event of exchanging Florizel's courtly garments for Autolycus' poor garments. It is a moment at which the underestimated works of Greene are duly appreciated and elaborated in Shakespeare's

capable hands. In my discussion on Mamillius' garments earlier in this chapter, I have suggested that his imperfect clothes symbolised by adjectives like 'unbreach'd' and 'muzzled' betoken Greene's apparently simple works. At the moment of exchanging the garments, Camillo makes a point of stressing the meaningfulness of the exchange: 'Yet for the outside of thy poverty we must make an exchange; therefore discase thee instantly' (IV. iv. 632-3). As such terms as 'the outside of thy poverty' and 'disease' imply, exchanging the garments is an attempt to remove the appearances of simplicity from Greene's works. Yet this could be also described as an attempt to keep the simple nature of Greene's works preserved in spite of the change of their appearances. After the fashion of Ovidian metempsychosis, Shakespeare metamorphoses Greene's writing into a different art form while maintaining its original spirit. He thus presents a performance with both courtiers and shepherds and both men and women included under the auspices of the artistically significant union between Mercury and Apollo. Its miniature is an oracle and Autolycus' 'ballad in print' which requires 'both tune and words' (IV. iv. 607), both of which are considered to be 'trifles'.

The process in which an oracle's story 'like an old tale' comes true is delivered by gentlemen who successively come in as soon as they get new information. The rapidity of the development of the story is such that, as the gentlemen say, it is such a wonder that 'ballad-makers cannot be able to express it' (V. ii. 24-5) and 'which lames report to follow it, and undoes description to do it' (V. ii. 57-8). The sheer joy of restoring Perdita makes Leontes lose his words, 'O, thy mother, thy mother!' (V. ii. 51-2) This scene is a sort of the climax of the play in the sense that it attains a dramatic moment, which, albeit conveyed by words, invites us to visualise what is happening in our mind. But the subsequent statue scene is the very epitome of the

whole play. The scene is presented by the very drama, by dint of a play-within-the-play, not words. Also, in the statue scene where an issue of the relation between art and nature is to the fore, I wish to emphasise, the key principle of Ovidian metempsychosis is in force, an idea that an art keeps its original nature whatever form it takes.

The topic of Hermione's statue is first introduced by one of the gentlemen: 'her mother's statue, which is in the keeping of Paulina—a piece many years in doing and now newly perform'd by that rare Italian master, Julio Romano, who, had he himself eternity and could put breath into his work, would beguile Nature of her custom, so perfectly he is her ape' (V. ii. 94-100). When Leontes and the others visit Paulina's gallery to see the masterpiece of Giulio Romano, she shows them the statue in the manner of a good appreciator of works of art. But from the point on, she behaves as an artist herself, so to speak, an actor. She is not an artist of the Giulio Romano type. For whereas Romano aims to deprive his works of the working of Nature by means of his art (he 'would beguile Nature of her custom'), Paulina aims to produce artistic works that remind the working of 'great creating nature'. She certainly admires the artistry of Romano's sculpture; she states that the statue 'Excels what ever yet you look'd upon,/Or hand of man hath done' (V. iii. 16-7); the wrinkles of the statue of Hermione, according to what she says, are proof of 'our carver's excellence, Which lets go by some sixteen years, and makes her/As she liv'd now' (V. iii. 30-2). But it is her intentional gesture to draw on an audience to see natural elements in the statue. Paulina describes the statue as 'her dead likeness' (V. iii. 15) in which we can 'see the life as lively mock'd as ever/Still sleep mock'd death' (V. iii. 19-20). This description of Paulina, which is intended to create the effect of bafflement by the statue's dual

nature of death and life, brings home to Leontes all the naturalness of the statue ('Her natural posture!' (V. iii. 23)) and moves him to say thus: 'she was as tender/As infancy and grace' (V. iii. 26-7). 'Infancy' is what is meant by nature in this context. 'Infancy' would be immediately associated with childhood 'affection' and 'innocence' which, as are likened to a sound tree standing firm on the ground, are the main sources of life. 'Infancy' could be also connected with 'baseness' and 'wildness' which Polixenes makes the targets of elimination in the cross-fertilising process, which are, as it were, the artistic sources of Greene's works. During her performance, Paulina evokes what we have so far called 'trifles'. She says, 'That she is living./ Were it but told you, should be hooted at/Like an old tale' (V. iii. 115-7); her 'Do not shun her/Until you see her die again, for then/You kill her double' (V. iii. 105-7), in its allusion to another Ovidian episode of the return from the underworld, that of Eurydice which ends in failure with her 'double dying'<sup>31</sup>, establishes an association that to give a life to Hermione's statue is as good as to see Proserpina's/Perdita's flower seeds sprout out of the ground and to visualise Perdita's enactment of Proserpina. In the process of performing the art of play-acting, Paulina calls forth nature, in other words, simplicity and innocence, the values of Greene's works.<sup>32</sup>

While directing our attention to 'great creating nature', on the other hand, she simultaneously invokes the power of art to shadow the working of nature in her reference to a tale of perfect art in Ovid's artistically sophisticated story of Pygmalion. It is well recognised that Shakespeare turns for the image of a statue as a living art to the

<sup>31</sup> *Ovid's Metamorphoses*, The Tenth Booke, l. 69, 251.

