

To the Graduate Council:

I am submitting herewith a dissertation written by James Clyde Addison, Jr., entitled "An Old-Spelling Critical Edition of Thomas Lodge's A Margarite of America (1596)." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in English.

Norman Sanders
Norman Sanders, Major Professor

We have read this dissertation
and recommend its acceptance:

Mary P. Richards

D. Allen Powell

Bain T. Stewart

Paul Bassetts

Accepted for the Council:

L. Evans Beth
Vice Chancellor
Graduate Studies and Research

AN OLD-SPELLING CRITICAL EDITION OF THOMAS LODGE'S
A MARGARITE OF AMERICA (1596)

A Dissertation
Presented for the
Doctor of Philosophy
Degree
The University of Tennessee, Knoxville

James Clyde Addison, Jr.

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ABSTRACT

I undertook doing an old-spelling, critical edition because of my interest in Thomas Lodge and his romances and because of my major professor's, Dr. Norman Sanders, interest in both Lodge and textual editing. Growing out of a course I took from Dr. Sanders--a course in Elizabethan prose--the dissertation grew in my mind and was helped along by advice from Dr. Barry Gaines, an excellent editor of the school of Fredson Bowers. I wished when I began the project to provide a definitive text of A Margarite of America, a text that would stick close to the original Quarto but would offer emendation based on sound bibliographical principles. I wished the text to be old-spelling because I felt that only in the original state would the beauty and artistry be communicated. Further, I desired the text to be critical because there had never been a complete critical edition of this major Renaissance prose romance; in fact, there had been only four printings of the text since 1596 (two of those in very limited editions).

The first problem with the edition was gaining access to the needed materials--the Quarto texts. The extant three copies of the Quarto were all in British libraries, and, since working with photographic copies would not suffice in such close textual editing, I applied for and received a travel grant from the Hodges Fund of the Department of English at The University of Tennessee, Knoxville. This enabled me to overcome the first problem, and I was able to collate all known texts and record all variants--both accidental and substantive. From these lists, I compiled the appendixes that follow the text in

this section. A student of Elizabethan prose texts will find these records invaluable if he wishes either to reconstruct the absent text or to do close compositorial analysis.

My findings are that prose romances such as A Margarite of America must be studied in their line of development to be understood. By examining the five prose romances of Thomas Lodge, I was able to see not only the author's method of composition, but also the evolution of the form as well. Lodge sought to combine his structures, themes, symbols, plots, characterizations, and styles into a single amalgam--a hybrid, combinative form unique in the Renaissance. By applying recent critical theory to this synthetic composition, I was able to see what had remained hidden for centuries and appreciate what had been obscured by continued application of faulty, inappropriate criticism.

From my study, I came to view the prose romance--a form which culminates in A Margarite of America--not as the precursor of the English novel but as the definite, significant, and separate entity that it is. Thus, by examining A Margarite and the preceding four romances with an open mind and an unbiased critical eye, I discovered, rather ironically, the reasons for the misunderstanding and neglect which have characterized the study of both Lodge and the prose romance.

PREFACE

The purpose of this critical, old-spelling edition of Thomas Lodge's A Margarite of America (1596) is to provide a definitive text for modern scholars and students of the Elizabethan period. Since it is the first critical text and the first to follow the principles of modern bibliographic scholarship set forth by McKerrow and Bowers, my edition can be of assistance to anyone wanting to reconstruct the 1596 Quarto (a text which is exceedingly rare and hard to have access to) and to anyone wanting to know more about the context in which Lodge wrote his last and greatest work. With the glosses and the Literary Introduction, I have defined the medium in which he was working--the prose romance--and offered hypotheses to explain Lodge's departures from the conventional form. I have attempted to explain the value of this final, curiously hybrid piece of fiction by suggesting that it functions as a commonplace wherein are recorded all the tensions, achievements, themes, structures, and conflicts of the age of Elizabeth. From such a storehouse of pieces of the Renaissance puzzle, a modern reader can, with the help of this carefully edited and faithfully reproduced text, come to a better understanding of not only Lodge's singular achievement in English prose, but also of the romance form into which some of the greatest writers of all time poured their energies. Works such as Sidney's Arcadia, Shakespeare's The Tempest, Cymbeline, and The Winter's Tale, and Lodge's Rosalynde and A Margarite of America are not mere flukes to be politely excused as the dotting compositions of old age. They represent, when understood in the light

of modern archetypal criticism, still greater achievements than their illustrious predecessors--tragedies, comedies, prose novelles. What has been the problem with these works has really been a problem of the critics; there was no proper critical method for approaching continuous prose forms (romances) that could not be labeled novels. Thus, the result has been that these great experimental fictive forms have gone without a body of criticism; until very recently, they were seen either as late comic manqués that were not that comic in Shakespeare's case or as novels manqué--failed because of a lack of realism and a lack of Dickensian characterization.

In conclusion, because of the misapplication of critical method to these unique works of fiction and because of the misunderstanding of the mode of the works, critics writing before the watershed of Frye's Anatomy of Criticism (1957) were simply uneasy with the materials and unsure of their footing. But, by applying the new and workable critical method to such a neglected masterpiece as A Margarite, I have learned much, both about the traditional bias of criticism against the romance form and about the method of romance composition that so sets it off as something at once more primitive and more wonderful than our more recent genres. If the text and its apparatus are just successful in righting romance's wronged position, I will think my labor many times repaid. If A Margarite becomes the subject of the serious attention it deserves--the critical scrutiny--my labor will have been a labor of love.

TABLE OF CONTENTS

SECTION	PAGE
I. INTRODUCTION	1
Textual: The 1596 Quarto	1
Literary: Lodge and the Romance Genre	14
II. CRITICAL OLD-SPELLING TEXT OF <u>A MARGARITE OF</u> <u>AMERICA</u> (1596).	40
BIBLIOGRAPHY	212
APPENDIXES	220
APPENDIX A. PRESS-VARIANTS IN Q (1596)	221
APPENDIX B. CHANGES IN PARAGRAPHING	224
APPENDIX C. EMENDATIONS OF ACCIDENTALS	228
APPENDIX D. HISTORICAL COLLATION	233
APPENDIX E. THE SOURCES OF LODGE'S LYRICS	243
VITA	248

LIST OF ABBREVIATIONS

The following abbreviations are used in the explanatory notes to the present edition:

Hakluyt. Richard Hakluyt, The Principle Navigations, Voyages, Traffiques and Discoveries of the English Nation, ed. Ernest Rhys. 8 vols. London: Dent, [1970].

Halliwell (Phillips). J. O. Halliwell (Phillips), ed. The Margarite of America. London: Thomas Richards, 1859.

Harrison. G. B. Harrison, ed. A Margarite of America. Oxford: Basil Blackwell, 1927.

OED. Oxford English Dictionary. Eds. James A. H. Murray, et al. 12 vols. Oxford, 1933.

Pliny. Secundus G. Plinius, The Natural History of Pliny, trans. H. Rackham, W. H. S. Jones, et al. Cambridge, Ma.: Harvard University Press, 1963.

Primaudaye. Pierre de La Primaudaye. The French Academie. London, 1586; rpt. New York: G. Olms, 1972.

Tilley. Morris Palmer Tilley, A Dictionary of the Proverbs of England in the Sixteenth and Seventeenth Centuries. Ann Arbor: University of Michigan Press, 1950.

Works. The Complete Works of Thomas Lodge. Ed., Edmund Gosse. 4 vols. Glasgow: Hunterian Club, 1883.

I. INTRODUCTION

Textual: The 1596 Quarto

The 1596 Quarto of A Margarite of America is the only edition prior to the nineteenth century. Published by John Busbie and printed by Abel Jeffes, this quarto edition was never entered in the Stationers' Register and exists in three copies. Because the next printing of this romance came in 1859, my copy-text of necessity is this 1596 Quarto. It comprises forty-eight unnumbered leaves and may be described as follows:

Title page: [within single rules, within a frame of fleuron type-ornaments] A Margarite of / America[.] / [rule] / By T. Lodge[.] / [rule] / [Fleuron Device: McKerrow 220] / Printed for Iohn Busbie, and are to be / fold in S. Dunstons church-yard in / Fleet-street, at the little shop / next Cliffords Inne. / 1596

Collation: Quarto, [A]², B-M⁴, N² (N2^{r-v} being blank). 48 leaves unnumbered: [\$ 3 signed in black letter caps; BH3, CEL2 in Roman caps, with Arabic numerals.]

Head Title: B1^r [Row of frame type-ornaments: Plomer 29] / ¶
A Margarite of America for La- / dies delight, and Ladies / honour.

Contents: [A1^r] title; [A1^v] blank; [A2^r] [row of type-ornaments: McKerrow 220] / Dedication "To the noble, learned and vertuous Ladie, the Ladie / Russell, T. L. wisheth affluence on earth, /

and felicitie in heauen." / 30 ll. italic four-line initial,
 ending "Your Honors in all zeale, / T. Lodge." [A2^V] [row of
 frame type-ornaments: Plomer 29] / Epistle: ¶ "To the Gentlemen
Readers." / 30 ll. Roman with five-line initial, signed "Yours
 T. Lodge." B1^r [row of frame type-ornaments: Plomer 29] /
 HT and beginning of b.l. text with eight-line initial. N1^v
 "FINIS."

RT: B1^v-N1^v, A Margarite / of America[.]

3 "A Margarite" BCKM 2_v, DEFGHL 1_v;

4 "of America." BCKM 3_r, DEFGHL 4; N 1_r;

5 "A Margarite" BCIKM 3_v, DEFGHIL 4_v; N 1_v;

6 "of America." BCIK 4, DEFGHIL 3;

7 "A Margarite" BCKM 4_v, DEFGHL 3_v;

8 "of America." CKM 1_r, DEGHL 2;

8a "of Awerica." F 2;

9 "of America." FGHIL 1_r, IK 2; M 4

CW: B1^r: from, (from) C4^v: tificiall (tificall) D4^v: thed, (thed:)
 E1^r: sloyal₂ (sloyall) E1^v: missing, (missing.) E3^r: mise (mise)
 F1^v: priuie (priuy) G3^r: ogabalus (ogabalus,) H4^v: mithout
 (without) I2^r: publi- (publishing) I3^r: please. (please,)
 I4^v: sumtiun (sumption) K1^v: teares (teares,) L3^r: tyran
 (tiranny.) L4^v: the (sunne,) M1^v: opened (opened,)

Type Faces: Dedication: italic, some Roman; Epistle: Roman, italic
 for proper names; Text: black letter (late fifteenth century

French textura), with Roman for verse and italic for Latin, Italian, and for verse titles.

Typography: 38 lines, 167 (180) x 94 mm. (B2^r in Bodleian: Malone 569/3). Verse measure, 84 mm (B3^r); prose measure, 94 mm; text, French textura black letter (and some italic and Roman) 88 mm for 20 lines; dedication: italic 88 mm (A2^r); verse, Roman 88 mm (B3^v).

Copies Located: O (Bodleian: Malone 569/3); L1 (British Library: G. 10441); L2 (British Library: c.14.a.2).

The three extant copies of the Quarto have been collated, and thirty-five press variants have been found (see chart on pp. 221-23). These variants are largely concentrated in the outer and inner formes of I (23 variants), suggesting, perhaps, a delay in the printing at this point in order for necessary corrections to be made. Since the three copies are of the same bibliographical state, the substantive and semi-substantive variants are the result of stop press corrections, probably in the third or final stage of proof correction. Many of these corrections are simply line justifications made necessary because of earlier unnoticed errors--either in reading or hearing. An important substantive change such as occurs on M1 (l. 38) seems more probably the result of a close reading of the author's papers. Here "hornes" is found for the probably erroneous "her/e." In this instance, too, we find line justification with the changed spelling of "lads."

Although we cannot discover everything about the printing that we should like to know, a textual scrutiny reveals much. From an analysis of the running-title, A Margarite / of America, which appears on all signatures from outer B to inner N, we find that a set of four running titles was commonly left attached to the skeleton in which the printer locked up the four pages of every forme. From the recurrence of the same running titles (defined by minute but measurable differences in spacing, letter formation, swash capitals, etc.) on various pages of the text, it is possible to tell how many skeletons were used in the printing of the Quarto. Such an inspection, the details of which are presented below in the chart, reveals that three basic skeletons with variations were used during printing. There is no regularity to the order of the running titles except that skeleton III follows expected sequence--but is used for I (inner and outer) and KM (inner). No evidence emerges for the use of two presses, and it would seem from the data that one press with three skeletons was employed in Jeffes' shop for this piece of work.

Running-Title Analysis

Skeleton I	III, IV, VII, VIII	$B^{\circ}C^{\circ}D^iE^iF^iG^iH^iK^{\circ}L^iM^{\circ}$ (N°)
Skeleton II	I, II, V, VI	$B^iC^iD^{\circ}E^{\circ}$
Skeleton III	I, V, VI, IX	$F^{\circ}G^{\circ}H^{\circ}I^iI^{\circ}K^iL^{\circ}M^i$ (N^i)

Since the Quarto is a prose work with no internal divisions, it would have most probably been set up seriatim by pages and formes. A probable order for sending the formes through the press is as follows:

Printing Order¹

Skeleton:	II	I	II	I	I	II
Forme:	B ⁱ	B ^o	C ⁱ	C ^o	D ⁱ	D ^o
	I	II	I	III	I	III
	E ⁱ	E ^o	F ⁱ	F ^o	G ⁱ	G ^o
	I	III	III	III	III	I
	H ⁱ	H ^o	I ⁱ	I ^o	K ⁱ	K ^o
	I	III	III	I	III	I
	L ⁱ	L ^o	M ⁱ	M ^o	N ⁱ	N ^o

Since I was not able to identify any recurring flawed or worn types, this ordering must remain only probable.² In my hypothetical order of printing, there would have been six press delays--between C^o and Dⁱ, between H^o and Hⁱ, between Iⁱ and I^o, between I^o and Kⁱ, between K^o and Lⁱ, and between L^o and Mⁱ--while the new forme was being locked up in the skeleton that the compositor had just gotten from the pressman. A substantial delay probably occurred between the printing of H^o and Kⁱ, because four gatherings used the same set of running titles (the identical

¹This printing order omits sigs. A1^r, A1^v, A2^r, A2^v, and sigs. N1^r and N1^v. The preliminary matter was normally, in the sixteenth century, printed after the main text and often with an incomplete final gathering. In this Quarto, Jeffes printed gatherings A and N together after he had printed the rest of the text. Agreement of running titles (RT IV and V) found on N1^r and N1^v with the head title of A1^r (title page) gives strong bibliographic evidence that both A and N were, indeed, printed together and in half-sheet imposition (4^o in 2s, 2 sigs.).

²See Robert K. Turner, Jr., "Textual Introduction to *Philaster*," *The Dramatic Works in the Beaumont and Fletcher Canon*, general ed. Fredson Bowers (Cambridge, 1966), I, 376-77.

skeleton). Perhaps because the entire edition of a sheet could not be both printed and perfected in one day (one day's work being defined as 1250-1300 perfected sheets), part of it would have been completed and part of it left for the next morning. As Philip Gaskell points out in his section on Presswork, when this delay occurred, the second forme of the first day's work would be left on the press bed to become the first forme of the second day's work.³ Thus, the transposition from inner to outer and outer to inner inherent in the gatherings H-K is explained in terms of the practicality of daily shop printing.

It is in just these H-K gatherings, where delay in printing seems most probable, that thirty-one of the thirty-five press variants occur. Apparently, either the printing house corrector or Lodge's representative, who served as corrector, seized upon the stopped press as an opportunity to make changes, both substantive and accidental, that he felt were necessary. It is also possible that after proofing sheets from these gatherings and finding substantive errors, he had the printing halted while he went over the flawed sheets, making the needed corrections. Once marked, the corrected proofs were returned to the compositor who had to unlock the forme on the stone and lift out the wrong letters, replacing them with the right ones. When it was necessary to rejustify a line with a correction in it (as it was in Sigs. I3^v, I4^r, and M1^r), it was done on the stone, not in the composing stick, "the length of the line being tested against the others with the fingertips."⁴

³See Philip Gaskell, A New Introduction to Bibliography (Oxford: University Press, 1972), p. 132.

⁴Gaskell, p. 114.

Correcting in this way was not difficult when the changes did not involve extensive omissions or double settings of passages. If these were required, the compositor oftentimes, attempting to justify every line, made additional errors and introduced new problems into an already troubled text.

Despite the rather substantial amount of bibliographic evidence, there is nothing to suggest more than one compositor. The spelling, punctuation, margins, contractions, and typesetting do not reveal distinguishable habits; thus, we must assume that the prose Quarto was set by a lone compositor--one who encountered some problems because of stop-press corrections, perhaps necessitated by a house corrector. Spelling variation, which may be used to distribute various sections of many Renaissance play-texts between compositors, fails as a valid test here because of the reliance on spelling to assist in justifying lines of prose. Many varied spellings of the same word thus appear on the same signature, not to mention forme, making impossible the assignation of a characteristic spelling to any hypothetical compositor A or B.⁵ What must be concluded is that with a prose work, where line justification was so important and where spelling was infinitely fluid and changeable, the difficulty of isolating compositors is compounded many-fold over the problems encountered with blank verse.

Overall, the text of Q is well printed, and the three extant copies contain relatively few and minor errors. Where frequent mistakes,

⁵Note especially such varied spellings as appear on sig. F3^r as "wound" and "wounde"; "root" and "roote" and "knownen" and "knowe." This page is fairly typical of the text in this regard.

such as we find in gatherings H-K, suggest compositor laxity, other reasons are found--delays and interruptions in printing--that help explain the curious clustering of turned and wrong fount letters, erroneous and incorrectly pointed words and phrases. Proof corrections were made in six of the formes, and several of these changes suggest that perhaps a representative of Lodge caught the mistakes in proof after comparing them with the author's copy.⁶ One substantive error, which did not get caught by the compositor, the corrector, or the printer, occurs on sheet D4^r (ll. 19-20) of all three copies of the Quarto and recurs, uncorrected, in all modern editions and reprintings.⁷ In the lines in question, the text prints "But al the way Philenia took no comfort, dreadfully suspecting the subtile dealings of Arsinous." (ll. 19-20) when a correct, logical, and expected reading would be " . . . subtile dealings of Arsadachus." Because Arsinous is hyphenated at the end of line 19 (after the Ar), the mistake by the compositor seems a simple and easily understandable one. By substituting the incorrect post-hyphenated syllables "sinous" for the correct "sadachus," he has simply committed an error of substitution (or perhaps reading).

Modern Editions

After the 1596 Quarto, A Margarite of America was neither edited nor reprinted until the mid-nineteenth century. The first was a modern-

⁶Note especially the proof corrections made in the copy text (Bodleian copy): sig. 11^r "therfore" for "wherfore" and on sig. M1^r "hornes" for "herse."

⁷This finding has been written up in a note to be published in The Library.

spelling reprint by J. O. Halliwell (Phillips) published in 1859. This text is based upon a single exemplar, the British Library copy G. 10441. Spelling, capitalization, verse lineation, punctuation are often changed silently, and there are numerous unnoted substantive emendations. It has, therefore, no scholarly value.

Twenty-four years later, Edmund Gosse edited the romance in The Complete Works of Thomas Lodge (Hunterian Club, 1883), this edition being a line-for-line diplomatic reprint (with only minor accidental emendations) of the O copy (Bodleian: Malone 569/3). Since its only changes involved correcting spacing errors in Q, expanding contractions, and modernizing punctuation (particularly with regard to question marks and exclamation points), there was no real need for a listing of emendations of accidentals, although one would have been useful in the study of textual transmission.

Third and last of these modern editions is that of G. B. Harrison, published together with Robert Greene's Menaphon in 1927. Being something of a hybrid between an old-spelling and a modernized edition, Harrison's text contains old-spelling forms side by side with emendations based on the Halliwell (Phillips) reprint. While he preserved the Elizabethan u:v and i:j conventions of the Quarto, and while he continued the use of ligatures in certain spellings, Harrison deviated from his copy text L2 (c.14.a.2) in numerous ways, often changing punctuation to a more modern system of pointing and sometimes following Halliwell (Phillips) in his erroneous emendations of substantives. For these reasons, the Harrison text, while the closest thing we have to an old-spelling, critical edition, remains, in the final analysis, flawed and inconsistent.

Some notes are appended to the text, but these are few and contain several errors based on Harrison's faulty reading of his copy text. What he identifies as noteworthy errors are, on several occasions, merely partially filled letters or letters which have become blurred. His pointing out of parallel passages found in Shakespeare is of some interest to both an editor and a reader, but, again, the practice is not consistent or exhaustive. Despite these weaknesses, the Harrison edition was at least, for the first time, moving in the direction of a much-needed old-spelling, critical text.

Present Edition

The Copy Text and Its Treatment

Because there is no holograph or earlier printed version of A Margarite of America, the 1596 Quarto serves as copy text. Collation of the three copies of this edition reveals that the Bodleian: Malone quarto is the least corrupt text. This copy is also the one containing the largest number of corrected formes and shows evidence of the changes having been made with Lodge's authority. Although Lodge himself was not present for the printing, it is very possible that a corrector or representative of his saw the text through the press.⁸ Thus, the Bodleian copy is the control copy for the present edition, representing as it does the most authentic version of the text.