<sup>32</sup> Leonard Barkan argues that '[what] is true for plant husbandry is also true for the statue/Hermione: "the art itself is nature"'. But I think that Polixenes' logic is the same as Romano's which praises art's ability to beguile nature of her custom. In this sense, Polixenes' art cannot be applied to Paulina's over the statue/Hermione. See Leonard Barkan, *The Gods Made Flesh: Metamorphosis & the Pursuit of Paganism* (New Haven and London: Yale University Press, 1986), 287.

Pygmalion story in the tenth book of Ovid's *Metamorphoses*. Pygmalion who has kept his misogynous attitude towards women since he saw the Propoetides engaged in prostituting is determined to lead a single life. Meanwhile, he carves a most beautiful maid out of ivory and falls in love with it. His excellent art creates so life-like a statue of a maid that he admires it and is kindled by passion for it:

Now in the while by wondrous Art an image he did grave  
Of such proportion, shape, and grace as nature never gave  
Nor can to any woman give. In this his worke he tooke  
A certaine love....He woondreth at his Art  
And of his counterfitted corse conceyveth love in hart.  
He often toucht it, feeling if the work that he had made  
Were verie flesh or Ivorye still. Yit could he not perswade  
Himself to think it Ivory, for he oftentimes it kist  
And thought it kissed him ageine. He hild it by the fist,  
And talked to it. He beleevd his fingars made a dint  
Uppon her flesh, and feared lest sum blacke or broosed print  
Should come by touching over hand.

And on the festival of Venus he prays for a wife like his ivory maid. He finds his wish fulfilled back at home:

As soone as he came home, sreyghtway Pygmalion did repayre  
Unto the Image of his wench, and leaning on the bed,  
Did kisse hir. In her body stryght a warmenesse seemd to spred.  
He put his mouth againe o hers, and on her brest did lay  
His hand. The Ivory wexed soft:....<sup>33</sup>

As regards Pygmalion's ivory image, important steps in its metamorphosis into a real maid are kissing and touching. The transforming process of Hermione's statue is filled with resonant images: Perdita says to her mother's statue, 'Dear queen, that ended when I but began,/Give me that hand of yours to kiss' (V. iii. 45-6); Leontes cannot refrain himself from staying away from his wife's statue, 'Let no man mock me,/For I will kiss her' (V. iii. 79-80).

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<sup>33</sup> Ovid's *Metamorphoses*, The Tenth Booke, ll. 265-79, ll. 304-8, 256 and 257.





attained the art of his own by going through various forms of art en route. In the course of his artistic growth, nonetheless, he has all the time preserved a sense of attachment to nature, that is to say, innocence and simplicity, and Greene's works.<sup>34</sup>

The transformation of the art of dissembling from Lyly through Greene to Shakespeare is analogous to the evolution of art in the statue scene. Lyly's art of dissembling has so much to do with the polishing up of verbal dexterity that it, like Giulio Romano's art, tends to beguile nature of her custom. Greene humanises Lyly's art in such a way that he simplifies a verbose texture of Lyly's writing and adds to it elements which urge a humble exploration of the nature of human beings—namely, bestiality and simplicity. The primitive art of Greene, so to call it, is enriched by mellifluous and honey-tongued Shakespeare who has been hugely affected by Ovid's passionate eloquence. But Shakespeare re-humanises his exquisite art of eloquence in the manner of Greene by way of his wedded exploration of verbal dexterity and basic human qualities. He creates out of the dissembling of the two concerns of eloquence and human nature an art of his own in his favourite field of theatre. As the transformation of the art of dissembling makes progress, our gaze has been diverted from splendid works of art to the inner part of our own mind. When Leontes stands in front of the statue, he is baffled by its dual nature of stone and the flesh, death and life. The bafflement causes him to probe into the inside of his heart and deliberate on its

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<sup>34</sup> I disagree with Jonathan Bate's supposition that the arts of Romano, Pygmalion, and Paulina/Shakespeare are, in a sense, the same. See *Shakespeare and Ovid*, 234-6. On the other hand, I cannot agree with A. D. Nuttall either, who argues that Shakespeare's art is different to both Romano's and Paulina's: 'this is an art in express, functional opposition to the art depicted within the story, to Julio Romano and to Paulina the mystagogue: not brilliant deceit, not illusionism but an unlooked-for return of love and joy at the close'. He points up Shakespeare's act of inverting Ovidian stories like that of Eurydice but does not mention of the inversion of the Pygmalion story, which, I think, brings about an effectual result of dramatic illusionism. See 'The Winter's Tale: Ovid Transformed' in *Shakespeare's Ovid: The Metamorphoses in the Plays and Poems*, ed. by A. B. Taylor (Cambridge: Cambridge University Press, 2000), 149.

shadowy part as hard as stone: 'does not the stone rebuke me/For being more stone than it?' (V. iii. 37-8) What is fascinating about the art of dissembling is its capability to cast light on something deep in my mind from which we are disposed to avert our eyes by presenting it to us as it is. The art of dissembling has the power to expose the hidden part of our mind which may be hardening by imperceptible degrees. We may feel a slight prick, but, as Leontes relishes the piquancy of the experience, 'this affliction has a taste as sweet/As any cordial comfort' (V. iii. 76-7).

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