Except for certain silent alterations, described in the next section, all divergences from the copy text are recorded somewhere in

⁸See the epistle "To the Gentlemen Readers" (sig. A2^v).

the apparatus criticus so that the reader, should he so choose, can make a nearly exact reconstruction of the copy text. Collations at the foot of the text record all substantive and semi-substantive emendations, giving the original Quarto reading, and press-variants where applicable, the provenance of the emendation, and tenable readings suggested by previous editors but not accepted in the present edition. Separate lists following the text record the press variants of the 1596 Quarto, paragraphing changes ("Changes in Paragraphing"), changes in spelling or punctuation which do not affect meaning ("Emendations of Accidentals"), and readings adopted by previous editors ("Historical Collation").

The orthography of the original has been followed with changes being made only where words are spelt incorrectly by Elizabethan standards. Like all Elizabethan prose, Lodge's is lightly pointed by modern standards; but the Quarto text contains sufficient punctuation, particularly colons, to govern its flow and make it manageable and readable. Once the general consistency of the punctuation is perceived, a recognizable and functional pattern emerges, and one can read the sometimes rhetorical, sometimes plainly descriptive passages with little problem. I have therefore emended the punctuation only where a reader familiar with Elizabethan printing would be seriously misled or where it is manifestly erroneous by its own standards. In only two areas have I modernized: Question marks have been inserted after obvious questions and adequate paragraphing has been provided. The details of these changes are all recorded in the appropriate collations lists following the text.

Silent Alterations

The main Quarto text is in black letter type with verse passages, proper names, foreign languages, and quotations set off in Roman or italic type. In this edition the black letter text is represented by Roman with all variations being indicated in italic. Where the compositor erred in setting a word in its proper type according to the standards of the text, I have silently normalized the usage.

Display capitals, swash letters, ornamental initials, and factotums have not been reproduced. Similarly, I have silently reduced to lower case the capital which customarily follows display or ornamental letters. The Elizabethan long *f* is modernized throughout as are the *u:v* and *i:j* conventions. However, they have been retained in the list of press-variants and in the bibliographical description. Since abbreviations in Elizabethan prose texts generally reflect the compositors' need to justify lines, all abbreviations (ampersands, nunation marks, *y^e*, *y^t*, etc.) have been silently expanded.

Form of the Collations

The method of recording variants in this edition follows the practice developed by Fredson Bowers in his editions of Dekker (Cambridge, 1953), Beaumont and Fletcher (Cambridge, 1966), and Marlowe (Cambridge, 1973). The basic form of the textual footnotes provides the reading of the present edition to the left of a square bracket; to the right of the bracket are listed the origin of the emendation when it is adopted from a previous editor, and the rejected reading of the copy text. For

example, on page 53, line 7, this edition adopts Halliwell (Phillips) with for the Quarto's which; therefore, the collation is

with] H-P; which Q

Where no indication of the provenance of the emendation is given, it is to be assumed that the emendation is made for the first time in the present edition and that all previous editors follow the Quarto's reading. Whenever an emendation involves a section of the text affected by stop-press correction in the printing of the Quarto, both the uncorrected and corrected versions of the copy text are given; thus, on page 149, line 16:

therfore] Q(c); wherfore Q(u)

For the recording of punctuation changes in the textual footnotes, in "Emendations of Accidentals," and in "Historical Collation," I have used Bowers' shorthand symbols. The wavy dash (~) indicates unchanged wording, and the inferior caret (^) calls attention to the absence of pointing in either the present text or in editions being collated:

115.9 neglect^] G; ~.

Particular instructions for interpreting the entries in the "Historical Collation," the "Emendations of Accidentals," the "Changes in Paragraphing," and the "Press-Variants in Q (1596)" are given at the head of these lists.

Explanatory Notes

In the notes on the text, I have attempted to clarify all points which might puzzle the reader who is reasonably familiar with Elizabethan literature but has no special scholarly expertise. Where necessary,

substantive emendations are justified in these notes; proverbs and proverbial phrases are identified by reference to the standard dictionary of M. P. Tilley; word meanings are glossed by specific reference to the Oxford English Dictionary; and allusions to classic authors and mythology are identified.

Literary: Lodge and the Romance Genre

If we look at the development of Lodge's five romances, we notice at once the change in their structure and tone. In each of them--Forbonius and Prisceria (1584), Rosalynde (1590), Robert, Second Duke of Normandy (1591), Euphues Shadow (1592), and A Margarite of America (1596)--there is a progression, and the change is in the direction of an amalgam. Starting from the straightforward, conventional romance form of Forbonius and Prisceria, Lodge experimented with the structure until he produced a complex and bizarre hybrid with A Margarite. A close look at each step in the process reveals exactly what Lodge did and what his changes achieved. In the twelve years he worked within the romance genre, he moved from the structural and thematic conventionality of Forbonius and Prisceria, a light, optimistic romance, to the atypical hybridization of A Margarite, a dark, ironic, and disturbingly moving piece. This progression, in five necessary and clearly defined stages, indicates Lodge's achievement within the romance genre, and his direction--ever away from the convention and known and toward the experimental and untried--reveals his artistic growth and stylistic maturity. By examining his direction of movement and his constantly developing theories of structure, we can appreciate the subtle composition of A Margarite and

recognize within it something the critics continue to miss, a Renaissance amalgam containing every major theme, structure, and style of the period.

In order to see what changes Lodge wrought in the genre, we first need a definition of romance structure. A typical romance has a tripartite arrangement in which there are three "worlds." The hero or heroine moves from the world of everyday reality (because romance originated in the aristocracy, this is often a court) into the golden or green world of Arden. Here, in this second stage or phase, the character or characters are variously metamorphosed, often adopting rustic disguises, shifting personalities, changing sexes, and losing identities. After a series of adventures having to do with transformation, often alchemical and mystical, the characters emerge from the wood or grove into the light of common day--the realistic world they had earlier left. But now it is a changed world because of their changed and charged vision. If they have been metamorphosed (and some characters refuse the possibility), they see differently, view themselves and each other differently, and assess their new roles. With the transformation, often effected by the power of love, the figures step out anew, typically as a just-married pair, and happily re-enter the world they had a short time ago left in despair. Most often the vision carries over at this point, and the duplicity and intrigue which characterized the court in phase one have dissolved, altered by love's transforming power.

Romance, like comedy, has characters move from an isolated state to one of union. Marriage, typical of both structures, serves as the climax of the development. And it is within the marriage that the

alchemical language of romance figures most prominently. As the two individuals are joined, made one flesh, so the two disparate worlds--the courtly and the rustic--are made one. Often this union is symbolized by the alchemical term "red king marries white queen." Usually the fusing of the two worlds is accomplished by having kings, queens, dukes, and duchesses encounter shepherds, shepherdesses, goatherds, and rustics in a neutral setting. Within this neutral ground, the figures lose their exterior trappings, their societal roles, and mix together freely. True democracy, the result of alchemical bonding of high and low, beautiful and plain, jovial and Saturnine, innocent and experienced, reigns. Out of such a potpourri can come completed pairs, but only after each individual has seen his other side--the side he has kept in darkness. Thus, what the romance allows is the discovery of the true self. By means of switching roles, changing sexes, and losing identities, the characters come to know themselves both in and out, and the resulting marriage or union outwardly manifests their inner harmony.

As noted, such a definition applies satisfactorily only to the conventional, typical romance, and Lodge, at the beginning of his career, began conventionally enough. His Forbonius and Prisceria (1584) lies directly in the tradition of medieval chivalric romances, and its development is quite characteristic of the genre. In structure, the work is tripartite with the destined lovers, Forbonius and Prisceria, moving from Solduvius' court in Memphis to the wooded pastoral world at Farnusium. In keeping with the typical romance structure, Forbonius, on the advice of the magician Appollonius, adopts the rustic disguise of a shepherd so that he can be close to his love who has been banished

from the court. As Arvalio, he acts within convention and woos Prisceria with pastoral complaints and eclogues and succeeds in winning her love. Discovered by the angry Solduvius, the lovers explain their changed natures, and the viceroy of Memphis himself becomes changed. Love conquers hate, the thwarting characters are overcome, and the couple are married.

Because of the transformations wrought within the idealized world of the green wood, there are transformations outside it. Solduvius, previously a blocking figure and an uncompromising tyrant, mellows, and under the influence of love he acquiesces to love's destiny. At the romance's conclusion, he is hailed as peacemaker of Memphis; peace, like love and wedded union, provides a characteristic close. The pair move off into the now-changed Egyptian landscape, and with them the world moves a bit, too.

Thus, in his first romance, Lodge remains most faithful to the structural convention; his departures are few and negligible. Although he would change the structure with each subsequent romance, Lodge in Forbonius and Prisceria, a "normal" romance, provides a convenient yardstick by which to measure his later experiments within the genre.

If Forbonius and Prisceria is conventional in structure, it is certainly so in style. Following in a long line of Greek and arcadian romances, from Heliodorus' Aethiopica to Sidney's Arcadia, this initial effort keeps the simple, largely unaffected style that characterizes romances before Lyly and his imitators become the vogue. Having a very well structured plot, Forbonius and Prisceria contains few digressions. Even the eclogues and poems are essential to, and integrated

in, the structure. Although he does subscribe to the convention of rhetorical figures and monologue debates, Lodge is careful to avoid allusions drawn from mythology, similes taken from natural history, figurative language, and the digressive method of composition; and so avoids euphuism. His style here is the least ornate of his five romances. To be sure, he would occasionally return to this clarity and simplicity, but he could never regain it completely. In keeping with his structural evolution towards a hybrid, an amalgam, Lodge's style also grew more impure, more impregnated with euphuism and arcadianism. Thus, as he experimented with new structures for romance, new themes and symbols, he changed his language, exchanging the conventional for the unconventional.

Of course, all of this transposing of structures and styles did not occur at once; it came gradually. After Forbonius and Prisceria, it was six years before Lodge wrote Rosalynde (1590), his second attempt in the form. During this interim, he was influenced by the structure of Sidney's Arcadia and the style of both Sidney and Lyly. In structure, Rosalynde is little different from its predecessor. It is three-part, like the structure of a fairy tale, with the characteristic movement from the court world to Arden to the transformed world once again. After the necessary disguisings and unmaskings, a wedding seals the romance.

More specifically, Rosalynde, the heroine, proceeds from urban Bordeaux to the Forest of Arden and therein undergoes a metamorphosis, suggested in part by her sex-changed disguise as Ganymede, a pastoral swain. Her companion Alinda, disguised as the shepherdess Aliena,

undergoes changes, too; yet she is shocked by Rosalynde's thorough and complete transformation into a man. The sex-role change, like the other possibilities inherent in disguise, is used to break down contraries. All things are tending towards the union symbolized by marriage.

When the separated lovers find each other in the forest, they discover the other side of themselves and see clearly with a changed sight. By seeing the world in a different perspective, the reverse side of sex, status, power, and, indeed, consciousness, each metamorphosed character is no longer taken in by the schemings and intrigues of the court world. Discovering the true and rejecting the false, the various pairs of lovers--Rosalynde and Rosader, Alinda and Saladyne, and Phoebe and Montanus--are better prepared for living a meaningful life.

Within the truly democratic enclave of Arden, all differences and artificial distinctions are cast off. Each person has, through Lodge's elaborate masking, been in a sense unmasked--shown as her/his real self. Thus, when the rustics Phoebe and Montanus join in the triple wedding with the courtly Rosalynde and Rosader and Alinda and Saladyne, the essential equality of all within the golden world is underscored. Here Rosalynde typifies romance at its most basic. By resolving contraries into union, as in this marriage, it parallels the transformation and perfection of alchemy.

Like the structure, the style of Rosalynde is conventional, but it is conventional with recent additions. Euphuism, made popular by Lyly's Euphues (1578) and widely imitated by Lodge's friend and sometime collaborator Greene, influenced its composition. Much more than in his previous romance, Lodge employs classical allusions and similes from

natural history. Large sections of the work are given to set monologues, and their structure is often that of classical oration. The sentences themselves are carefully balanced, antithetical, and alliterative, and the effect we feel is of overly manipulative artistry.

Yet, although euphuism infects sections of the romance, much of Rosalynde is written in the clear, straightforward style of Forbonius and Prisceria. The mixture of these two styles, along with the arcadianism of the pastoral descriptions, provides an intriguing and valuable glimpse into Lodge's stylistic experiments. Although he had not yet mastered the technique of using syntax to suggest meaning, he was moving in that direction, and this work, unlike its predecessor, contains deliberate stylistic shifts--a trait of his later writing. By the time he wrote A Margarite of America (1596), he would have perfected the hybrid style of writing, and the shifts from one key to the other, no longer random, would assume a subtle purpose.

With his next romance, Robert, Second Duke of Normandy or Robin the Diuell (1591), Lodge attempted to keep the same underlying structure while experimenting with tone, theme, and style. What he wrote is a pseudo-historical romance, a hybrid construction derived from chronicle, Italian novelle, and realist pamphlet. The net result is a very odd piece. Since its structure is basically tripartite, Robert has the outward look of a conventional romance, yet beneath its surface hide dark, even horrible elements. Here, for the first time in his writing, Lodge hints at the nature of his masterpiece in the hybrid vein, A Margarite of America.

As in a conventional romance, Robin, the hero, moves from a court environment to a forest where he undergoes a mystical conversion back to the court world, now transformed by his new way of seeing. But the atmosphere of Robert is so alien to romance that we wonder at the grating clash of structure and tone. Beginning as diabolical, Robin rapes, beheads, and dismembers his way through the world of the court, and, after committing every possible heinous sin, miraculously comes to repentance following a mystical conversion in a wood on the road to Rome and ultimately to forgiveness. His Machiavellian actions and political schemings suggest that he is the prototype for Arsadachus, the equally horrible villain of A Margarite, and his sudden transformation before the hermit of the wood seems at first patently ridiculous.

What Lodge wanted in this first radical experiment in romance was to shock; he intended to see just how far the structure could bend before it broke and became something else. Unconventional in much of its tone, theme, and atmosphere, Robert keeps the characteristic romance structure with its three phases, transformation within the pastoral world, and marriage as the desired union of all diversity. Despite all his bloody crimes, Robin does undertake the pilgrimage to Rome, become converted in his encounter with the hermit, have a mystical communion with God, and emerge a changed man from the green world into the urbanity of Rome.

Throughout the pastoral interlude, Lodge emphasizes the number three--a magical number in romance and a number integral to its structure. Not only does the romance have three movements or phases, but Robin is engaged in a three-day pilgrimage through the wilderness, and he has a premonition of victory on the third day. This premonition proves

true after he leaves the forest and comes to Rome, for after three days of battle between the Souldan of Babilon and the Emperor of Rome, whom Robert is helping, the Christian cause is victorious. Robert's reward for his bravery and military prowess comes soon; for defeating the Church's enemies, Robert is offered the Emperor's daughter, Ermine, in marriage. Robert accepts, and, once more, though with much more difficulty, Lodge resolves his romance with the conventional wedding. Harmony reigns within the court and within the kingdom, and the romance, now grown quite a distance from Forbonius and Prisceria, preserves its basic structure and its characteristic conclusion.

If the experiment in tone, theme, and, to a degree, structure seems radical, the experiment in style is equally so. Lodge heightens his euphuism, increases his Latin quotations, lengthens his monologues, makes more use of mythological allusions and similes drawn from natural history, and completely neglects to integrate his songs into the prose text. Proverbs increase in frequency as well, and Lodge's love of aural correspondences reaches extravagant proportions.

Considering the heterogeneity of his sources and of their genres and structures, it is no wonder Lodge's experiments in Robert seem confusing and disappointing. After the conventionality of Rosalynde the year before, Robert, with its significant departures in so many areas, demanded of its audience a new method of reading and an altered expectation. By the end of 1591, Lodge's direction was clearly established. He was moving, though not unfalteringly, towards the amalgam structure of A Margarite. True, he needed another step in the process--the step of Euphues Shadow (1592)--but the major ground work had been laid with

Robert, Second Duke of Normandy. Here, for the first time, he had taken the necessary steps for breaking with romance convention. He found he could write both within and without the convention simultaneously, shifting the emphases to fit his own developing conception of what prose romance could be.

With the writing of Euphues Shadow (1592), Lodge continued to experiment with both structure and style. Rapidly amalgamating styles, structures, and themes, as his pace quickened, his intensity grew. Most like its successor A Margarite of America, this penultimate romance contains many of the same themes, symbols and characters--even the same proverbial expressions--as the later work. And in structure, also, the direction of progress is unmistakable.

Lodge sought to combine the structures of chivalric tales, medieval and Renaissance romances, and Italian novelle; the conglomerate result is a unique, unknown genre which still retains the romance edifice. In terms of structure, Euphues Shadow preserves the three-part arrangement of his earlier romances, but with an important difference. In the second phase of the work where we would expect to find a pastoral idyll--a scenario of rustic disguises, transformations, recognitions and wedding--we find the interruptive chivalric tale of Claetia and Rabinus. Although this tale is set in the wilds of Libia, often in heavily forested land, the conventional Arden concept of "all's well that ends well" is violated. Instead of the lovers growing in their love, discovering each other's true identities, Claetia is disdainful and overly demanding in her love. Rabinus, who has wooed her, kills himself to fulfill her last command. What we are left with is not the expected,

happy union promising new life and showing the triumph of love, but, instead, the tragic and sterile world of death. This, Lodge implies, is the net result of disdained love, and the interruptive tale makes its moral point.

Elsewhere within this uncharacteristic romance, Lodge does use the pastoral convention of shepherds and rustic life, and he holds up the pastoral as a mirror in which we clearly see the faults and artificialities of the urban court. Philamis, finding love's disdain intolerable and Eurinome's rejection unacceptable, withdraws from the world to live the life of a hermit. In the forest, he is befriended by the shepherd Clorius, and a feast is given by all the swains and shepherdesses. In this scene, with many parallels to the Arden feast in Rosalynde but with little of the expected magical transformation of character, Lodge's obvious intent is to contrast the genuinely love-infused pastoral feast with the intrigue-ridden artificiality of Nicrosion's court. After experiencing the contrast between these two gatherings--simple honesty weighed against calculated deceit--Harpaste, the sometime lover of Philamour, comes to understand that "there must be a bond where there hath beene a breache, and kindnes owed where crueltie hath beene showed . . ." (p. 74). Only after this recognition does the union of marriage become possible, and, following convention, Harpaste and Philamour are wed with every prospect of continued happiness.

Yet, cutting directly across the romance grain, the long-time friend of Philamour, Philamis, is left a lonely wood-hermit--a pariah

to love and the community of men. This romance involves at its most basic level the Renaissance dilemma of friendship and love. Lodge's treatment is not that of Spenser in the Faerie Queene, but, by having Euphues Shadow conclude in such a bittersweet way, he casts a disconcerting pall over the happiness of the wedded pair. The romance comes to its expected close, yet the metamorphosed newlyweds cannot go out to redeem the unredeemed world. Seeing the isolate Philamis in his melancholy cell, they, as we, are reminded of the darkening reality just beneath life's tinselled gaiety.

So, while preserving some of the conventional aspects of the form--the tripartite structure (with substantial modifications), the language, the background--Euphues Shadow also discarded others. Clearly, the tone has changed greatly from the light optimism of Forbonius and Prisceria and Rosalynde. Just as obviously, the fairy tale atmosphere of the typical romance has lost some of its "never, never land" quality, while increasingly realistic details signal a curtain call for the world of "happily ever after." Character, too, has undergone change. Cruel schemers such as Robin in Robert and Claetia, Eurinome, and even Harpaste in Euphues Shadow have darkened the landscape. The hybrid form toward which Lodge's achievements have been moving stands no longer simple and neatly resolved but complex and darkly threatening.

Perhaps because of his shifts and departures in other areas, Lodge has struggled to keep the style conventional. Yet, even here, the push towards amalgam is evident. Starting the romance in what had come to be his characteristic euphuism, Lodge quickly dropped this in

favor of his native simple style. The change comes abruptly, just after the appearance of Claetia, but the remainder of the text is not consistently the same style. Combining as he did so many diverse sources and genres--tale, prose and verse romance, novelle, and prose pamphlet--Lodge has mixed styles. At points, he has written strictly euphuistically:

. . . if Philamis sighed, Philamour was sorrie, if Philamour was pleasant, Philamis was not pensive: if Philamis would mourne, Philamour was melancholie: if Philamour passionate for love, Philamis was loves patient: what Philamis said, Philamour would sooth: what Philamour intended, Philamis ended: so that neither Eurialus was more deere to his Nisus, nor Caesar to Cicero: nor Ephestion to Alexander: nor Lucilius to Seneca, then Philamour to Philamis. (p. 18)

At other points, he wrote arcadianism, the style of Sidney in the Arcadia.

In still others, he wrote supple, lucid prose:

Me thought my Rabinus bearing new bloudie woundes, stood by my bed side, and sodainly awaking, cryed out in this manner. Haste thee, Claetia, bloud requireth bloud, my ghost will be satisfied, when my life is finished: as thou hast wronged me in the sight of the world, so satisfie me in the presence of many witnesses. (p. 47)

Yet, while Lodge largely succeeds in retaining the conventional style of Euphues Shadow, his experiment spills over, particularly in the area of the symbolic use of style and language. Although not often and not to the degree found later in A Margarite, Lodge has developed strategies of style to fit specific needs. His characters occasionally speak in manners reflective of their position, action, or state of mind. Indeed, the pure euphuism of the earlier romances is reserved for special effects. It could either parody Lyly's Euphues, as it does at the opening of this romance, or it could ironically

suggest character, as it does in A Margarite. All in all, Lodge's style has evolved through many stages from its clear simplicity in Forbonius and Prisceria to the difficult and symbolic suggestiveness of the final two prose efforts.

Only if we have closely followed Lodge's developments within the romance form--his variations in style, tone, theme, and structure--are we prepared for his final creation in the genre, A Margarite of America (1596). Looking at the work without the benefit of these experiments, we would most likely be as puzzled as the critics have been. Seeking to find in this hybrid amalgam only the materials and form of conventional romance, we would come away disappointed and unclear as to Lodge's intent. Yet, seen in the line of Lodge's logical progress within the form, this darkest, most ironic romance comes as an inevitable achievement.

Structurally, A Margarite conforms to convention in its three-part arrangement. Margarita and Arsadachus, the heroine and hero, move from the courts of Mosco and Cusco into the forest of the hermit and return to the court of Cusco. But the three stages or phases do not represent what they have in Lodge's Rosalynde or Forbonius and Prisceria. Rather than being metamorphosed in the golden world of the forest, the characters are either unaffected like Arsadachus or partially awakened like Margarita. Pastoral disguise and magicians in cells are employed as in Euphues Shadow, but there is no clear resolution of the dilemma. No real recognition comes, and there is no startling discovery of the Truth or the Reality. Much more of a realistic experience, the sojourn of both Margarita and Arsadachus within the wood serves not to clarify

but to suggest further complexity. When Margarita, disguised as a shepherd, emerges from the forest and the realm of Arsinous' magic, she still does not see through Arsadachus' dissembling and walks inevitably to her death at his hands--the hands that in a conventional romance would have taken hers in marriage. She strips off her disguise and is recognized for the virtuous person she is just as Arsadachus tears away his dissembled mask, exposing the horror at his center. Both act according to their natural capacities, and the romance's third phase concludes not with a newly awakened life for the hero and his bride but with the untimely death of both.

Although the structure is tripartite, it is internally modified. The scene in Asaphus' walled garden (the second phase of the three-part movement) provides a romantic interlude (questioni d'amore) drawn from Castiglione's The Courtier and Lyly's Euphues. Within this idyllic world, the talk is sprightly, refined, and surprisingly revealing. The characters are not transformed here as they typically are. Although the garden party becomes a Saturnalia where Love rules along with Nature and where Fortune and Degree, omnipotent in the world outside, are powerless, the characters remain essentially unchanged.

Like its structure, the conclusion of A Margarite varies from the norm. Whereas typical romance is structured on the principle of love as the ruling force and marriage as the ineluctable union of opposites, A Margarite reveals its atypicality by concluding not with a wedding but with a broken engagement, not with joy but with grief, not with union but with dissolution, not with the reign of peace but with an armed invasion. Similar in many ways to the structure of

tragedy, this hybrid romance moves from a beginning in medias res through successive phases of stasis to an ending more characteristic of Hamlet or a Jacobean tragedy than of romance. What Lodge gains by such a violation of structure and expectancy is power, and A Margarite rises out of safe conventionality to stand on its own merits as a precarious romance--one working within the accepted frame while itself a parody of that structure.

If we are familiar with Lodge's eclectic method of composition and his combination of diverse materials and structures from often obscure sources, we can better examine the component parts of the conglomerate he put together. Lodge drew his primary structure from the conventional chivalric romances. He added the beginning and ending of Renaissance tragedy. The interpolated episode in Asaphus' garden he gleaned from The Courtier. Finally, for such episodes as Arsadachus' and Brasidas' ambush and attempted rape of Philenia on her wedding day, Lodge went to the fourth chapter of Croniques de Normandie (the identical source for Robert) and to Bandello's seventh novella, "The Villainous Abbot."⁹ While gathering these themes, plots, and atmospheres from novelle and chronicle, he naturally adapted the structures, often the mini-structures of chapters or episodes, to his own requirements.

His eclectic method, then, led Lodge increasingly to mixed, unconventional edifices, and by the time he wrote A Margarite, this

⁹Claudette H. Pollack, "Studies in the Novels of Thomas Lodge" (Ph.D. dissertation, Yale University, New Haven, Ct., 1969), p. 67.

hybridization had peaked. English romance typically contained a medieval atmosphere or tone, perhaps colored with Greek classical legend and myth; characters somewhat archetypal and not highly developed; a three-part structure of movement; disguises and a pastoral world of transformation within the second phase; magic and supernatural elements; and language heavily weighted in description.

Whereas Forbonius and Prisceria and Rosalynde are typical of the genre, A Margarite is atypical. What Lodge accomplishes is an inversion of the normal structure and with it a radical shift in theme, tone, character, and style. By taking the characters of Arsadachus, Thebion (his henchman), and Argias (his corrupt father-in-law) directly from Machiavelli's The Prince, he creates a new tonal structure--dark, bloody, and Italianate to replace the light, optimistic English one. In his last romance, Lodge has the evil Machiavellian Leviathan, whom he had briefly introduced in Robert and in Euphues Shadow, assume center stage. Now unconventional and strangely dark, the new romance spills over the known bounds of the familiar three-part structure, making for itself a place where none existed.

Throughout his development, Lodge's direction had been ever towards irony. And irony infuses not only the theme, character, and tone, but also the structure and style of A Margarite. If, as Northrop Frye writes in The Anatomy of Criticism, "irony has little place in romance,"¹⁰ what are we to make of a work which purports by its structure to be a romance but which denies by its alien content the possibility?

¹⁰ Northrop Frye, The Anatomy of Criticism: Four Essays (Princeton: Princeton University Press, 1957), p. 304.

The answer seems to be that Lodge's generic experiments led him to the limits of structure. Finding that no conventional, insular form could contain all he wanted to express, he went over the edge. His ironic juxtaposition of materials and form amounted to a new creation.

Through the fundamental use of irony, Lodge both changed the nature of romance and altered our expectations of it. No longer simply a fleshed-out fairy tale with a happy conclusion in marriage, the prose hybrid posed realistic questions at every turn. Advancing from the most conventional to the least in his twelve years of writing in the genre, Lodge sought to combine what had not been combined and to contain what was, perhaps, uncontainable. The ironic result of his metaphysical yoking of form and content opened the door for later writers. By using the pastoral setting for a Senecan bloodbath, the questioni d'amore strictly for irony, the discussion of love for parody of itself, indeed, by using the romance structure against itself, Lodge extended the range of the genre within which he was working. His conventional use of unconventional materials and his unconventional use of conventional structures show him to be a bold experimental writer worthy of more serious critical attention.

Frye unintentionally yet most succinctly sums up Lodge's achievement in A Margarite in his famous essay on irony and satire:

As structure, the central principle of ironic myth is best approached as a parody of romance: the application of romantic mythical forms to a more realistic content which fits them in unexpected ways.¹¹

¹¹Frye, p. 223.

If ironic structures are seen as parodies of romance, the whole of this hybrid makes perfect sense. Lodge has purposefully tied together the romantic form and the alien realistic content, and the dark result marks the midpoint between the mythos of summer (romance) and the mythos of winter (irony). Since Frye calls this midpoint the mythos of autumn (tragedy), it is perhaps wise to notice the tragic elements in the piece. We can most clearly see the components if we recognize irony in the parody of romance and tragedy in the conclusion. And the skillful manipulation of ironic, romantic, and tragic structures, themes, and characters within a single work reveals Lodge as a highly dexterous artist.

Because the shaping largely depends on irony, both dramatic and verbal, it is perhaps best to start here. By placing the Machiavellian Arsadachus as hero, Lodge, of course, achieves irony, yet he goes further, giving Arsadachus a mask to hide his dissembling, false, and corrupt nature. From beginning to end, Arsadachus takes notes from his master--the Prince himself: "a successful prince will dissemble his true beliefs and intentions."¹² He is described by Lodge as follows:

But among all other subtile demeanours in court, this one was most to be admired, that Arsadachus shoulde make signes of great devotion toward Margarita, and deluded her with most hatefull doublenesse; it was wonderfull to see him counterfet sighes, to faine love, dissemble teares, to worke treasons, vow much, performe little; in briefe, vow al faith, and performe nothing but falshoode. (p. 72)

Later, when he is plotting to kill Minecius and after Philenia has rejected his lustful overtures, Arsadachus returns to court Margarita:

¹²Pollack, p. 152.

Lord, how demurely would he looke, when he thought most devillishly: how could he fashion himselfe to haunt there, where he did most hate: to smooth choler under colour of friendship: so that Margarita, laughed for joy, to see his gravitie, Minecius admired to behold his demeanour; but Philenia mistrusted his double and sinister subtilties.
(p. 82)

Of many examples in the text, these two point out clearly Arsadachus' hypocrisy. The irony arises in the romance because of the various characters' inability to see what we, as readers, see. No one except Arsinous, the wise old man, and Philenia, the young lover who has learned from experience, can strip away the layerings of Arsadachus' deceit, and their warnings fall on deaf ears.

Lodge continues to build up his irony in the garden idyll where the lovers are entertained by a witty and highly Neoplatonic love-debate. By having the blood-steeped villain (as hero) sit down for a polite discussion of Ficino and the nature of Petrarchan love, Lodge gains his desired ironic effect. Yet he goes further, causing his heroine Margarita to agree with Arsadachus, a man incapable of love, that love enters through the eyes. In this walled garden, the conventional Arden of phase two, we would expect clear sightedness and recognition of Arsadachus' true nature--perhaps a metamorphosis of character. But we do not get such recognition, and in this romance whose major theme is seeing and not seeing, Lodge has Margarita comment ironically on her own failure to see:

It must be the eie then which can discern the rude colt from the trained steed, the true diamond from the counterfet glasse, the right colour from the rude, and the perfect beautie from the imperfect behaviour: had not the eie the prerogative, love shoulde bee a monster (pp. 140-41)

Still further irony exists in the language. Arsadachus often apeaks in an exaggerated euphuism, and Lodge, who controls style very purposefully, uses this highly artificial language, which is distinct from that of the other main characters, to suggest the Cuscan's hypocritical, dissembling nature. We, as readers, recognize the implicit irony in the contrast between his murderous knavishness and his elaborate and hyperbolized rhetoric. Whenever this highly euphuistic style is used, Lodge intends to underscore Arsadachus' treachery and hypocrisy.

As the time of his proposed wedding to Margarita drew closer, Arsadachus begins to chafe under the prospect and begins to dissemble even more. He concocts a story of having to return home to his ailing father when his true intent is to escape the marriage that he envisions as death. His farewell speech to Margarita is a classic of the type, revealing through its euphuistic structure his false heart:

Alas I must now leave you, being the bark to the tree, the
blossome to the stalk, the sent to the flower, the life to the
bodie, the substance to the shadow; I must leave you to live
in sorrow without comfort, in dispaire without solace, in tears
without rescouse, in pains without ceasing; I must now leave
you as the dam her yong kid, the ew her deare lambkin, the
nightingale her prettiest nestling, fearing lest the cuckow
hatch those chickens which I have bred, the Callax bring up
those yong fish I have got, and forren eies feed on those
beuties which only fasten life in me: Ah Margarita, so faire,
as none so faire, more vertuous then vertue her selfe; if these
troubles attaint me, in what temper shal I leave you, being
the mirror of beauty (pp. 150-51)

Besides Arsadachus, other characters, at points, speak in this elaborate and artificial style and with the same effect. The two most important instances of this stylistic irony occur in Arsinous' famous "Polonius" speech (see note on p. 69) where his inflated self-importance

and pomposity are softly mocked and in Asaphus' formal and imperious "majesticall utterance" (see note on p. 131) where he attempts to make his questioni d'amore and himself more important than they are. Here the irony accrues because the other characters perceive his euphuistic style of speech as ridiculous and tell him so. Finally, then, in all of his conscious uses of stylistic irony in A Margarite, Lodge sought to allow the euphuistic speech which he had employed conventionally in his early romances to parody itself. Thus, the conventional language is put to unconventional uses just as the conventional structure is parodied by its realistic and ironic context.

In literary terms, Lodge forged a new hybrid genre, and in working towards its perfection, he created something of a Renaissance amalgam. By attempting to contain all within one structure, he fused disparate forms and yoked diverse structures, themes, styles, and symbols together--often violently. As with the metaphysical poetry of the decades following its composition, A Margarite struggles to contain and combine opposites and contraries together; the result in both cases is an inherent tension and a power seldom found in works following accepted convention. In his departure from the romance norm, Lodge proceeded gradually, step by step, but in his final prose romance, he provided an amalgam, which contained all his previous experimentation.

In creating it, he combined the tripartite structure of conventional romance with the suggestion of a new order characteristic of tragedy; he combined the sensational, sexually violent tales of Cinthio and Bandello with the fanciful, purely descriptive scenes from Sidney's

Arcadia and Spenser's Faerie Queene; he contained within the decorous, refined form of the romance the unrestrained, democratic irony of situation and speech, and he used the language of euphuism to mock itself, to create stylistic and, thus, thematic contributions to the narrative.

In a sense, Lodge wrote, not a complete romance, but a still-born one. His conclusion was not the characteristic wedding with its reconciliation of opposites into identity but the denied union, the broken engagement, the murder of the would-be bride by her betrothed. Such unfulfillment goes against the archetype of romance, called by Frye the black bride cycle:

The ordeal of the heroine who seeks her lover through darkness, disguise, humiliation, or even death until she finds him brings her close to the folklore figure of the loathly lady, who must remove some handicap of slander, ugliness, or captivity before her identity is recognized.¹³

What Lodge did with the conventional cycle of romance was to invert it and to ironically change its direction. Margarita journeys through the forest in search of her lover Arsadachus, but it is a futile search doomed from the start. Arsadachus, foul murderer and alien to love, wants no part of genuine love or marriage. He fears the loss of himself in love and in the union that could grant completeness to his isolate self. Margarita comes disguised as a rustic, and she is recognized by her innate virtue, which shines through her rude covering. But here the archetypal cycle breaks down. Arsadachus' recognition of her is ironically linked to her recognition of his true nature, and

¹³Northrop Frye, A Natural Perspective: The Development of Shakespearean Comedy and Romance (New York: Harcourt, Brace, 1965), p. 85.

instead of the lovers pairing off as typically in romance, we find Arsadachus mad, Margarita murdered, and the throne room filled with blood. Bodies are borne away as the invading army of Protomachus (Margarita's father) sets about to establish the wise Arsinous as ruler and restore order amid general dissolution.

Such is the ending of A Margarite, but we have only uncovered the tip of Lodge's amalgam. Besides the stylistic variation inherent in the work--the use of euphuism for conscious irony, the use of arcadianism for set descriptions of journeys and pastoral episodes, and the use of simple, plain style to advance the narrative--he constructed a vessel into which he poured, perhaps more daringly than any of his more famous contemporaries, every major Renaissance theme and symbol. For the student of the period, the work is a storehouse of commonplaces. Themes of appearance and reality, shadow and substance, blood crimes and their revenge, appeasement of ghosts, seeing and blindness, art and nature, alchemy and the perfection of dross matter, the world as a stage, doubleness and duplicity (a function of disguise), Love as healing physician, the solar-lunar antithesis (seen in Margarita's association with the sun and Diana's with the moon, the light and dark phases of each other), degree and heavenly correspondence, the play within the play (the questioni d'amore of Asaphus' garden), mutability and permanence, and court and country are combined in the work. Some of these themes, for instance seeing and blindness, healing, doubleness, and shadow and substance, while employed in earlier romances, such as Euphues Shadow, are maintained from first to last in A Margarite. Their consistent use shows Lodge's mastery of material and form. So knowledgeable

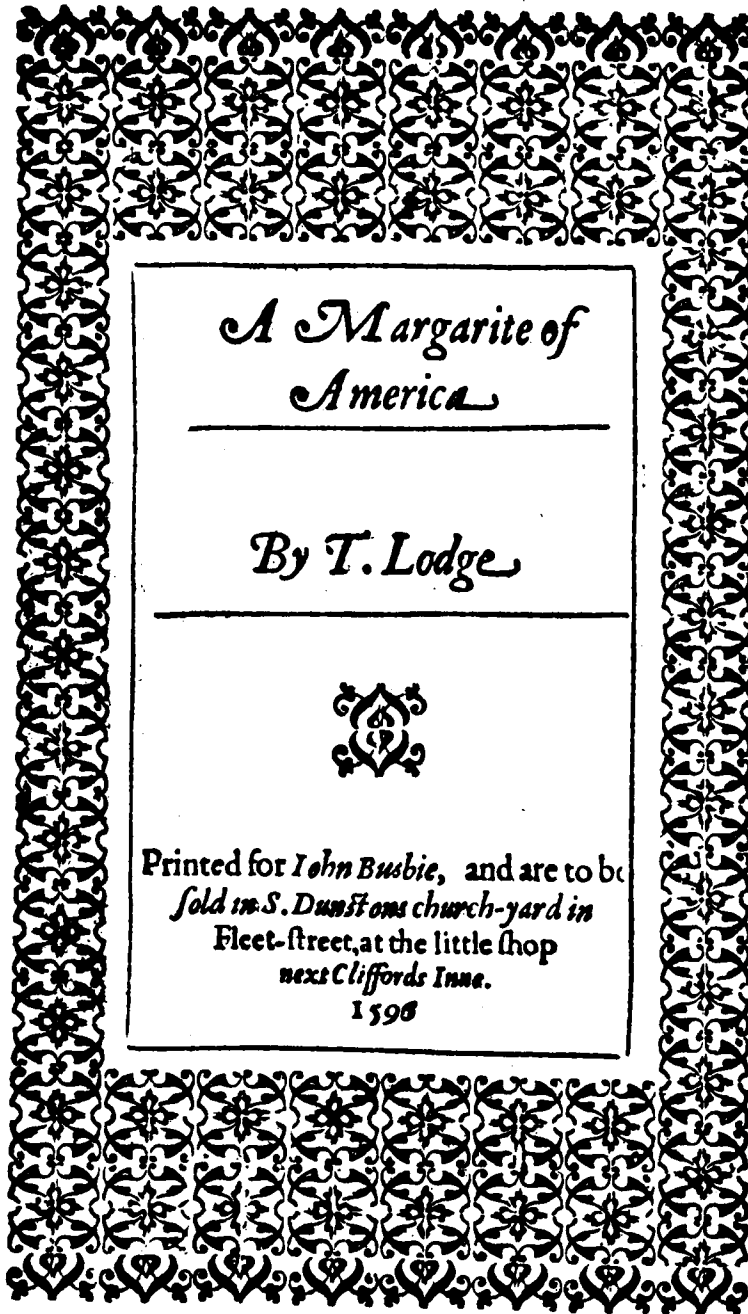
about the period in which he wrote, he succeeded where most of his contemporaries failed in blending the whole spectrum of themes and symbols.

Similarly, the symbols of the lion, the unicorn, the monster Leviathan, the savage man, the idyllic golden world, the decadent court, the Machiavellian Prince, and the pearl show that A Margarite, in spite of its atypical composition and structure, better typifies the Elizabethan period with all its contradictions and overlapping than much greater works. Lodge integrated themes and symbols so completely that they are not easily isolated for scrutiny. Once located, however, they seem tightly and deftly controlled, performing just as the writer wished them to--here unifying, there underscoring, here paralleling, there alerting.

This, then, was Lodge's achievement in the prose romance. He had become quite proficient at writing hybrid structures, for his real forte lay in his combining ability. We have followed Lodge from the pure conventionality of structure, theme, and language in Forbonius and Prisceria, through the tentative experiments and increasing complexity of Robert, Second Duke of Normandy, Rosalynde, and Euphues Shadow to his masterpiece of unconvention--A Margarite of America. Because the movement had always been in the direction of a Renaissance amalgam, this final romance, for all its seeming contradictions and inconsistencies, most perfectly crowned his career. He had extended the genre in structure, theme, symbol, and style beyond the achievements of his contemporaries, and his bold twelve years' experiment provided the needed springboard for the increasingly cross-generic experiments of others in the years which followed.

II. CRITICAL OLD-SPELLING TEXT OF

A MARGARITE OF AMERICA (1596)



[A1^r]

[A1^v Blank]

To the noble, learned and vertuous Ladie, the Ladie
Russell. T.L. wisheth affluence on earth,
and felicitie in heaven.

Madam, your deep and considerate judgement your admired
honor and happy readings have drawne me to present this labor of 5
mine to your gracious hands, and favorable patronage: wherein,
though you shall find nothing to admire; yet doubt I not but you may
meet many things that deserve cherishing. Touching the subject,
though of itselife it seeme historicall, yet if it please you like our
English Sapho, to look into that which I have slenderly written, I 10
doubt not but that your memory shal acquaint you with my diligence,
and my diligence may deserve your applause. Touching the place
where I wrote this, it was in those straits christned by Magelan;
in which place to the southward many wondrous Isles, many strange
fishes, many monstrous Patagones withdrew my senses; briefly, many 15
bitter and extreme frosts at midsummer continually clothe and clad

1-2. Ladie Russell] Lady Elizabeth Russell (1528-1609). She married Sir Thomas Hoby in June 1558; thus, Lodge's dedication of "an Italian copie of humanitie and curtesie" to her is appropriate, since her husband translated Castiglione's Il Cortegiano (1561). When she remarried (to John, Lord Russell in December 1574) after Hoby's death, Lady Russell had become a noted translator and linguist. Only in this instance did Lodge dedicate a work to her, or to anyone in her family.

13. straits . . . Magelan] the body of water which separates Patagonia (the tip of South America) from the Falkland Islands.

15. Patagones] members of a tribe of South American Indians, whence Patagonia received its name.

the discomfortable mountaines; so that as there was great wonder
in the place wherein I writ this, so likewise might it be marvelled,
that in such scantie fare, such causes of feare, so mightie dis-
couragements, and many crosses, I should deserve or eternize
anything. Yet what I have done (good Madame) judge and hope this 5
felicitie from my pen, that whilst the memorie thereof shal live in
any age, your charitie, learning, nobilitie and vertues shall be
eternized. Oppian writing to Theodosius was as famous by the
person to whome hee consecrated his study, as fortunate in his
labours, which as yet are not mastered by oblivion; so hope I 10
(Madame) on the wing of your sacred name to be borne to the temple
of Eternitie, where though envie barke at me, the Muses shall
cherish, love, and happie me. Thus hoping your Ladiship will
supply my boldnesse with your bountie and affabilitie, I humbly
kisse your most delicate handes, shutting up my English duety under 15
an Italian copie of humanitie and curtesie. From my house this 4.
of Maie 1596.

Your Honors in all Zeale, T. Lodge.

8. Oppian] late second-century author of Greek hexameter poetry, known especially for the Cynegetica.

8. Theodosius] a distinguished but unjustly killed officer in the reign of Valentinian I, whose brave and skillful conduct preserved Britain and recovered Africa.

16. my house] Lodge's house at Low Leyton in the Hundred of Becontree, in Essex.

To the Gentlemen Readers.

Gentlemen, I am prevented in mine own hopes; in seconding
thriffts forward desires. Som foure yeres since being at sea with
M. Candish (whose memorie if I repent not, I lament not) it was my
chance in the librarie of the Jesuits in Sanctum to find this 5
historie in the Spanish tong, which as I read delighted me and
delighting me, wonne me, and winning me, made me write it. The
place where I began my worke, was a ship, where many souldiers of
good reckning finding disturbed stomackes; it can not but stand with
your discretions to pardon an undiscreete and unstaid penne, for 10
hands may vary where stomacks miscary. The time I wrote in, was
when I had rather will to get my dinner, then to win my fame. The
order I wrote in, was past order, where I rather observed mens hands
lest they should strike me, then curious reason of men to condemne
mee. In a worde, I wrote under hope rather the fish should eate 15
both me writing, and my paper written, then fame should know me,
hope should acquaint her with me, or any but miserie should heare

4. Candish] Sir Thomas Cavendish. Lodge's ill-fated voyage "for the South sea, the Philippines, and the coast of China" was, as Hakluyt has written, to be "that dismall and fatall voyage . . . in which he consumated his earthly peregrination" (Hakluyt, Principal Navigations, Glasgow, 1914, Vol. II, pp. 389-390). Lodge's memory of the meeting aboard the Leicester and of the captain's death color his statements about the adventure.

5. Sanctum] Santos, a town in Brazil containing a Jesuit mission established in 1543 by Braz Cubas. For details of the library there, see Serafim Leite, S.J., Historia da Companhia de Jesus no Brasil, Seculo XVI-0. Estabelecimento (Lisboa: Livraria Portugalia, 1938), I, 262-264. Also, see C. Pollak, Studies of the Novels of Thomas Lodge (An Unpublished Ph.D. dissertation at Yale University, 1969), p. 133. She discusses Lodge's claim of a Spanish original--a claim most critics discount.

mine ending. For those faults (gentlemen) escaped by the Printer,
 in not being acquainted with my hand, and the booke printed in my
 absence, I must crave you with favour to judge of, and with your
 wonted curtesies to correct; and according to Ecclesiasticall law,
 give us on our confession absolution: if you will not, remember 5
 this, that a countrie lasse for Ladies, may tell them they curle too
 much; and for Gentlemen, that they are unfashioned by their fashions.
 To be short, who lives in this world, let him wincke in the world;
 for either men proove too blinde in seeing too little, or too
 presumtuious in condemning that they shoulde not. 10

Yours T. Lodge. [Bl^r]

A Margarite of America for Ladies delight, and Ladies honour.

The blushing morning gan no sooner appeare from the desired
 bed of her old paramor, and remembring hir of hir Cephalus, watered
 the bosome of sweete floures with the christal of hir teares: but 15
 both the armies (awaked by the harmonie of the birds, that recorded
 their melody in every bush) began to arme them in their tents, and
 speedily visit their trenches: Among the rest the two emperors (the
 one, Protomachus of Mosco, the other, Artosogon of Cusco) considering
 with themselves, the care Princes ought to have that commaund 20
 multitudes; the prefixed houre of their fight alreadie arrived,

14. Cephalus] a hero, apparently Attic. He has an affair with
 Eos and begets Phaethon, the attendant of Aphrodite.

19. Mosco] Moscow, a capital of Russia.

19. Cusco] the neighboring and opposed kingdom, most probably
 located in Thracia.

sodainely armed themselves, commanding their corroneles by sound
of trumpet to draw out their companies into the plain: Then marched
forth ech squadron, deaffing the aire with their cries, dimming the
sunne with the reflexion of their costly curets, their high looks
promised happy forwardnes, and their haughtie hearts were portraied 5
in their dreadlesse demeane. At the last embattaied in due order,
the pikemen in a Macedonian phalanx, the horsemen in their out-wings,
the shot as gards to the pikes, al as protectors of their colours,
the fatall charge was sounded, and both the armies marched forward
to incounter: when sodainly an old man (whose sober looks 10
betokened his severe thoughts, whose morneful garments shadowed
his melancholie minde,) bearing the Image of the Gods (whom he most
honoured) betweene his armes, and the homage a true subject ought

1. corroneles] colonels.

4. curets] obsolete form of cuirass. Pieces of armor for the
body (originally of leather); a piece or pieces reaching down to the
waist and consisting of a breast-plate and a back-plate, buckled
together (OED, sb.¹ 1).

5. forwardnes] furtherance, advancement (OED, 1.b).

6. demeane] bearing, behavior, demeanor (OED, sb. 1).

7. phalanx] a line or array of battle; a body of heavy-armed
infantry drawn up in close order, with shields joined and long spears
overlapping; especially famous in the Macedonian (country north of
Greece) army (OED, 1).

7. out-wings] the outer, flank, positions which allowed an
army to extend so as to outflank the enemy (OED, sb. 2). This usage
predates the OED example.

8. shot] soldiers armed with muskets or other firearms, rarely
with bows (OED, sb. 21.a).

8. pikes] soldiers armed with pikes (OED, sb. 3).

to have in his heart, thrust himselfe betweene both the armies,
 when sending many sighes [Bl^V] from his breast to famous pittie, and
 teares from his eies to move compassion, he fixed both his hands on
 their knees (who were neerely encountered to enter combate) and
 began in their termes to perswade both the monarchs (whilst both 5
 the armies withdrew their weapons, to give diligent attention to
 his words:) Stay your unbridled furies, O you Princes, and let not
 the world say, that you who were borne to be the defenders of the
 monarchies, are (through your il-governed furies) become the
 destroyers of mankinde. Whereto tendeth this your unjust armes? 10
 if for your private grudges; oh how fond are you, that to revenge
 your mislikes, are the murtherers of many innocents: If to enlarge
 your signiories; oh how vaine are you, that seek to attaine that
 with bloud, which you must keepe with care; that labor to fell that
 with stripes, which you have bought with peace; that travel to 15
 loose your own estates and signiories, for a litle name of
 soverainty: Heare me O you Princes (nay rather be advised by me:)
 you have spent huge treasures, made many siddowes, lost three
 yeares, and for what I pray you: for the right of one citie, the
 whole confines and renews whereof is not sufficient to acquit 20

13. signiories] territories, domains, lordships (OED, sb. 2).

15. travel] to labor, toil, work (hard), exert oneself (OED, vb. 2).

for one moneth of your charges: O unhappy Mantineia, the cause of
such hartburning: O lawles name of seigniory, the occasion of
such sorrows.

Heare what Plutarch saith, Ye potentates, there is no
warre that taketh head amongst men, but of vice: for either the 5
love of pleasure, either covetousnes, ambition or desire to rule,
provoketh the same. If this be true, as it is most certaine, why
blush you not (Princes) to behold your owne follies: why reconcile
you not to amend your misdeedes? If you say there are more
pleasures in Mantineia, then in your several countries, you detract 10
from whole provinces, to make proud one poore cittie: and if it
were, what a vaine thing is it, that such as are in authority
should purchase a private delight by publike danger: Plato being
demanded why he praised the Lydians so much, and dispraised the

1. moneth] obsolete form of month.

1. Mantineia] a city of Arcadia in Greece repeatedly destroyed
by Spartans (and the Achaean League). Unlike most Greek cities,
Mantineia lay in the middle of a plain.

4-7. Ye potentates . . . same] Cf. "Of Virtue and Vice," in
Plutarch's Moralia, V, 20.

14. Lydians] a people of Asia Minor.

Lacedemonians so highly, answered thus: If I commend the Lydians,
 it is for that they were never occupied but in tilling the field:
 and if I do reprove the Lacedemonians, it is because they knew
 nothing else but to conquer Realmes: so vertuous a thing hath it
 bin [B2^r] held by the learned to maintaine peace, and to shunne 5
 occassions of contention. If you will be held vertuous and
 monarchies (as I wish you should be) desire nothing to the damage
 of your common weales, lest in satisfying your owne humors ye
 subvert your subjects happines. If for covetousnes ye hunt after
 conquests, how vaine are you, labouring like mad men to lay more 10
 straw on your houses to burn them, and cast more water on the sea
 to drowne it: Covetousnes is an affection that hath no end, an
 extreme that hath no meane, a profit full of prejudice. Wel said
Aristotle in his Politikes, there is no extreme povertie but that
 of covetousnes. If for ambition, wel may ye weep with Alexander, 15

1. Lacedemonians] the inhabitants of Lacedaemon (or Sparta).

1-6. If . . . contention] Cf. Plato, Laws, I, for the full discussion of what is to be praised in nations.

7. damage] variant form of damage.

11-12. cast more water . . . to drowne it] Cf. Tilley W 106.

12. affection] a mental state brought about by an influence; an emotion (OED, II.2).

14-15. there . . . covetousness] Cf. Aristotle, Nichomachean Ethics, IV, 1-2.

15. Alexander] Cf. La Primaudaye's French Academie (1586), XXI, 230, and Plutarch, Lives, "Alexander." The reference is to Alexander's early death (at thirty-two), precipitated by his ambition.

to be laughed at, practise with Zenos, to repent with him: for in
 desiring beyond your reach, you fall besides your hopes. But if
 all these evils be growen to one head, if your incontinnencie in
 desire, your excessive thirst after pleasure, your covetous longing
 after riches, your ambitious hunting after seignioritie, have 5
 occasioned this warre; subdue these errors in your selves for your
 subjects sakes: and sith Protomachus hath one daughter, and no
 more to inherit Mosco, and Artosogon one sonne and heire to succede
 in the Empire of Cusco; let both these be joyned together in happie
 matrimonie: so shall the cause of this different be quicklie 10
 decided, your selfe may roote out your ingrafted errors, your
 subjects enjoy their desired peace, and finally, your Children shal
 have greater cause to praise their fathers foresight, then to repent
 hereafter their unjust furie. Hereunto I conjure you, O you
 Princes, by these holy gods, whom you honour, by these hoary haires 15
 which you should reverence, lest your subjects hereafter ruined
 through your rashnes, have rather occasion to curse you then commend
 you. In Octavius Caesars time, each one thought himselfe fortunate

1. Zenos] The reference here seems to be to Zeno's suicide at ninety-eight years of age.

10. different] a disagreement, dispute (OED, B. sb. 1).

11. ingrafted] implanted in the mind; incorporated into a previously existing system or unity (OED). This usage predates that given in the OED.

14. conjure] to constrain (a person to some action) by putting him upon his oath or by appealing to something sacred; to charge or call upon in the name of some divine being (OED, 3).

18. Octavius Caesars] of Augustus (63 B.C.-A.D. 14). Noted for his rule of peace and fairmindedness.

to be borne under his emperie, and him happie that maintained his province in peace: so let it be said of you (good Princes) and leave you such memorie to your succession: then shall I thinke my selfe happie in my perswasions, and you shall be famous to all posteritie.

5

No sooner had he ended his oration, but both the emperors resolved, by his reasons, and pacified by the perswasions of [B2^v] their nobilitie (who after long debate and consultation, and cheare behoovefull drew to an accord: wherin it was concluded, that Arsadachus the youthful heire of Cusco shoulde bee sent to the emperor of Mosco, where, (considering the worthines of his court) he shuld find fit companions, and apply himself to fancie, being continually in the presence of his faire Margarita: finally (after the decease of both the Princes) it was enacted that both Mantineia and the whole empire, should remaine to Arsadachus, and Margarita and their heires for ever. These articles thus concluded upon, both the camps brake up; the brave knights who to-fore time delighted in tossing of lances, now have no other pleasure but in talking with faire Ladies, the souldiers sword, was changed to a

10

15

1. emperie] the status, dignity, or dominion of an emperor.

9. behoovefull] useful, of use; advantageous, expedient, necessary (OED, adj. 1).

12. fancie] amorous inclination, love (OED, sb. 8.b).

17. to-fore] previously to, earlier than (OED, 3).

18. tossing of lances] combat between knights.

husbandmans sithe; his gay Curets, to a grey frocke; the gates which beforetime were shut against foes, were not opened to all sorts as unsuspected friends: Such libertie followeth peace, exempted from the tyranny of warre.

Artosogon withdrew his folowers to his owne frontires, and returning to his court, made honourable provision for his sonne Arsadachus to send him to Moscovia. Protomachus (after he had rewarded each souldier according to his desert) withdrew himselfe to the castel of that aged father, who had so faithfully councelled him, (yeelding him for rewarde the dukedome of Volgradia, the chiefest place of honor through all Moscovy) whither, as to the open theater of al delights, the nobility and ladies resorted, among the which the chiefest, fairest, and chastest Margarita, presented her selfe, rejoycing at the happie reconcilement: where being resolved by hir father of the contract that was concluded upon, with blushes at first shewed hir modestie, and with obedience at last condescended to his minde.

In this rare fortresse of Arsinous (scituate by a gracious and silver floting river, invironed with curious planted trees to

10. dukedome of Volgradia] a reward given to Arsinous for his peacemaking efforts. For a source of this incident, see Machiavelli, The Discourses, I, 332.

17. condescended] yielded or deferentially gave way; accommodated oneself to (OED, II).

17. minde] thought, purpose, intention (OED, II).

18. scituate] of places or things, placed or located (OED, I).

minister shade, and sweete smelling floures, to recreate the
 sences; besides the curious knots, the daintie gardin plots, the
 rich tapestrie, the royall attendance), Protomachus found as evident
 signes of high spirit, as of huge expence: at the entrance, of his
 chamber (which had a prospect into a delicious garden in which al 5
 sorts of birds inclosed in a Cage of christall all recorded their
 harmoies, whilst the gentle fall of a bubbling fountaine seemed
 to yeeld a sweet and murmuring consent to their musicke) was placed
 that sentence of Drusius Germanicus which he carried alwayes
 ingraved in his ring. 10

Illis est grauis fortuna quibus est repentina.

About the walles of the chamber in curious imagerie were the
 seven sages of Greece, set forth with their several vertues,

2. knots] fanciful or intricate designs laid out in a garden or
 flower bed (OED, I.7). Lodge employs this image with Arsinous to under-
 score the man's art (magic). The theme of art and nature is succinctly
 contained in the knot garden.

6. recorded] sang or warbled (a tune) (OED, vb. 2).

9. Drusius Germanicus] son of Claudius Nero and Livia Drusilla.
 He became a great general under Augustus, getting his name from the
 invasion of Germany (first century B.C.).

11. Illis . . . repentina] Fortune is grave for those to whom
 it is sudden.

12. imagerie] figured work on a textile fabric, as in a tapestry;
 embroidery (OED, I.b).

13. seven sages of Greece] Bias of Priene (sixth century B.C.),
 Chilon of Sparta (sixth century B.C.), Cleobulus of Rhodes (sixth century
 B.C.), Periander of Corinth (seventh to sixth century B.C.), Solon of
 Athens (seventh century B.C.), Thales of Miletus (seventh century B.C.),
 and Pittacus of Mytilene (seventh century B.C.).

eloquently discovered in Arabicke verses: The bed appointed for the prince to rest himselfe, was of blacke Ebonie enchased with Rubies, Diamons and Carbuncles, made in form of an arch, on which by degrees mans state from infancie to his olde age was plainly depicted, and on the testerne of the bed the whole contents of the same most sagelie desciphered in these verses. 5

Humanae Miseriae discursus.

O whereof boasteth man, or by what reason

Is filthy clay so much ambitious?

Whose thoughts are vaine, and alter every season, 10

Whose deedes are damned, base, and vitious,

Who in his cradle by his childish crying

Presageth his mishaps and sorrowes nying.

An infant first from nurces teat he sucketh

With nutriment corruption of his nature: 15

And from the roote of endlesse errour plucketh

That taste of sinne that waites on every creature,

3. Carbuncles] precious stones of a red or fiery color (OED, 1.a).

4. mans . . . age] the ages of man. See Charles Herpich, "The Source of the 'Seven Ages,'" N&Q, 105 (18 January 1902), 46-7. Here he suggests this passage is a source of Jaques' speech in As You Like It, II, vii, 143.

5. testerne] a canopy over a bed or the wooden or metal framework supporting the canopy (OED, 1).

6. desciphered] represented verbally or pictorially; described, portrayed (OED, vb. 6).

7. Humanae Miseriae discursus] Discourse on Human Misery.

And as his sinewes firme his sinne increaseth,

And but till death his sorrow never ceaseth.

In riper yeares when youthly courage raineth,

A winters blast of fortunes lowring changes,

A flattering hope wherein no trust remaineth,

5

A fleeting love his forward joy estranges:

Atchive he wealth, with wastefull wo he bought it,

Let substance faile, he grieves, and yet he sought it. [B3^V]

In staid yeares when as he seekes the gleaning:

Of those his times in studious Artes bestowed,

10

In summe, he oft misconstrueth wise-mens meanings,

Soiling the spring from whence his science flowed,

In all he gaines by perfect judgement gained,

A hate of life that hath so long remained.

From height of throne to abject wretchednesse,

15

From woonderous skill to servile ignorance:

From court to cart, from rich to rechlesnesse,

The joyes of life have no continuance:

The king, the caitife wretch, the lay, the learned,

Their crowns, woes, wants, and wits with grieve have erved. 20

7. with] H-P; which Q

19. caitife] a captive, prisoner, a wretched, miserable person
(OED, A.1. and A.2.).

The Judgement seate hath brawles, honour is hated,
The souldiers life is dayly thrall to danger,
The merchants bag by tempests is abated,
His stocke still serves for prey to every stranger,
The scholler with his knowledge learnes repent,
Thus each estate in life hath discontent.

5

And in these trades and choice estates of living,
Youth steales on manly state, and it on age,
And age with weakned limmes, and mind misgiving,
With trembling tongue repenteth youthly rage,
And ere he full hath learnd his life to governe,
He dies, and dying doth to dust returne.

10

His greatest good is, to report the trouble
Which he in prime of youth hath overpassed,
How for his graines of good he reapt but stubble
How lost by love, by follies how disgraced,
Which whilst he counts, his sonne perhaps attendeth,
And yet his dayes in selfe like follies endeth.

15

Thus mortall life on sodaine vanisheth,
All like a dreame, or as the shadow fleeteth,
When sunne his beame from substance banisheth, [B4^r]

20

16. how] H-P; hew Q

20-21. shadow . . . substance] This is a common Renaissance idea and a theme of A Margarite.

Or like the snow at once that dries and sleeteth,

Or as the rainebow which by her condition

Lives by the Sunnes reflect and opposition.

Thus life in name is but a death in beeing,

A burthen to the soule by earth intangled:

5

Then put thou off that vaile that lets thy seeing,

O wretched man with many torments mangled,

Since neither childe, nor youth, nor staid, nor aged,

The stormes of wretched life may be asswaged.

And with the Egyptian midst thy delicates

10

Present the shape of death in every member,

To make thee know the name of all estates:

And midst thy pompe thy nying grave remember,

Which if thou dost, thy pride shall be repressed,

Since none before he dies is perfect blessed.

15

Thus sumptuous was the lodging of Protomachus, but far more glorious the chamber of Margarita which seemed from the first day to be fashioned to her affections, for over the entrance of the doores was drawn and carved out of curious white marble, the faire

3. reflect] sb. = reflection (OED).

6. lets] hinders, stops, obstructs (OED, vb. 1.).

8. staid] settled in character; of grave or dignified deportment (OED, 2.a.).

10. delicates] choice viands, dainties, delicacies (OED, B. 2.b.).

goddesse of chastitie blushing at the sodaine interception of
Acteon, and her naked nymphes, who with the one hand, covering
 their owne secret pleasures with blushes, with the other cast a
 beautifull vaile over their mistresse daintie nakednes: the two
 pillers of the doore were beautified with the two Cupids of 5
Anacreon, which well shaped modestie often seemed to whip lest they
 should growe over wanton: no sooner was the inward beauties of the
 chamber discovered, but the worke wrought his wonder, and the
 wonder it selfe was equalled by the worke, for al the chaste Ladies
 of the world, inchased out of silver, looking through faire mirrours 10
 of chrisolites, carbuncles, sapphires and greene Emeraults, fixed
 their eies on the picture of eternitie, which fixed on the toppes
 of a testerne, seemed with a golden trumpet to applaud to them al:
 in the tapestrie (beautified with gold, and pearle) were the nine

1. goddesse of chastitie] Diana-Artemis, the moon goddess and wood-spirit.

2. Acteon] son of Aristaeus and Autonoe. A keen hunter, he spied Artemis bathing one day, and, for seeing her naked, was turned into a stag to be chased and killed by his own hounds.

5-6. Cupids of Anacreon] The reference is to the love poems, both iambic and lyric, of Anacreon, son of Scythius (c. 570 B.C.). His was a love poetry emphasizing pleasure.

11. chrisolites] different gems of a green color, such as zircon, tourmaline, and topaz (OED, 1). The stones were thought to exist in the form of a virtuous woman in Nature.

14. pearle] This is both the literal jewell and the figurative Margarite. Lodge often puns on the pearl-Margarite equation, which seemingly had its origins in Spanish poetry and prose romances, later in Provencal becoming something of a cult.

Muses curiously wrought, who [B4^v] from a thicket beheld amorous
Orpheus making the trees leape through his laments, and as he
warbled his songs the flouds of Hebrus staied their sources; and
the birds that beheld their comfort, began likewise to carrol. It
was strange to thinke, and more strange to behold, in what order 5
Art matched with nature, and how the lymning painter had almost
exceeded nature in life, saving that the beauteous faces wanted
breath, to make them alive, not cunning to prove them lively.
Thus was both the emperor and his daughter lodged, wanting neither
delights of hunting, nor other princely plesures, to entertain 10
them: so curious was the good olde man, in pleasing his emperor
and master.

But among al other courtly delights Margarita met not the
least, who in this castle found a companion to accompanie hir in
life, and a chaste maide to attend her in love, who (beside hir 15
education, which was excellent, hir virtues such as equalled
excellence, hir beuty so rare as exceeded both) was beloved by a
noble lord of Moscovy, who, for his singularities in poetry, and

1. Muses] the nine sister-goddesses, the offspring of Zeus and Mnemosyne, regarded as the inspirers of learning and the arts, especially of poetry and music.

2. Orpheus] a singer who set forth Orphic doctrines and myths, able to charm beasts, stones, and trees with his lyre.

3. Hebrus] a river of Thrace, bordered with golden sands, into which the Bacchantes threw the dismembered body of Orpheus.

6. lymning] lining, painting (OED, vbl. sb. 3).

18. singularities] special excellences or good qualities (OED, II.6).

science in feats of arms, was rather the seignior, then second of
 al the empire. The enterchange of which affections was so com-
 formable to the fancies of the princesse, that she, who was
 ordained to be the miracle of love, learnd by them and their maners
 the true methode of the same: for when Minecius courted his 5
Philenia, Margarita conceited her Arsadachus; and by perceiving the
 true heart of the one, supposed the perfect habite of the other.
 If at any time cause of discourtesie grew betwixt Philenia and her
 friend, Margarita salved it, hoping by that means to sacrifice to
 Love, to gratifie him in her fortunes, which were to succede. 10

How often would she make Minecius deserts excellent by her
 praise, and he his Philenia famous by his poetrie: It was a world
 to see in them, that when love waxed warm, those lovers waxed
 wittie, the one to command, the other to consent: if at any time
Minecius wrote an amorous sonnet, Margarita should see it: and if 15
 at any time Margarita read a sonet, she would commend it to
 satisfie Philenia, and in that Arsinous (the father through the
 good opinion of Protomachus the Emperour, thought not amisse of the
 marriage betweene his daughter and the Moscovite,) he rather
 furthered [Cl^r] then frowned on their pastimes: and Minecius 20

1. science] knowledge, skill.

1. seignior] lord, a person of high rank or authority, a feudal superior (OED, 1).

6. conceited] imagined, fancied, thought of (OED, vb. 2).

11. deserts] good deeds or qualities, merits (OED, sb. 2.b).

having achived her father and intangled the daughter in fancie,
 sought all meanes possible to satisfie her delights; sometimes
 therefore under a pastorall habite he would hide him in the
 groves and woods where the Ladies were accustomed to walke, where
 recording a ruthful lay as they passed by; hee through his harmonie, 5
 caused them beleieve that the tree tattled love, and such was his
 method in his melancholy fancies, that his coate was accordant to
 his conceit, and his conceit the miracle of conceits: among the
 rest these of no small regard, I have thought good in this place to
 register, which though but few in number are worthie of noting. 10
 First being on a time melancholy by reson of some mislikes of his
 mistris he wrote these sonets, in imitation of Dolce the Italian,
 and presented them in presence of the Princes Margarita, who highly
 commended them, over the top whereof he wrote this in great Roman
 letters. 15

1. achived] won over. The OED does not record this sense.

1. fancie] amorous inclination, love (OED, 8.b).

5. ruthful] expressive of grief or sorrow (OED, 2.b).

7. accordant] agreeing, consonant (OED, 1).

8. conceit . . . conceit . . . conceits] fanciful notions or expressions, with a pun on self-conceits.

12. Dolce] This is really an imitation of a sonnet in the "English" form by Paschale--one which is found in his Rime Volgari. Lodge ascribes the poem erroneously to Dolce. See Alice Walker, "Italian Sources of Lyrics of Thomas Lodge," MLR, 22 (January 1927), 75-79. Also, for Lodge's sources, see Appendix E.

PIETATI.

If so those flames I vent when as I sigh,
Amidst these lowly vallies where I lie,
Might finde some meanes by swift addresse to flie
Unto those Alpine toplesse mountaines high:

5

Thou shouldst behold their Icie burthens thawe,
And crimson flowers adorne their naked backs,
Sweete roses should enrich their winter wracks,
Against the course of kind and natures lawe.

But you faire Ladie see the furious flame,
That through your will destroyes me beyond measure,
Yet in my paines me thinkes you take great pleasure,
Loth to redeeme or else redresse the same:

10

Nor hath your heart compassion of mine illes,
More cold then snow, more hard then Alpine hils. [Cl^v] 15

The other was this which seemed to be written with more vehemencie of spirit, and farre greater melancholie, which in a shepheards habite, sitting under a Mirtle tree he had mornfully recorded in the presence of his mistresse.

-
1. PIETATI] for piety.
 8. wracks] impaired, wrecked, or shattered conditions (OED, II.5).
 13. Loth] averse, disinclined, reluctant (OED, 4).
 18. Mirtle] a plant of the genus Myrtus, the common myrtle, associated in folklore with funerals and sadness.

PIETATI.

O desarts be you peopled by my plaints,
And let your plantes by my pure teares be watred,
And let the birds whom my sad mone acquaint,
To heare my hymnes have harmonie in hatred.

5

Let all your savage citizens refraine,
To haunt those bowers where I my woes bewray,
Let none but deepe dispaire with me remaine,
To haste my death when hope doth will me stay.

Let rocks remove for feare they melt to heare me,
Let Eccho whist for dread shee die to answeare:
So living thus where no delights come neere me,
My manie mones more mooving may appeare:

10

And in the depth of all when I am climing,
Let love come by, see, sigh, and fall a crying.

15

This mourning passion pleased the ladies very highly, especially
Philenia, who thought her selfe no little blessed to bee thus
 beloved: among the rest they gave this that follows his deserved

2. desarts] uninhabited and uncultivated tracts of country
 (OED, 1).

4. mone] obsolete variant of moan.

11. Eccho] a nymph vainly loved by Pan. She finally drove the
 shepherds mad and they tore her to pieces, but Earth hid the fragments,
 which can still sing and imitate other sounds.

11. whist] become or be silent, keep silence (OED, vb.¹ 1).

commendation; for being written in the desolate season of the
 yeare, and the desperate successe of his earnings, being so applied
 to his affects, and accordant with the yeares effects, (in my
 minde) deserveth no small good liking.

With Ganimede now joins the shining sunne, 5
And through the world displease his chiller flame,
Cold, frost, and snow, the meddowes, and the mountaines [C2^r]
Do wholie blend, the waters waxen Ice:
The meades want flowers, the trees have parched leaves,
Such is the dolie season of the yeare. 10

And I in coldest season of the yeare,
Like to a naked man before the Sunne,
Whilest drought thus dwels in herbes and dried leaves,
Consume my selfe, and in affections flame
To cinders fall: ne helps me frost or ice 15
That falles from off these Snow-clad cloudie mountains.

But when as shades new clothe againe the mountaines,
And daies wax long, and warmer is the yeare;
Then in my soule fierce love congeales an Ice,
Which nor the force of fierce enflamed sunne 20

5. Ganimede] a Trojan prince who became Zeus's cupbearer.

6. displease] obsolete form of displace.

10. dolie] doleful, sorrowful, sad.

15. frost or ice] a stock Petrarchan metaphor for love's effect,
 the lover in extremis.

May thaw, nor may be moult with mightie flames,
Which frost doth make me quake like Aspen leaves.

Such time the windes are whist, and trembling leaves;
And beast grow mute reposing on the mountaines,
Then when aslaked beene the heavenly flames, 5
Both in the waine and prime tide of the yeare:
I watch, I warde, untill the new sprung sunne,
And hope, and feare, and feele both cold and ice.

But whan againe her morrow-gathered Ice
The morne displaies, and frostieth drouping leaves, 10
And day renewes with rising of the sunne,
Then wailful forth I wend through vales and mountaines:
Ne other thought have I day, moneth, and yeare,
But of my first the fatall inward flames.

Thus love consumes me in his lively flames, 15
Thus love doth freeze me with his chillie Ice,
So that no time remaines me through the yeare
To make me blithe: ne are there any leaves:
Through al the trees that are upon the mountaines,
That may conceale me from my sweetest sunne. [C2^V] 20

-
1. moult] obsolete form of melted.
 2. quake like Aspen leaves] Cf. Tilley L 140.
 6. waine] the decrease, the waning of something (OED, II.4).
 6. prime tide] springtime, spring (OED, 2).

First shall the sunne be seene without his flame,
The wintred mountaines without frost or ice,
Leaves on the stones ere I content one yeare.

This written in an amorous and more plausible vaine (as
 that which most pleased the Ladies) and was not of least worth,
 I have set downe last.

5

O curious Gem how I envie each while,
To see thee play upon my Ladies paps,
And heare those Orbes where Cupid layes his traps
From whence a gracious Aprill still doth smile.

10

And now thou plaist thee in that Garden gentill,
Twixt golden fruite and neere her heart receivest
Thy rest, and all her secret thoughts conceivest
Under a vaile faire, white, divine, and subtill.

Ye gentle pearles where ere did nature make you?
Or whether in Indian shoares you found your mould,
Or in those lands where spices serve for fuell:
Oh if I might from out your essence take you,

15

3. content] am content, be calm, quiet (OED, I.1.b).

7. Gem] With this reference to a pearl (margarite), Lodge connects Philenia and Margarita (whose name means pearl).

9. Orbes] breasts.

15. pearles] pun on Margarita's name.

And turne my selfe to shape what ere I would,

How gladly would I be my Ladies Jewell!

Many such like were devised by Minecius, and allowed by
Philenia, thorow which, Love, that had newe burgend his wings,
 began to flie, and being shut in close embers, brake out to open 5
 fire: so that like the Alcatras that scenteth farre, Philenia
 consented to yeeld him favour who sought it, knowing that his wit
 like the rose being more sweet in the bud then in the floure would
 best fit her: and (as the hearb Ephemerus that hath in his spring
 a sweete and purple floure, but beeing of tenne dayes growth 10
 conceiveth nothing of beauty, but is replenished with barrennesse,)
 so course of time woulde change him, she made choise of him, since
 in that estate of life wherein he then lived, was fashioned to all
 pleasures, and [C3^r] disfurnished of no perfection, she knew him
 most meetest to enjoy her beautie, and most accordant to possesse 15
 her marriage bed.

2. Jewell!] H-P; ~? Q

11. barrennesse,)] H-P; ~, ^ Q

15. her] his Q

4. burgend] put forth as buds (OED, 2).

6. Alcatras] English voyagers gave this name to the Frigate
 bird (Tachypetes aquilus) or to a species of albatross (OED, 2 and 3).
 If albatross is meant, Lodge's usage predates that in the OED example.

9. Ephemerus] an herb noted for its ephemeral (transitory)
 life.

15. meetest] most suitable, fit, proper (OED, 3).

But leave we Philenia delighted in her Minecius, Margarita
 applauding them both, Protomachus conversing with Arsinous, and
 the whole courtely traine of Mosco living in their content; and
 let us have an eie to Cusco and the emperour thereof, who no sooner
 arrived in this court, but like the good gardner, knowing his time 5
 to plant; like the fortunate husband well trained to yoake and
 plough, learned of Trifolium, who lifteth up her leaves against
 tempest; and the emet, who by her provision and travel foretelleth
 a showre and trouble that followeth, thought good (having beene
 taught by experience to take the opportunitie, knowing that 10
 princes and monarchs mindes are most subject to alterations, accord-
 ing to the humours of their counsailes) to send his sonne Arsadachus
 to Mosco: whereupon furnishing him with princely attendance and
 great treasures, he set him forward on his way, and at his last
 farewell, tooke his leave of him in this fatherly and kingly manner: 15
 My sonne, as thou art yong in yeres, so hast thou yong thoughts,
 which if thou governe not with discretion, it will be the cause of
 thy destruction. Thou art leaving thy country for an other court,
 thy familiars, for new friends, where the least mite of follie in
 thee, will shew a mountaine, the least blemish, a great blot. 20
 Since therefore thine inclination is corrupt; and the faults which

3. traine] a body of attendants, retainers, or followers attend-
 ing someone of rank (OED, III.9).

7. Trifolium] in Pliny, a large genus of leguminous plants,
 with trifoliate leaves and flowers mostly in close heads.

8. emet] emmet, a synonym for ant.

I smother, in that I am thy father, others will smite at, being
thy foes: I will counsell thee to foresee before thou fall; and
to have regarde before thy ruine. Thou art borne a Prince, which
being a benefit sent from heaven, is likewise an estate, subject to
all unhappinesse: for, whereas much durt is, thither come many 5
carrions; where high fortunes, many flatterers; where the huge
cedar growes, the thistle springeth; where the foorde is deepest,
the fish are plentiest; and whereas soveraigntie is, there are many
seducers. Be thou therefore warie like the Unicorne, which, for
feare she should taste poison, toucheth with her horne before she 10
lap it with her lippe so seeme thou, in faining credit to those,
who meane to fawne on thee in thy error, to discover them in their
flights, as the fowle Anthias [C3^V] doth the Locust, and prevent
them in their subtilties; as the fish Nibias doth the sea dragon.
In chusing thy friends, learn of Augustus the Romane Emperour, who 15
was strange and scrupulous in accepting friends, but changelesse
and resolute in keeping them.

Chuse not such companions, I pray thee, as will be drunke
with thee for good fellowshippe, and double with thee in thine

6. carrions] the living human body, as no better than dead
matter (OED, A.4).

9. Unicorne] Lodge again uses the unicorn as a symbol of Christ
later in the romance, where he borrows from Spenser's Faerie Queene
(I, iii, 5-6).

13. Anthias] large tunny fish, sea perch (Pliny, Natural
History, IX, 180, 182).

14. Nibias] not located.

affaires; but use such as the thriftier sort doe by their threedee-
 bare coates, which being without wooll, they cast oft, as things
 unfit for their wearing. And especially remember these short
 lessons, which the shortnesse of time maketh me utter by a word,
 where indeede they require a whole dayes worke; beware of over- 5
 trust, lest you commit the sweetest of your life to the credite of
 an uncertaine tongue. Use all such courtiers as visit you, in
 like manner as Goldsmiths do their mettall, who trie it by the
 touchstone if it be forthall, and melt it in the fire, before they
 vouchsafe it the fashion; so doe thou, and if they be counterfeit, 10
 they will soone leave thee; if faithfull, they will the more love
 thee. Trust not too much to the eare, for it beguileth many; nor
 to the tongue, for it bewitcheth more. Strive not with time in
 thy affaires, but take leasure for a thing hastily enterprised,
 is more hastily repented. In your counsailes, beware of too much 15
 affection: and in your actions be not too proud; for the one will
 prove your little regard of conscience; the other the corruption
 of your nature.

And since thou art going into a forren court, and must follow
 the direction of a second father, whose favour if thou keepe, thou 20

9. touchstone] jasper used for testing the quality of gold and silver alloys by the color of the streak produced by rubbing them upon it (OED, 1).

9. forthall] spurious, not to be trusted (Lodge, Works, IV, Index).

12-13. eare . . . tongue . . .] These references to the sense organs establish a theme to be elaborated on during extended love-debates and discourses later in the romance.

maist hap to be most famous, looke to thy selfe; for as Plato saith;
 to be a king, and to raigne; to serve, and be in favour; to fight,
 and overcome, are three impossible things, and are onely distributed
 by fortune, and disturbed by her forwardnesse in following. There-
 fore (Arsadachus) seeke in all things to follow his humour; for 5
 opinion is the chiefe step to preferment: and to be thought well
 of by the Prince, is no small profit; and if so be thou wilt please
 him, doe him many services, and give him few words. In thy speech
 be deliberate, without bashfulnesse: in thy behaviour courtly,
 without pride; in thy apparell princely without excesse; in thy 10
 revenges bolde, but not too bloody; in thy love be curteous, and
 [C4^r] not troublesome, and rather deserve a becke by bashfulnesse,
 then a checke by overboldnesse; for many which for good nurture
 have by Ladies at first beene stroakt with the hand, have for their
 impudencie afterwarde bin kickt out with the heele, or at leastwise 15

5. Arsadachus] Protomachus Q

1. looke to thy selfe] Cf. "to thine own self be true . . ."
 (Hamlet, I, iii, 78). Compare this whole speech of Artosogon to that
 of Polonius; both offer Baconian advice that stresses the mean as the
 ideal. See G. K. Hunter, "Isocrates' Precepts and Polonius' Character,"
ShQ, 8 (Autumn 1957), 501-506. See also Lyly's Euphues: The Anatomy
of Wit (Bond, I, 39).

5. his humour] Apparently there was a mix-up here, either by
 the compositor or by Lodge himself; the "his" should refer to Protomachus
 (the prince of Mosco whom Arsadachus is going to visit).

8. In thy speech . . .] Note the extreme euphuism of this speech,
 later borrowed from for parody by Shakespeare (Hamlet, I, iii, 59).
 Critics believe that both Shakespeare and Lodge drew on a common source
 for this speech, most probably Lyly's Euphues: The Anatomy of Wit (Bond,
 I, 39).

thrust out by the head. Let it not be said of thee as it was of
Hanibal among the Carthaginians, that thou neither give that
 which thou promisest to thy friends, neither keepest any covenant
 with thine enemies; lest through the one thou be accompted without
 faith, through the other unworthy life. Faine would I speake 5
 more (my sonne) but time suffereth me not: wherefore I pray thee
 by our gods, who gave thee me, have respect unto my counsailes,
 lest thou grieve me; for better is a sonne lost in the cradle, then
 lewd and dissolute in the kingdome. This saide, the olde Emperour
Artosogon with piteous teares watered the cheekes of his corrupt 10
 sonne Arsadachus, and committing him to the conduct of his followers,
 and his presence to the hands of the chiefe peeres, he carefully
 (suspecting the worst) returned to his court.

Arsadachus being delivered of his father, fedde himselve
 with his owne naturall follies; and as the bird Lenca flying toward 15
 the south foretelleth stormes; even to his lewd thoughts aimed at
 nothing, but wickednesse were the evident signes of his sinister
 behaviour: for being well shaped by nature, there was not any man
 more estranged from nurture; so that it was to be feared, that he
 should sooner want matter to execute his dishonest mind upon, then 20
 a dishonest mind to execute any lewd matter: for among the traine
 appointed by his father to attend him, he took no delight but in
 those who were most lascivious, who ministring the occasions, bred

2. Hanibal] The reference is to the well-known unreliability and untruthfulness of Hannibal, particularly during his Alpine campaigns.

15. Lenca] not located.

in him an earnest desire to do ill. His crueltie he shadowed with
 a kind of courtly severitie; his lust under the title of love; his
 treasons under the pretext of true meaning: so like the faire
 lillie he cloaked his stincking scent under his white leafe; and
 like the bird Acanthus living among thornes, hee tooke no other 5
 pleasure then to converse among unthrifths. The grave counsellors
 appointed him by his father he set light by: and like a second
Cataline rather honoured him that did invent newe mischiefe, then
 countenance those who did perswade him from [C4^V] his corrupt
 manners. From this so sowre a stocke what fruit may be expected 10
 but crabbes? from so lewd beginnings, how lamentable issues!

At last, arriving in Mosco, he was informed of the
 emperours being in the castle of Arsinous: wherupon addressing
 himselfe thither according to the mightinesse of his estate, he
 was by Protomachus entertained royally, who receiving the presents 15
 of Artosogon, returned them backe, who brought them with high

1. shadowed] covered over, hid. Here Lodge connects Arsadachus with a major theme in the romance, that of shadow and substance. The dissembling nature of the Machiavellian is also brought out in this description.

5. Acanthus] the thistle finch, with unusual nesting habits (Pliny, Natural History, X, 49).

7. set light by] did not take seriously, laughed at.

8. Cataline] This lieutenant of Sulla was possessed of great physical strength, yet was reckless, ambitious, and unscrupulous. Having a plausible charm, he was able to blind many to his true nature. Note the close parallel to Arsadachus' mastery of dissembling.

11. crabbes] crab-apples or wild apples (OED, sb.² 1).

rewards, chusing among al the princely gentlemen of his court,
 those for to accompany Arsadachus who were vertuously disposed and
 wel indewed. Among the rest Minecius was appointed chiefe, whom
Margarita highly trusted by reason of the trial Philenia had made
 of him. But among all other subtile demeanours in Court, this one 5
 was most to be admired, that Arsadachus shoulde make signes of
 great devotion toward Margarita, and deluded her with most hatefull
 doublenesse; it was wonderfull to see him counterfet signes, to
 faine love, dissemble teares, to worke treasons, vow much, performe
 little; in briefe, vow al faith, and performe nothing but falshoode. 10
Margarita (poore princesse) thinking all that golde which glistered;
 the stone pretious, by reason of his faire foile; the water shallowe,
 by reason of his milde silence, trusted so long, until she perished
 in her trust, wholly ignorant that love is like the sea-starre,
 which whatsoever it toucheth it burneth: for knowing the resolution 15
 of her father, the conclusion of her nobilitie, she beganne to
 straine her thoughts to the highest reach, fancying every motion,
 wincke, becke, and action of the Cuscan Prince, in such sort as
 that (assisted by the vertuous, constant, and unspotted simplicitie

3. indewed] obsolete form on endue, nearly synonymous with endow. Invested with a power or quality, a spiritual gift, etc. (OED, V.9).

11. all that golde which glistered] Cf. Tilley A 146.

12. foile] the setting of a jewel (OED, sb. 5.b).

14. sea-starre] starfish, stella marina, whose sting feels like a burn (OED, 2).

of her nature) she seemed not to suspect whatever she saw, nor to count it wrong, howsoever shee endured.

Among all other the counsellors of this yoong and untoward heire (about that time the flame of his follie long time smothered, beganne to smoake, besides his owne countriemen, which were 5 Brasidas, Capaneus, and other) there lived a great Prince in the court of Protomachus, who delighted rather to flatter then counsell, to feede corruptions then purge them, who had Machevils prince in his bosome to give instance, and mother Nana the Italian bawd in his pocket to shew his [Dl^r] artificiall villanies. This Thebion 10 being in high account with the Emperour for his ripe wit, was quickly entertained by this ungracious Prince for his cunning wickednesse, who where Arsadachus was prone by nature to doe ill, never ceased to minister him an occasion of doing ill. For, perceiving one day how with over-lustful eies the yong prince 15 beheld Philenia, egged him onward which had too sharp an edge, using old proverbs to confirme his odious discourses and purposes:

1. not to suspect whatever she saw] Lodge notes here Margarita's essential blindness. Ironically, it is the eyes that she favors in the elaborate dialogue on love's entry (p. 122 of this text).

3. untoward] intractable, unruly, perverse (OED, a. 2).

8. Machevils prince] Il Principe of Niccolo Machiavelli. Lodge knew The Prince and The Discourses first hand and had treated them at length in earlier works, particularly Wits Miserie (1596). Thebion, a courtier in Protomachus' castle, who is described in this passage, acts as a Florentine secretary might. Cf. chapter XXII of The Prince, entitled "Touching Princes Secretaries."

9. Nana the Italian bawd] a licentious character in Aretino. Cf. Lodge's earlier reference to Nana in Wits Miserie, IV, 94.

to be briefe, Arsadachus perceiving Philenia and Margarita alwayes conversant, resorted often to them, giving the Emperours daughter the hand for a fashion, whilst Arsinous darling had the heart for a favour.

And the better to cloke this corruption, he used Minecius 5
with more then accustomed familiarity, seeming to be very importunate in his behalfe with Philenia, where indeede he only sought opportunitie to discover his owne love. Whereuppon beeing one day desired by Minecius to worke a reconcilement betweene him and his mistresse, by reason he knew him to be both eloquent and learned; 10
hee taking the occasion at a certaine festivall, whilst Minecius courted Margarita, to withdraw Philenia to a bay window in the castle, which overlooked the faire fieldes on every side; where taking her by the hand he beganne thus:

Beautifull Philenia, if I knew you as secret as you are sage, 15
I would discover that to you in wordes, which I cover in my heart with sighes. If it bee love, great prince, (saide Philenia little suspecting his treacherie) you may commend it to my eare, in that it is settled in this heart; as for silence, it is lovers science, who are as curious to conceale, as cunning to conceive: and as 20
Hunters carrie the feather of an Egle against thunder, so lovers beare the hearbe Therbis in their mouthes, which hath the vertue to stay the tongue from discourse whilst it detaineth the heart with incredible pleasure. If it be so saide Arsadachus, blushing very vehemently (for natures sparkes of hope were not as yet 25

altogether ruinated) I will holde Ladies weakenesse for worth, and
disclose that secret which I thought to keep close. And what is
that quoth Philenia? Love saide Arsadachus, it is love, and there
hee pawed. Love, my Lord (quoth the Lady) why it is a passion [Dl^V]
full of pleasure, a god full of goodnes; and trust me, Margarita 5
hath of late dayes stollen him from his mother at Paphos, to make
him her play-fellow in Mosco, she proineth his winges everie day,
and curleth his lockes everie houre; if he crie, she stilles him
under your name, if he be wanton, she charmes him, with thinking
on you: since then she hath the sicknesse in her hand, that 10
loveth you in her heart; complaine not of love since you command it.

Here Arsadachus unable to endure the heate of affection, or
conceale the humour that restrained him, brake off hir discourse
in this sort: Ah Philenia, if I did not hop, that as the hard oake
nourisheth the soft silkworme; the sharpe beech bringeth forth 15
the savourie ches-nut, the blacke Bdellium sweete gumme; so
beautiful lookes concealed pittifull hearts, I would surffet in my
sorrowes to the death, rather then satisfie thee in my discourse.
But hoping of thy silence (Philenia) I wil disclose my minde: I
love Philenia; faire Philenia, I love thee; as for Margarita, 20
though she cherish beauty in her bosome, thou inclosest him in thy

6. Paphos] a city situated a short distance inland from the
west coast of Cyprus; the site of a famous temple of Aphrodite.

7. proineth] variant of prunes.

16. Bdellium] the name given to several trees of the order
Amyridaceae, from which exudes a kind of gum-resin.

beutie; she may have his feathers, but thou his fancies; she may
 please him well, but thou onely appease him. You do speake Greeke
Arsadachus (saide Philenia) I understand you not. I will para-
 phrase on it then (quote the Prince) to make it plainer (for now
 occasion had emboldned him.) I come not to pleade a reconcilement 5
 for Minecius, as you suppose, but remorse for my selfe (sweete
 madam) on set purpose, for upon you (faire madam) dependeth my
 life, in your handes consisteth my libertie; your lookes may deifie
 my delights; your loures dare me with discontents. I pray thee
 therefore, deere Philenia, by those chaste eies (the earnest of my 10
 happines), by this faire haire (the minister of all favours), take
 compassion of Arsadachus, who being a prince, may preferre thee;
 and an emperour, wil love thee: as for Margarita, let Minecius
 and her accord them, for onely I will make thee empresse, and she
 may make Minecius Emperour. 15

Philenia unable to indure his divelish and damned assaults,
 flang from him with this bitter and sharpe answer: Did not my
 promise locke uppe these lippes (thou injurious Prince) thy doublenes
 shoulde be as well knowne in this Court as thy name; but since my
 (D2^r) promises have made thee presumptuous, I will heereafter heare 20

11. happines), . . . favours),] H-P; ~) ^ . . . ~) ^ Q

2. You do speake Greeke] Cf. Tilley G 439: "It is Greek to me."

14. accord] to reconcile (themselves), agree (OED, vb. 2).

17. flang] past tense of fling.

before I answere, and trie before I trust. Is this the faith thou bearest to Margarita? thy friendship thou vowest to Minecius, to falsifie thy faith to one, and delude the trust of the other? Hence, poisoned, because I abhorre thee; and if heereafter thou haunt me with these lewd and lecherous salutes, trust me, the Emperour shall 5 know thy treasons, and others shall bee revenged on thee for thy treacheries.

This saide, she thrust into the company of other Ladies, leaving him altogether confused: yet being made confident, by reason of her promise, he withdrew himselfe to his chamber, where 10 tossing his licentious limmes on his soft bed, he fed on his desperate determination, till Thebion and Brasidas (the one a Cuscan, and the other a Moscovian, both of his dissolute counsell) entred his chamber: who after they had sounded the cause of his sorrowes, and the manner of the disease, quickly ministred the methode of 15 curing it: for the day of Minecius marriage being at hand, and the nuptiall feast ordained the Monday following: they seeing the grounded affection of the Prince, concluded this; by the death of Minecius to minister Arsadachus his remedie, the complot whereof

3. other?] ~: Q

15. disease] An elaborate medical metaphor, of which this is part, runs throughout A Margarite. Note the close relationship to Greene's Menaphon. Lodge, being a physician, incorporates many "curing" and "healing" metaphors into his work. Cf. disease imagery in Hamlet, as well.

19. complot] plot or conspiracy.

they layde in this sort: that (where in Mosco it was accustomed,
 that such nobles as married yong heires in their fathers house,
 shoulde after the joyning of hands conduct them to their owne
 castles, there to accomplish the festivalles;) Arsadachus and they
 his counsellors with the assistance of their followers should lie 5
 in wait in the woodes of Mesphos, by which Minecius and his bride
 should needly passe, where they might surprise Philenia, and murther
Minecius.

Arsadachus too toward in all tyranny, no sooner conceived
 the manner, then consented to the murther: and having a subtile 10
 and preventing wit (and being very carefull howe to acquit himselfe
 of the matter) he asked Thebion how he should answere Protomachus.
 Tut, said he, feare not that, for in the enterprise you shall be
 disguised, and Brasidas here your true counsellor shall onely take
 the matter on him, and flee into Cusco, where your credit can 15
 countenance him against all justice: for your selfe, fashion your
 minde for these few dayes [D2^V] to please Margarita, to appease
Philenia, to further Minecius; seeme likewise discontented with
 your former motions, so shall you rid suspect in them, and be more
 readie in your selfe to effect; seeme now to be more devout to the 20
 gods then ever, for this opinion of devotion is a great step to
 performe any waighty action: for where we offer much to the gods

8. Minecius.] H-P; ~. Q

11. preventing] anticipating.

who are most pure, our actions are least suspected; and revenge is better performed in the Temple where wee pray, then in the field where wee fight: for the offender in that place trusteth sufficiently to his forces, wherein the defender presumeth too much on his devotion.

5

Tut, the king that nipt Aesculapius by the beard gave instance to those that follow to gripe the enemie by the heart. But (mightie prince) I must ende with etc. Arsadachus knowing the cloth by the list, the bill by the Item, the steele by the marke, and the work by the words, with a smile commended that which was concluded; and thereupon hasted to Court, where finding Margarita, Philenia, and Minecius in the privie garden, he counterfeiting marvellous melancholie, having his coate sutable to his conceit, presented both the Ladies with this melancholie, which Minecius overreading most highly commended.

10

15

6. Tut, . . . beard_A] ~ . . . ~, Q

6. Aesculapius] son of Apollo and the nymph Coronis; god of the art of healing.

6. nipt . . . by the beard] tweaked, worried.

8. I must ende with etc.] I must leave what follows to your imagination (G. B. Harrison, p. 230).

9. list] the border or selvage of a piece of cloth (OED, 2.b). This parallel series is typical of euphuism.

9. steele by the marke] the sword blade by its craftsman.

12. privie] intimate, private (OED, A.I).

14. Minecius . . . commended] Lodge's irony is unusual for an Elizabethan work, but the ironic tone forms the dominant backdrop for action in A Margarite. See the Introduction.

CAZON.

My words, my thoughts, my vowes,
Have soild, have forst, have stainde,
My tongue, my heart, my browes.

My tongue, my heart, my browes,
Shall speake, shal thinke, shall smile,
Gainst words, gainst thoughts, gainst vowes.

5

For words, for thoughts, for vowes,
Have soiled, wrongde, and stained,
My tongue, my heart, my browes. [D3^r]

10

Whereupon henceforth I sweare.

My words, my thoughts, my vowes,
So vaine, so vile, so bace,
Which brought, my tongue, heart, browes,
To shame, repulse, disgrace.

15

Shall evermore forbear,
To tempt that brow, that heart, that tongue, so holy,
With vows, with thoughts, with words, of too great folly.

Margarita overreading this sonet, supposed it to be some
 melancholie report of his prettie wanton discourses with her,
 whereupon she spake thus: Arsadachus were I the priest to
 confesse you, you should have but small pennance; since in love

20

1. CAZON.] Italian for song.

(as Philostratus saith) Cupid dispenseth with an oth, and words are
 good weapons to winne women, but if either of these have defaulted
 in you, blush not, they shall be borne withal, for as the Mole
 hath foure feete and no eies, so a lover may be borne withall, for
 one maistaking among a many vertues: to be briefe as the Logicians 5
 say passion is no more but the effect of action, the one whereof I
 have gathered in these lines, the other thou must shew in thy life:
 this said, she ceased, and Philenia blushed.

Minecius to cut off these mute melancholies of his mistresse
 gave the dagger a new haft, turning over the leafe to a second 10
 discourse, ministring Arsadachus by that meanes occasion to court
Margarita, and himselfe opportunitie to pacifie Philenia, who by
 the carriage of her eie, shewed the discontent of her mind. In
 short words Arsadachus so behaved himselfe with his Mistresse, that
 neither Tiberius for his eie, neither Octavius for his affabilitie, 15
 neither Alexander for his scarre, nor Cicero for his mole, were so

8. said,] H-P; ~. Q

1. Philostratus] a second-to-third-century Greek author of
Apollonius of Tyana and several dialogues and books of characters.

10. haft] handle, particularly for a piercing instrument (OED,
 sb. 1).

15. Tiberius] A first-century (B.C.) emperor of Rome, he was
 noted for his showy gladiatorial contests and fondness for games.

16. Alexander for his scarre] Cf. Lyly, Euphues: The Anatomy
of Wit (Bond, I, 184-86).

16. Cicero for his mole] Cf. Lyly, Euphues: The Anatomy of Wit
 (Bond, I, 184-86).

much commended and noted, as the yong Cuscan was for his behavior.
 Lord, how demurely would he looke, when he thought most devillishly:
 how could he fashion himselfe to haunt there, where he did most
 hate: to smooth choler under colour of friendship: so that
Margarita, laughed for joy, to see his gravitie, Minecius admired 5
 to behold his [D3^V] demeanour; but Philenia mistrusted his double
 and sinister subtilties.

In a word, as the day succeedeth the night, and the shutting
 up of the evening, is followed by the serenitie of the morning, so
 time passed, so long, til the present day aproched, wherein the 10
 marriage was to be solemmised: whereon the emperor (the more to
 dignifie the nuptials) countenanced the marriage with his presence.
 Thither likewise resembled the flower of the nobilitie and Ladies;
 among whom Margarita was not least sumptuous, for on that day hir
 apparel was so admirable, hir cariage and behavior so excelent, 15
 that had the wisest Cato beheld her, he would have in some parte
 dismissed his stoical severitie; hir golden haires curled in rich
 knots, and enterlaced with rich bands of diamonds and rubies,
 seemed to staine Apollos golden bush; enviroind with hir wreath of
 chrisolites, her eies like pure carbuncles, seemed to smile on the 20
 roses of her cheekes, which consorted with the beautie of the

4. choler under colour] This line is typical of Lodge's alliteration and punning, both of which characterize large sections of the text. See the Introduction on Lodge's style.

16. Cato] "Censorius" Marcus Porcus (234-149 B.C.) was a quaestor and consul who advanced Roman rule through stern morality and Stoic pragmatism.

lillie, made her beutie more excelent, her eies, briars like the
 net of Vulcan, polished out of refined threeds of fine ebonie, her
 alabaster neck was encompassed with a coller of orient perle, which
 seemed to smile on her teeth when she opened her mouth, claiming
 of them some consanguinitie; her bodie was apparrelled in a faire 5
 loose garment of greene damaske, cut upon cloth of tissue, and in
 everie cut, was inched a most curious Jewell, wherein al the
 escapes of Jupiter, the wanton delights of Venus, and the amorous
 deceits of Cupid were cunningly wrought. Thus attired, she attended
 the bride, being hir selfe waited on by a troupe of beautiful 10
 damsels that day.

Arsadachus, though with little devotion accompanied the
 Emperour, being that day clothed in red cloth of golde, betokening
 revenge. It were a vaine matter to reckon up the order of the
 bridegroome, the majestie of his favorers, the maner of the lords 15
 and ladies, the sumptuousnes of the feasts and triumphs, the

2. net of Vulcan] the means by which Venus, Vulcan's wife, was
 trapped after her unfaithfulness with Mars.

3. coller of orient pearle] Inherent in all references to pearls
 is the pun of the work's title, A Margarite of America.

6. cloth of tissue] a rich cloth, often interwoven with gold
 or silver (OED, sb. 1.a).

8. escapes] escapades.

13-14. red cloth of golde, betokening revenge] Cf. Marlowe,
1 Tamburlaine, IV, iv. Lodge apparently borrowed Marlowe's use of the
 traditional symbol.

14. order] formal disposition or array (OED, sb. III.13).

harmonie and musicke in the temples; sufficeth it, that by the
 consent of Arsinous, Philenia was betrothed to Minecius, who seeing
 the day welnigh spent, and the time convenient to depart to his
 castell, (after he had with humble reverence invited the emperor,
 his daughter, with the other Princes the next day to his festival, 5
 [D4^r] which he had prepared in his owne house) made all things in
 a readines, and departed, having received by the emperor and
Arsinous, many rich rewards. Arsadachus seeing the long desired
 houre of his delights at hand, stole out of the courte in great
 secret to his lodging, where arming himselfe according as Thebion 10
 had given him instructions; and attended by Brasidas and other
 Cuscans, his trustie followers, he presently posted unto a grove,
 thorow which the new married couple should needly passe, where he
 privily hid himselfe and his ambush.

By that time the bright and glorious light of heaven, 15
 abasing himselfe by degrees, reposed his sweatie steedes in the
 soft bosome of cleere looking Eurotas; and evening the fore-
 messenger of the night had haled some starres to illuminate the
 hemisphere, when as Minecius (in the top of al his felicities)
 accompanied with his faire Philenia and other folowers, without 20
 either suspect of treason or other trouble entred the wood, and

14. ambush] the force so disposed, liers in wait (OED, sb. 2).

15. light of heaven] Apollo, the sun-god (Phoebus).

17. Eurotas] a river of Laconia, and the largest of the Peloponnesus. It empties into the sea near Helos.

through the secretnesse thereof, hied them toward their determined
 abode. But al the way Philenia took no comfort, dreadfully suspect-
 ing the subtile dealings of Arsadachus; and oft she sighed, and
 often she dropt downe lillies on the roses of her face, or rather,
 such sweete teares wherewith the blushing morne enchaseth the soft 5
Hyacinth. Minecius seeing her in these passions, perswaded her
 unto patience: but even as (according to the opinion of Aristotle)
 lions, beares, eagles, griffins, and al other birds and beasts
 whatsoever, are then more egre and cruel when they have yong ones:
 so Philenia having now a second care annexed to her owne safetie, 10
 (which was for her deere husband) could not cease to perplexe her
 selfe, and to feare for him.

Long had they not travelled, but they discovered the ambush,
 and the ambush assaulted them: among which Arsadachus greatly
 disguised, as he that envied the fortunes of Minecius, tooke holde 15
 on the reines of Phileniaes palfrey, whilst Thebion, and Brasidas,
 with others, with their naked swordes beganne to assault Minecius
 and his followers. He that hath seene the faulcon seizing his
 keene talents in the flesh of a sillie dove, and playing his sharp

3. Arsadachus] Arsinous Q

6. Hyacinth] a sort of iris named for Hyacinthus, a beautiful
 boy beloved of Apollo.

8-9. lions . . . yong ones] Cf. Aristotle, History of Animals,
 IX, 1.

19. talents] talons.

19. sillie] helpless, defenseless (OED, 1.b).

bill on her soft feathers, might have thought on Arsadachus, who
 no sooner tooke holde on her, but pulling the maske from [D4^V] her
 face, enforced many violent kisses on her soft lips, whilest she
 exclaiming on the name of Minecius, and crying, help, repulsed the
 injuries with her white hands, which were injuriously offred to 5
 her delicate face. Minecius suspecting no more then was true, and
 unable to endure further violence, deemed it greater honor to die
 in defence of his mistresse, then beholde the impeach of her credit,
 lest his companions who fled, and with naked sword smote Arsadachus
 a mightie blowe on the helme, through which he staggered, and lost 10
 his hold-fast; then renewing his mistresse which was almost dead
 for feare, hee boldly spake thus to Arsadachus; Traitor, and coward,
 that in time of peace goest thus armed, and with unjust armes
 assaultest naked knights, if any sparke of honor raigne in thee,
 give me armes and weapons; if thou seek my life, take it from me 15
 with courage like a knight, not by treason like a coward; if my
 Love, I pray thee take these eies from their sight, these handes
 from their sense, and this tongue from his speech: for whilest

2. maske] a covering worn on the face for protection from the sun, a common Elizabethan practice (OED, sb.³ 1.b).

10. helme] helmet.

11. hold-fast] grip.

11. renewing] reviving.

14. naked] unarmed.

17-18. eies . . . handes . . . tongue] With this list of the sense organs, Lodge foreshadows the later debate over the organ through which love first enters. Cf. pp. 131-32.

the one may see, the other fight, and the third threaten: thou shalt have no part of that wherein my felicity is reposed; thus saying, he remounted Philenia: whilst he was thus occupied, Arsadachus swelling with impatience after he had bin animated by his followers, replied thus: Soft (amorous sir) this is no meate 5 for your mowing, you best were rather to fall to your prayers, then to use prating, to beseech for life, then to seech love: for assure thy selfe, there is no way with thee but death, nor no love for Philenia but mine.

This said, he gave Minecius a mightie stroake on the head, 10 so that the blood overflowed his costly attire, and he fell to the ground. Philenia halfe madde with melancholie, leapt from her palfrey to comfort her paramour: and seeing the whole troope of assailants ready to charge her husband, and assured that Arsadachus was the chiefe of them, with such a piteous looke as Venus cast on 15 bleeding Adonis shee behelde Minecius, and wiping his wounds with one hand, and touching the knees of Arsadachus with the other, she

3. remounted] replaced, assisted or enabled her to mount again on horseback (OED, 2.a).

5. this is no meate for your mowing] Cf. Tilley M 832.

7. seech] obsolete form of seek (OED).

12. melancholie] sadness and depression of spirits, a condition of gloom (OED, sb. 3).

15-16. Venus . . . Adonis] After the beautiful youth was killed by a wild boar, Venus became unconsolable. Cf. Shakespeare's Venus and Adonis (1593), ll. 1135-1194.

spake thus: Ah Cuscan prince though thy face is shadowed, I knowe
 thee by these follies, though thy raiments are changed, I judge
 thee by thy rashnesse. What seekest thou? if my favour, it is
 already bequeathed: [El^r] if revenge, how base is it against a
 woman: if Minecius life, how injurious art thou to wrong him 5
 that loves thee as his life: Ah cruell as thou art (yet would
 thou wert not cruel) thou knowest Chrises teares could move
Achilles, the one proceeding from a seely maid, the other pitied
 by a princely man: thou knowest that Alexander to Campaspe,
Pompey to his prisoner, and other great conquerours have rather 10
 shewed compassion then victorie; and wilt thou who art equall to
 all in power be inferior to al in vertue? Ah wo is me poore
 Philenia that have planted my affections there where they are

3. rashnesse.] H-P; ~, Q

1. shadowed] screened, concealed from view or knowledge (OED, 6.a). This usage illustrates just one of myriad Renaissance nuances of meaning (often quibbled).

7. Chrises] Chryseis, who was made Agamemnon's concubine in the Trojan War. The reference is to her tears at her plight and that of her people.

8. seely] silly; of humble rank or estate (OED, 3.b).

9. Campaspe] a beautiful woman whom Alexander bestowed upon Apelles, a great artist. Cf. Lyly's Campaspe (1584).

10. Pompey to his prisoner] Cf. Plutarch, Lives, III.

12. vertue] This, the one quality missing from Arsadachus' character, is what causes his ruin. Compare the concern for virtue with that of Lord Octavian and Count Lewis in The Courtier, I, 272 ff.

watered with warme blood, and heape my compassion there where
 working teares have no boote. I pray thee gracious prince, I pray
 thee be gracious: divide not those by murther, whome the gods have
 united by marriage: separat not those soules by death whome the
 destinies have appointed to live. 5

In speaking these words she beheld Minecius, who through
 the grievousnesse of his wounds, fell in a swowne: whereupon she
 casting of all care of life, and hope of comfort, closed her soft
 lippes on his, breathing the balme of her sighes into his
 breathlesse bodie, clapping his pale cheeks with her pretie hands, 10
 moisting his closed eies, with her christal teares, so that they
 who were the very authors of her sorow, gan sigh to see her
 ceremonies. Wilt thou hence (said she) Minecius? Oh stay for
Philenia, let our soules post together to Elizium that on earth
 here may not enjoy their happinesse; for nothing shall separate 15
 me from thee (my love:) if thou do banish sight from thine eie, I
 will drive out blood from my heart: if thy beautie grow pale as
 nying death, my cheekes shall pine as seeking death: if thou faint
 through feeblenesse of bodie, I will default through waightnesse
 of discontent: and since we may not live together, we will die 20
 together.

2. boote] effectiveness.

14. Elizium] the Elysian fields; home of the blessed after death.

16. nying] approaching.

With this Minecius rowed himselfe: and Arsadachus inflamed,
 replied; Philenia, there is no raunsome of thy husbands life, but
 thy love, nor no meanes to pacifie me, but my pleasure of thee:
 speake therefore, and sound the sentence of my delight, or Minecius
 destruction: which said, he approched to kisse hir: whom Minecius 5
 though halfe dead beganne to rescue: and Philenia halfe bedlam
 enforced her selfe in these termes: Traitor di[El^V]sloyall and
 damned lecher, since neither teares, nor tearmes will satisfie
 thee, use thy tyranny (for better were it for me to be buried with
 honor, then bedded with infamie) do therefore thy worst, thou hated 10
 of the gods, and despised among men, for no sooner shalt thou
 assaile my husband, but thou shalt slaie me: each drop of his
 blood shall be doubled by mine: and as in life he should have
 beene the shelter of mine honor, so even in death wil I be the
 shield to defend him from the assaults of his enemies: come 15
 therefore ye murtherers, in growing cruel to me, you wil prove
 pitiful: first take my life, that Minecius beholding my constancie,
 may die with more comfort. Thus cried she out with many teares;
 and Minecius dissuaded her.

But the time passing away, and Arsadachus fearing delaies, 20
 seeing all hope lost, grew to desperate furie, so that animating
 his followers, they set on Minecius, who valiantly defended himselfe.
 It was a world to see, how during the conflict Philenia bestirred

6. bedlam] mad, crazy.

8. tearmes] conditions, suggesting compromise.

her, letting no blow slip without the warde of her body, lying
 betweene the sword of the enemy for her husbands safetie, crying
 out on the heavens til she was wellnie hoarse with crying. At last
Minecius lacking blood, Philenia breath, both of them entangled
 arme in arme, fell downe dead, leaving the memorie of their vertues 5
 to be eternized in all ages. Arsadachus seeing the tragedies
 perfourmed (not without some sighs which compassion extorted from
 him, as strokes do fire out of hard flint:) he presently sent
Brasidas away, as it was concluded (attended by those Cuscans that
 followed him in the enterprise) and hee with Thebion speedily posted 10
 to their lodging, both undiscovered and unsuspected.

By this, such as attended Minecius to his castle had with
 speedy flight entred the court of Arsinous; who certified of his
 daughters danger, advised the emperour, and presently with certaine
 armed souldiers, posted on to the rescouse: meane while Protomachus 15
 made search through al the court for such as were absent; and they
 that were appointed to the action entring Arsadachus chamber, found
 him in his foxe sleepe: where-through the emperour being
 advertised, gan little suspect him: in like sort found they
Thebion, only Brasidas was [E2^r] missing. In the meane while 20

8. flint:)] H-P; ~:~ Q

1. her] herself.

15. rescouse] rescue (G. B. Harrison, p. 230).

18. foxe sleepe] "playing possum"; sly, pretended sleep.

Arsinous having attained the place of the conflict, found both the
murthered bodies sweltered in their blouds: whereupon falling from
his horse in great furie, he thus exclaimed on fortune. Oh fortune,
wel art thou called the enemie of vertue, since thou neither
favourest such as deserve wel, nor destroyest those that performe 5
ill; for hadst thou not beene partiall, my daughters chastitie had
prevented her death, and her murtherers crueltie had beene their
owne confusion: woe is me that have lost my floure in the bud, my
hope in the eare, and my harvest in the blossome.

Ah my deere Philenia, deare wert thou to me, that bought 10
thee with much care, and have lost thee with more: deere wert thou
unto me, who hast cost me many broken sleepes to bring thee up,
many carefull thoughts to bestow thee, more fatherly teares to
prevent thy overthrow, and now having reared the fortresse of my
delights, the tempest of injurious fortune hath destroyed it: wo 15
is me that am carefull to publish my paines, and negligent to seeke
remedy: fond am I to defie fortune from whom I cannot flie: ah
Arsinous weepe not her that may not be recalled with teares, but
seeke to revenge her; shew thy selfe rather fatherly in act, then
effeminate in teares: Which said, he governed himselfe, causing 20
the dead bodies honorably to be covered and conveied with him to
his castle, where within a temple erected to chastitie, hee reared
a faire tombe of white marble, wherein with the generall teares

9. hope in the eare] trust that the corn will bear ears or
come to maturity (OED, sb.²).

17. fond] foolish, silly, foolishly credulous (OED, 2).

of the emperour and his whole court, these two faithful lovers were entombed, and over their graves thus written:

Vertue is dead, and here she is enshrined,

Within two lifelesse bodies late deceased:

Beautie is dead, and here is faith assigned

5

To weepe her wracke, who when these dide first ceased.

Pitie was dead when tyranny first slew them,

And heaven inioies their soules, tho earth doth rew them.

Since beautie then and vertue are departed,

And faith growes faint to weep in these their fading, [E2^v]

10

And vertuous pitie kind and tender hearted,

Died to behold fierce furies fell invading.

Vouchsafe ye hevens that fame may have in keeping

Their happy and thrice blessed names, for whome

Both vertue, beautie, pittie died with weeping,

15

And faith is closed in this marble tombe.

This register of his love did Arsinous with many teares write upon the toombe of his deceased sonne in law and daughter, who had no sooner furnished the funeralles, but Phidias, a page of Philenias, who during the mortall debate, and bloody massacre, had

18. toombe] toobme Q

8. rew] rue, pity.

12. fell] fierce, savage, cruel, ruthless (OED, a. 1).

hid himself in a thicket, and overheard the whole discourse of
Arsadachus, repaired to the court, who calling Arsinous aside, with
 pitious teares discoursed unto him the whole tragedy in such
 ruthfull manner, as that it was hard to say, whether the lad in
 bewraying it, or the father in hearing it, were more compassionate. 5
 The old man certified the truth, though scarce able, yet smothered
 his griefes, till oportunitie offered, suffering the emperour (like
 a wise man) to follow his owne course, who the next morning
 assembling his nobilitie, forgot not Arsadachus, who making semblance
 to have but new intelligence of the murther of Minecius and his love, 10
 repaired to the Court in mourning apparrell and being present when
 the matter was debated, seemed to weepe bitterlie, crying out on
 the emperour for Justice, exclaiming on the iniquitie of time, the
 crueltie of men, and tyranny of love.

Protomachus was not a little pleased herewith, neither was 15
Margarita, aggrieved to heare it, but Arsinous boyled in choler to
 see it: at last it was found out by a scarfe which Brasidas had
 let fall (and was after taken up by one of those who fled) that
 he was at the murther, whereupon his absence was sufficient to
 convict him, and Arsadachus called forth to answere for him in 20
 that he was his attendant, spake thus: Noble emperor, the gods
 that have placed thee in thy kingdome, shal beare me witnes, how
 I grieve this accident, and willingly would revenge it, and since
 my follower to my defame, hath (as it is supposed) bin a principall,

5. bewraying] revealing or exposing (OED, 1).

vouchsafe me noble [E3^r] emperour licence for a time to depart to
Cusco, where I will both discharge my choller, purge my griefe,
 and be so revenged of Brasidas (who as I heare is fled, and by the
 token is guilty) as all the world shall ring of the justice, and
 ridde me of suspition. The emperour not hearing one that dared 5
 say his letters should suffice, endeavouring himselfe to seeke the
 confederates; and because by his lookes he perceived some discon-
 tents in Arsadachus, he sought al the means he could to please him,
 and remembring himselfe (that those good deeds which are done to
 our self beloved, are esteemed as to our selfe) he highly promoted 10
Thebion, thinking thereby to winne the heart of Arsadachus, so
 that he pretermitted no consultations, where Thebion was not chiefe,
 neither bestowed benefits, wherein he had no part.

The yong prince measuring al this according to the corruption
 of his nature, supposed these favors were but to sound him, and 15
 that Thebion being wonne by benefits, would easily consent to
 bewray him, whereupon he conceived a deadly hate against him, and
 persevered it so long till he effected it in this maner to his
 death: For knowing that Margarita deerely loved him, ayming all
 her fashions to his fancies, hir behaviours, to his humors, he 20
 began anew to cloake with her, shewing her to undoubted signes of

14. corruption] H-P; corrption Q

12. pretermitted] allowed to pass without notice (OED, vb. 2).

21. cloake] pretend, dissemble (OED, vb. 3.b).

assured affection, that she seemed in a paradise of pleasure, to
 see his pliantnes, and having with sweete words, trained her to
 his lewer, he attended such an occasion, as that he found her
 alone walking in the privie garden in her meditations, (for those
 that love much, meditate oft) where nying her with a courtly
 salute, he thus found her affection: Faire Princesse, if either
 my unfained love have any force, or your vertuous nature true
 compassion, I hope both my sorrowes shal be pittied, and my
 discontents succored.

5

Why what aggreeveth my deere Lord said Margarita: (and
 heartily she sighed in saying so) is either our court unpleasant,
 our entertainment unworthie, our ladies unapt to worke your
 delights? Beleeve me good prince, if Mosco cannot suffice to
 please you, Europe and the worlde shall be sought to satisfie you.
 Kinde words good madam, said Arsadachus, act and silence must
 content me, which if you will under the faith of a noble and
 famous princesse pro[E3^V]mise me, I shall be beades man, to pray
 for your happinesse, and rest yours unfained in all service and
 loyaltie. Margarita having gotten such an opportunitie to please
 him both vowed and revowed all secrecie, swearing although it were

10

15

20

2. pliantnes] pliancy, flexibility, plasticity (OED, 1.2).

3. lewer] lure. Several references to the lewer in falconry
 are employed by Lodge in A Margarite.

17. beades man] man of prayer; one who prays for the soul or
 spiritual welfare of another (OED, 1).

with the hasard of hir life to do whatsoever him best liked, and
conceale whatso it please him to discover, so great is the
simplicitie of women, who are soone led where they most like.

Arsadachus finding the iron hot, thought good to strike; the fruit
ripe, began to gather, the floure springing, ceased not to water: 5
and thus began to worke her.

True it is madam, that where love hath supremacie, all
other affections attend on it, so that neither the eie beholdeth,
neither the sent smelleth, nor the eare heareth, neither the tongue
speaketh any thing, but is to the honour of the best beloved: this 10
finde I true in my selfe, who since I surrendred you the fort of my
fancie, finde my delights metamorphosed into yours, yet so much am
I tied unto you, as that danger which either attempteth or toucheth
you, or any of yours, wholly attainteth me. The prooffe wherof you
may perceive in this, that having heard through my intire acquaint- 15
ance with Thebion, a certaine resolved determination in him, to
make your father away, by reason of his familiar accesse to his
majestie everie morning, I could not choose but discover his drift

12. yet] H; ye Q

16. Thebion] G; Thebiod Q

4. finding the iron hot . . . strike] Cf. Tilley I 94.

6. worke] to act upon the mind or will of; to persuade (OED,
vb. 14.a).

11-12. fort of my fancie] stock Petrarchan idea of the lover's
heart as a fortress.

unto you sweete Princesse, whose dangers must needely second your fathers subversion. Thebion said Margarita, alas my lord what reason should move him hereunto, since no one is more favoured by my father then he: can favour possibly be requited with such falshood?

5

Doubt you it said Arsadachus? why madam where is greater treason, then there where is least mistrust? under the cleare Christall lurketh the mortall worme, under the greene leafe the greedie serpent, and in fairest bosomes are falcest hearts. Thinke not that liberallitie hath any power in depraved minds, for
10
whereas the thoughts hant after emperie, hemd are each supposes, faith dieth, truth is exiled nulla fides regni, if you have read histories, you shall finde that they soonest have supplanted their Princes, who have bin least suspected, as may appeare by Giges,

7-8. under the cleare . . . worme] Cf. Tilley S 585, B 50, and P 9, of which this is a variant.

8-9. under the greene leafe . . . serpent] Cf. Tilley S 585: "Snake in the grass."

9. in fairest bosomes . . . hearts] Cf. Tilley F 3.

11. hant] haunt.

11. hemd are each supposes] coughed up are each of the hypotheses, conjectures.

12. nulla fides regni] no faith of the kingdom.

14. least suspected] This example reveals the prevalent irony in A Margarite, found particularly in the speeches of Arsadachus and Margarite.

14. Giges] Starting as a shepherd, Gyges killed the king and took the Lydian throne (Plato, Republic, 2, 47-48).

and other: cast therefore hence (my deare ladie) all thought of
 excuse, and bethinke you of preven[E4^r]tion; for it is greater
 wisdom, to see and prevent, then to heare and neglect. Thebion
 hath conspired and doth conspire, resolving with himselfe to usurp
 the empire, murther Protomachus, banish you; all which I have 5
 learned of him, dissembling my affections towards you, and soothing
 him in his corruptions; yea so farre have I brought him, and so
 neere have I wrought it, that I can assure you to morrow morning
 is the last of your fathers life, unlesse you prevent it. Alas,
 my lord (said Margarita weeping) how may this be? 10

Thus my sweete love and thus it is concluded (quoth
Arsadachus) you know he hath everie morning of late private accesse
 unto your fathers chamber, where being alone with him and the
 unsuspected emperour in his bed, he hath resolved with his dagger
 to stabbe him to the heart; which secret, since the gods have 15
 opened unto me, I think good to discover unto thee (my deere heart)
 the meanes to prevent (which shall the more easily be performed if
 thus you worke it) no sooner let the day appeare, but in the
 morning betimes enter you your fathers chamber, where after you
 have saluted him, you may seeme to utter this; that in a dreame 20

6. soothing] confirming or encouraging by assent or approval
 (OED, vb. 4).

8. wrought] manipulated, worked, brought off.

14. unsuspected] unsuspecting, not suspicious (not in OED in
 this usage).

15-16. heart . . . heart] typical euphuistic puns on heart; often
heart/hart.

this night you were mightily troubled about his Majestie, and so troubled, that you thought Thebion entring his chamber with a hidden poiniard stabbed him to the heart.

But what needes these circumlocutions or delaies quoth
Margarita if the treason be so manifest? My lord, if it please you 5
 I will discover it presently and plainly. The gods forbid (said
Arsadachus) that my desires should be so hindered, for (my noble
 princesse) the delay I seeke, and the order I prescribe you, is
 rather to ground your fathers affection towards me, and get the
 credite of this service then otherwise; yea the love I beare thee 10
 sweete Ladie; (with that hee sighed and sealed it with a kisse)
 for having by this meanes wonne favour, both our fortunes shall be
 bettered, our marriage hasted, and our fames magnified.

Margarita (poore princesse) supposing all that golde that
 glistered, yeelded easie consent; whereupon after many amorous 15
 promises, the yong prince tooke his leave, willing her to be
 carefull in the morning, and to leave the rest of the affaires to
 his faithfulnessse, and thus they parted. [E4^v]

But marke the nature of malice (which as the poet describeth
 is sleeplesse, restlesse and insatiate) for Arsadachus being 20

3. poiniard] dagger.

13. fames] honors, renowns (OED, sb.¹ 3).

14-15. all that golde that glistered] Cf. Tilley A 146.

19. poet] Cf. La Primaudaye's The French Academie (1586), VI,
 67-78.

departed from Margarita, and earnestly bent on his revenge, sought
 our Thasilides the page of Thebion, whom he so cunningly wrought
 with othes, gifts, and gold, that he made him both promise and
 practise the meanes to put a certain scedule into the pocket of
 his masters gowne which he usually ware, the which he him selfe 5
 had wrote, and wherein he behaved himselfe with such art, as that
 he had not only counterfeted Thebions hand, but also the names of
 al such as either he thought his favorites, or else likely to
 thwart his proceedings in court (among which hee forgote not
Ctesides a grave counsellor of the emperors, who the day before 10
 was very earnest with Protomachus to marry his daughter, shewing
 him evident reasons of Arsadachus counterfeiting.)

All these things falling out according to his own devise
 and fantasie, he sought out Thebion that night, whom he used with
 the greatest familiaritie that might be: and to insinuate the 15
 more into his favour, hee bestowed on him a poiniard, whose
 pummel was a bright carbuncle, the haft unicorns horne, a jewell
 which Thebion had long time greatly desired, praying him of all
 loves to weare it for his sake; and since he was in such estimation

4. scedule] a slip of paper or parchment containing writing; a short note (OED, sb. 1).

5. ware] wore.

6. art] skill.

17. unicorns horne] Harrison notes in his edition that "a piece of 'genuine' unicorn's horn was one of the treasures of Windsor Castle shown to the Duke of Wirtemberg on his visit there on August 20, 1592."

to continue him in the good grace of the Emperour. Thebion made proud to be intreated and presented by so high a prince, promised both to weare his gift, and to winne him favour. Whereupon since the night was farre spent Arsadachus repaired to his lodging, Thebion to his rest.

5

But vaine is the hope that dependeth on the next day, and those worldly honours that doe wait on this life; for the one is prevented oftentimes by injurious fortune, the other altered by our overweening mistrusting words, actions, and desires, and shall manifestly appeare in the sequell of this historie. For no sooner gan bright day to chase away black darkenesse, and the stooping stares doe homage to the rising sunne, but Margarita arose, apparelling herselfe freshly like Maie, in a gowne of greene sendall, embrodered with all kind of floures in their native colours, and remembring her selfe of the affaire she had in hand; she under the conduct of love (who is both a cunning dissembler and nice [Fl^r] flatterer) hasted to her fathers chamber, and humbly admitted to the presence of the emperour by the groomes that attended him, (with a trembling hand, and a bashfull countenance:

15

10. sequell] ensuing narrative, discourse (OED, 7).

10-11. For no sooner gan bright day . . .] repeats opening of A Margarite.

12. Margarita arose] In comparing Margarita to the sun, Lodge effects a subtle yet (in a work relying heavily on astronomical symbols) effective contrast to Diana, Arsadachus' next love, who is obviously associated with the moon. In effect, the two women are shadows of each other, and Lodge's account of them underscores this contrast repeatedly.

14. sendall] a thin, rich silken material (OED, 1).

spreading the mute oratorie of her teares, uppon her blushing cheekes) she awoke him.

Protomachus amased to see his daughters sodaine accesse, and sad countenance, began thus: How now my deere Margarita, what, hath love awaked you this morning, threatning you with some
5
apparent sorrow to make your after-good in deede more savourie? why hangeth your countenance? why tremble your limmes? what moveth this your amasednes? sweete maiden tell thy father. Ah my Lord (said Margarita) it is love that is painted with feathers, wanton looks, that love that whispereth affections in ladies eares,
10
and whetteth womens wittes, making the eie traitor to the heart, and the heart betrothed to the eie; but that love which was ingendred by nature, ordained by the heavens, attired by reverence and duetie, and tired with nothing but death, that love (and so speaking she wept) hath awaked me, to forewarne you.
15

Protomachus somewhat urged by these teares, rowzed himselfe on his pillow, and began more intentively to listen, asking her what had hapned: Ah deare father, said she, this night that is past I was greatly troubled with a grievous dreame; me thought I saw Thebion, a man in high authoritie in your court, attended by
20
many insolent rebels, who violently brake open your majesties privie chamber, murthered you in your bed, and dispossess me of

6. savourie] pleasant, acceptable (OED, a. 2.a).

8. amasednes] bewilderment, loss of presence of mind (OED, 2).

17. intentively] attentively.

my heritage. Me thought even then you cried unto me; ah Margarita
 help me! and I with out-cries calling for rescouse, Arsadachus
 came in hastily, who with his sword bereft Thebion of life, and me
 of feare: And so you waked and found all false (quoth the emperour).
 Tut, doate not on dreames, they are but fancies: and since I see 5
 (sweete daughter) that you are so troubled by night, I will shortly
 find out a yong prince to watch you, who shall drive away these
 night-sprights by his prowess. Thus spake Protomachus smiling, yet
 smothered he suspect in his heart: for such as have much, suspect
 much. 10

No sooner were these discourses finished, but Arsadachus
 [Fl^V] knowing how to take his time, hastily approched the Emperors
 chamber, where intimating some occasion of high import, he required
 to speake with Protomachus, and was presently let in. The Emperour
 conceiving new suspitions upon this second assault, beganne to 15
 misdeeme: and seeing Arsadachus with gastly lookes entring the

1. heritage.] H-P; ~, Q

4. emperour).] ~) ^ Q

6. troubled by night] Again, Margarita is associated with the daylight and, as earlier with seeing, cannot function in the dark, Machiavellian world of Arsadachus. Indeed, she, like the sun, provides the dark's antithesis.

9-10. such as . . . much] Cf. Tilley C 863 and H 582 for variants.

13. intimating] implying, suggesting, making known (OED, 2).

16. misdeeme] suspect something evil (OED, 6.a).

chamber, was ready to speake unto him when as the yong Cuscan
 prevented him, saying: The gods be blessed (noble Emperor) that
 have by their foresight rid me of feare, and reft you of danger;
 for sore have I feared lest your majestie should have perished
 before you had beene advertised: Alas, why in such dangers are 5
 you unattended upon, when the foe is at the doore? why is not
 the guard in a readinesse? Ah royall Moscovite rowze thee and
 arise, and honour the sequele of the greatest treason that ever
 was contrived. Why what tidings bringeth Arsadachus said
Protomachus? 10

Thus mighty prince (said he) yesternight very late when I
 entred Thebions chamber unawares, I found his page (his master
 being absent) laying certaine waste papers out of his pocket upon
 his table, perusing which, (as I was accustomed) by reason of the
 neere familiarity betweene us, I found one among the rest where 15
 (alas that subjects should be so seditious) there was a conspiracy
 signed by Thebion, Ctesides, and others (whose names I remember
 not) to make your mightinesse away, and Thebion to enjoy the crowne:
 the maner to execute their stratageme, was when you least
 suspected, this morning; at which time Thebion by reason of his 20
 neere familiaritie and accesse to you, should enter your chamber
 and murther you. This paper when I had over-read, I laide, making

5. advertised] called to the attention of, warned (OED, 4.a).

8. honour the sequele] listen to the rest.

18. make . . . away] kill.

semblance of no suspition, resolving this morning early to signifie
the whole unto your majestie, whose life is my libertie, whose
happines is my honour, whose death were my utter ruine and detriment.

Thebion a traitor! quoth Protomachus; are my favours then
so smally regarded? is my curtesie rewarded with such cursednesse? 5
Well Arsadachus (said he) happy art thou in bewraying it, and
unfortunate he and his confederates in attempting it, for they all
shal die.

This saide, he presently attired himselfe, laying certaine
of his trustiest gentlemen in guard behinde the tapistrie of his 10
[F2^r] privy closet, expecting the houre of a most cruell revenge:
when as sodainely Thebion knocked at the doore, and was presently
admitted, who had scarcely said, God save the emperour, but even
in the bending of his knees, hee was thrust through by Arsadachus,
and the other of the guard hearing the broile, came and mangled him 15
in peeces, casting the residue to the Emperours lions according as
hee had appointed. Protomachus grudging at the sodaine death of
Thebion, began to chide Arsadachus for his haste, saying, that it
was inconvenient for a subject to be punished before hee were
convicted. 20

5. cursednesse] fierceness, savageness (OED, 4).

6. bewraying] revealing, exposing.

19. inconvenient] not befitting the case or circumstances,
improper, unseemly (OED, 2, 3).

Convicted (said Arsadachus?) why doth your grace suspect
 his guiltinesse? Beholde saide hee (drawing out the poinyard which
Thebion had at his back) the instrument that should have slaine
 you, see (saide hee) taking the schedule out of his pocket, the
 confederacie to betray you; and should such a wretch live then to 5
 justifie? No (mightie Emperour) my soule abhorres it; the care I
 have of you will not suffer it; the love I beare Margarita will not
 indure it. The Emperour over-reading the writing, and seeing the
 poinyard, gave credible beleefe, and with teares of joy imbracing
Arsadachus he said thus: Ah my sonne, the gods have blessed us in 10
 sending us such a friend, who hath saved mee from imminent danger,
 and will make me fortunate by marriage, hold, take thee (said he)
 my Margarita, and with her, enjoy my empire; and more, take thou
 my love, which is so rooted in me toward thee, that death may not
 untwine it. Arsadachus thanked the Emperour for his favour, and 15
 recomforted Margarita with sweete words, being almost dead to see
 the stratageme passed. Meane while the Emperour gave present
 direction to hang all the other conspirators, and put them to other
 tortures, who presently without knowing why, or license to answere,
 were tyrannously executed; so great is the tyranny of princes which 20

1. Arsadachus?]] ~?^ Q

17. stratageme] deed of blood or violence (OED, 3).

20. tyranny of princes] Cf. Machiavelli, The Prince, XXIII and XXIV.

are subject to light believe, and led by subtil suggestions.

The rumour of this accident spread through the Court, moved sundry imaginations in mens minds, some praised Arsadachus, some suspected the practise, all feared; for whereas justice sleepeth being overborne with tyranny, the most secure have cause of feare; 5 among the rest Arsinous wept bitterly, [F2^V] knowing in himselfe the vertue of Ctesides, and remembring him of the murther of his deere Philenia, hee could not cease but welnie bedlam to crie out on the heavens, whose tragedie we must now prosecute, and leave Arsadachus and his Margarita to their mery conceits and discourses. 10

Protomachus after that this late treason had beene discovered, beganne to be more warie, to keepe greater guard, and to use Arsinous and the rest of the nobilitie with lesse familiaritie, who good old man, having before time beene shrewdly hurt, tooke this unkindnesse to the heart (for where greatest love is, there 15 unkindnesse is most grievous) for that cause almost desperate he sought out the emperour, and finding opportunitie, he humbling him on his knees beganne thus: As Trajane (dread Monarch) was commended in Rome for hearing poore mens complaints, so art thou commended in Mosco for shutting thy gates against all kinds of sutors, so as 20 (nowadayes) thou hearest by others eares, workest by others hands,

8. welnie bedlam] almost mad.

9-10. and leave Arsadachus] This awkward shift is typical in the narrative of A Margarite, where transitions are too often simply moralizing interjections or abrupt changes in direction.

18. Trajane] Roman emperor (98-117 A.D.), known as a protector of the people.

and speakest by others mouthes, where-through justice is made a
nose of wax warmed, and wrought according to all mens pleasures,
and the poore are left to complaine: the which the gods (if thou
repent not) wil shortly punish in thee.

Beleeve me (good Emperour) such as shut their gates against 5
their subjects, cause them not to open their hearts willingly to
obey them; and they that norish feare in their bosoms without
cause, make themselves guilty of some crime by their suspect.
Wherefore fliest thou the sight of those that love thee? shutting
thy eares lest thou heare those complaints that have already 10
deafted the heavens for equitie. O prince, looke abroad, it
behooveth thee; doe justice, for it becommeth thee, and heare olde
Arsinous a haplesse father; father doe I say, being thus robbed of
my children: nay a desolate caitife, and doe me right. That
justice becommeth thee, marke these reasons: Homer desirous to 15
exalt it, could not say more, but to call kings the children of the
God Jupiter, and not for the naturalitie they have, but for the
office of justice which they minister. Plato saith, that the
chiefest gift that the gods have bestowed on man is justice; that

2. nose of wax] Cf. Tilley N 226.

14. caitife] wretched, miserable person (OED, 2).

15-18. Homer desirous . . . minister] The reference is to The Iliad, XXIV.

17. naturalitie] position or rights of a natural-born subject (OED, 6).

18-19. Plato saith . . . justice] The reference is to Plato's Protagoras, 322.

therefore thou may seeme rightly descended of the gods, vouchsafe
me audience, and to [F3^r] the end thou may boast thy selfe to enjoy
the least gift of the gods, succour me.

Thou knowest my Philenia is slaine, but by whose hands thou
knowest not; thou hearest Minecius is murthered, but by whom thou 5
enquirest not, thou hast rubbed the gall, but not recured the wounde,
thou hast tempered the medicine, but hast not ministred it: yea
thou hast refreshed the memorie of my griefes very often, but remedied
them never. Three moneths are past, since thou has made inquirie of
my daughters death, and she that I nourished up twentie yeares and 10
better, is forgotten of all, but her olde father, lamented of none,
but Arsinous: and can be revenged by none but Protomachus. O
Emperour I heare their discontented grieve crying out in mine eares,
and appealing to thee by my tongue for justice, me thinkes bloudlesse
Minecius standeth by thy throne upbraiding thee of his services, and 15
convicting thee of ingratitude. Philenia crieth justice Protomachus,
justice, not against Brasidas, who was but agent, but against
Arsadachus the principall, that wretched Arsadachus, who in her life
time assaied to move her to lust, and wrought her death, in that she
would not consent to his lust, against Arsadachus the viper 20
nourished in your bosome, to poison your owne progenie, the locust

6. rubbed the gall] Cf. Tilley G 12.

19. assaied] tempted, tried to influence with temptations (OED,
13).

21. locust] person of devouring or destructive propensities (OED,
3. fig.). Compare this instance to the later one in which a lion lays
its head in Margarita's lap (p. 186).

dallied in Margaritaes lap, to deprive her of life.

Ah, banish such a bewitched race of the Cuscans, I meane not
out of your kingdome, but out of life; for he deserveth not to
beholde the heavens, that conspireth against the gods, root out
that bloodthirsty yongman, root out that murtherer, roote out that 5
monster, from the face of nature, that the poore deceased ghostes
may be appeased, and their poore father pacified. Shew thy selfe a
prince now Protomachus; the surgeon is knowen, not in curing a
greene wound, but in healing a grievous fistula; the warriour is
knowne, not by conquering a little village, but a great monarchie; 10
and a prince is perceived in preventing a capitall pestilence, not
a private prejudice. That I accuse not Arsadachus wrongfully,
behold my witnesses: which said, he brought out Phileniaes page,
who confidently and constantly avowed all he had told his master

6. monster] By 1596, numerous diabolical, Machiavellian monsters
had appeared on the Elizabethan stage: Lorenzo in Kyd's Spanish Tragedy
and Barabas in Marlowe's The Jew of Malta. These deformed villains
probably originated with Cinthio (Mario Praz, The Flaming Heart, pp.
111-12).

6-7. poore deceased ghostes may be appeased] The Elizabethan
belief held that it was a family member's duty to avenge an internecine
murder so that the ghost of the deceased might be appeased and find rest;
otherwise, the spirit was bound to walk the night, continually suffering
and calling for revenge. Cf. Hamlet, I, ii.

9. fistula] a long, suppurating canal of morbid origin somewhere
in the body.

11-12. prince . . . prejudice] Note the heavy alliteration; sound
qualities play an important part in Lodge's writing style.

11. pestilence] Here the connotation is of the Biblical plague;
see the earlier note on locust (p. 110).

in the presence of the emperour: wherfore (noble monarch) have compassion of me, and by punishing this tra[F3^V]gicke tyranny make way to thine owne eternitie.

Protomachus hearing this accusation was sorely moved, now thinking all trueth which Arsinous had said by reason of that 5
vertue he had approved in him in times past, now deeming it false, in that Arsadachus (as he supposed) had lately and so luckily preserved him from death. For which cause, calling the yong prince unto him, he urged him with the murther before the old man, and the yong ladde his accuser, who shooke off al their objections with such 10
constancie, that it was to be wondered: what saith he Protomachus, am I, who have lately manifested my zeale in saving your life made subject to the detraction of an old doting imagination with his pratling minister, I hope your Majestie (saith he) measureth not my credit so barely, nor wil overslip this injurie so slightly, 15
since you know, that when the murder was done I was in my bed, when the tragedie was published, I was the first that prosecuted the revenge; and more, the friendship twixt Minecius and me should acquit me of this suspition. But it may be, that this is some set match of Thebions confederates that seeke my death, which if it 20
shall be heere countenaunced, I will returne to Cusco, where I dare assure my selfe against al such subilties. This said,

9. urged] pressed upon the attention of, presented (OED, I.1).

10. objections] charges or accusations against a person (OED, 1.b).

Arsadachus angrily departed: for which cause, Protomachus fearing his speedy flight, sent Margarita to pacifie him; and causing the tongue of the guiltlesse lad to be cut out, and his eies to be prickt out with needles, both which were guiltie (as he said) the one of pretended seeing, the other of lewd uttering. He banished 5 the olde Duke of Volgradia, who for all his faithfull services, had this lamentable recompence, and removed himself, his court, and daughter to Mosco, where wee will leave him a while.

Arsinous thus banished from the Court; after he had furnished himselfe of necessities convenient for his journey, travelled many 10 a weary walke towards the desarts of Ruscia, crying out and exclaiming on the heavens for justice; his hoarie lockes and bushy beard he carelesly suffered to grow (like to those Moscoes who are in disgrace with their emperors) seeming rather a savage man than a civile magistrate (as in time past he had beene.) Long had hee 15 not travelled among [F4^r] many barren rockes and desolate mountaines, but at last hee arrived in a sollitarie Grove encompassed with huge hilles, from the toppes whereof, through the continuall frosts that fell, a huge river descended, which circling about a rocke of white

5. pretended seeing] Lodge manipulates the intertwined themes of seeing, not seeing, and pretended seeing into an elaborate skein.

8. daughter] Lodge seems to err here, since there has been no other mention of another daughter (besides the dead Philenia).

11. walke] path or place for walking (OED, II).

marble, made it (as it were) an Island, but that to the northward
 there was a pretie passage of twelve foote broade, deckt with ranks
 of trees, which gave a solitary accesse to the melancholie mansion;
 mansion I call it, for in the huge rocke was there cut out a square
 and curious chamber, with fine loopes to yeeld light, hewen 5
 thereout (as might be supposed) by some discontented wood-god
 wedded to wretchednesse. Here Arsinous seated himselfe, resolving
 to spend the residue of his dayes in studies, praying to the gods
 continually for revenge, and to the end (if happily any should
 passe that way) that his deepe sorrow might be discovered, he with 10
 a punchion of steele in a table of white Alabaster engraved this
 over the entrance of his cave.

Domus doloris.

Who seekes the cave where horride care doth dwell,
That feedes on sighes, and drinckes of bitter teares: 15
Who seekes in life to finde a living hell,
Where he that lives, all living joy forbeares:
Who seeks that grief, that griefe itselfe scarce knowes it,
Here let him rest, this cave shall soone disclose it.

14. cave] Q (c); care Q (u)

5. loopes] openings in a wall to look through; loop-holes
 (OED, 1.a).

6. wood-god] dryad, wood-nymph.

11. punchion] a bodkin, a pointed tool for piercing (OED, 2.a).

13. Domus doloris.] house of sorrow.

As is the mite unto the sandie seas,

As is the drop unto the Ocean streames,

As to the orbe of heaven a sillie pease,

As is the lampe of burning Ticius beames:

Even such is thought that vainely doth indever,

5

To thinke the care lives here, or count it ever.

Here sorrow, plague, dispaire, and fierce suspect,

Here rage, here jelousie, here cursed spight,

Here murther, famine, treason and neglect

Have left their strings to plague a wofull wight: [F4^V]

10

That lives within this tombe of discontent,

Yet loathes that life that nature hath him lent.

In this solitarie and uncouth receptacle, Arsinous lived,
turning of his steed, to shift for foode amid the forest, and
assending everie day to the height of the rocke, hee shed manie
salte teares before the Image of Minecius and Philenia, whose
pictures he had brought with him from his castell, and erected
there: and after his devotions to the gods for revenge, and to

15

3. pease,] H-P; ~. Q

9. neglect,] G; ~. Q

4. Ticius] possibly Tithius, a god associated with the sun.

14. turning] unloosing, allowing (not in OED in this usage).

14. shift] hunt, search for.

the ghosts to manifest his grief, he accustomed himself to walke
 in that desolate coppesse of wood, where sighing, he recounted the
 unkindnes of his prince, the wretchednes of his thoughts and life,
 melting away in such melancholie, as the trees were amased to
 beholde it, and the rockes wept their springs to heare it, as the
 Poet saith, on a desolate and leavelesse oake he wrote this:

5

Thine age and wastfull tempests thee

Mine age and wretched sorrowes me

defaced,

Thy sap by course of time is blent,

10

My sence by care and age is spent

and chased.

Thy leaves are fallen away to dust,

My yeares are thralld by time unjust.

Thy boughes the windes have borne away,

15

My babes fierce murther did decay.

Thy rootes are firmed in the ground,

My rootes are rent, my comforts drownd,

showers cherish.

Thy barren bosome in the field

20

I perish.

2. coppesse] copse.

5-6. the Poet saith] This is a reference to the Orpheus myth; Orpheus, like Arsinous, lived alone as a hermit, and nature participated by weeping over his misery (Ovid, Metamorphoses, X, 245-250).

14. thralld] made slave.

Since nothing may me comfort yeelde.

Storms, showers, age, weare, waste, daunt, and make thee dry

Teares, cares, age, ice, waste, wring, and yet live I.

In these melancholies leave we the desolate Duke of
Vol[Gl^r]gradia, till occasion be ministred to remember him, and 5
 return we to Margarita and her lover. Arsadachus resiant nowe in
Mosco, whom Protomachus by reason of the forepassed tragedies,
 thought to refresh with some pleasant triumphs: for which cause
 he proclaimed a justs throughout all the empire, assembling al the
 Dukes, Lords, and governours of his provinces, to dignifie the open 10
 court he meant to keepe. Thither also repaired all the faire ladies
 of Moscovia; among the rest Margarita as one of most reckoning, made
 not the least expence, for whatsoever, either to dignifie hir
 person, or to set out her beautie, or to present her beloved, could
 either be bought from India, traffiked in Europe, or marchanded in 15
Asia, was sought out, and especially against the day of the tilt,
 and turny, at which time, like a second Diana, having her goldilocks
 tied up with loose chaines of gold, and Diamondes, her bodie

2. daunt] discourage, dispirit, vanquish (OED, vb. 4 and 1).

6. resiant] apparent misprint for resident.

9. justs] jousts, a tournament (plural as singular) (OED, 1.b).

12. reckoning] to be reckoned with.

12-13. made not the least] spared not any.

15. marchanded] traded, trafficked, made merchandise of (OED, 1).

apparreled in cloth of silver, (over which she cast a vaile of
 blacke and golden tinsell, through which her beautie appeared as
 doth the bright Phoebus in a summers morning: leaving our
 Hemisphere our faire Hecate, chasing away balefull darkenesse with
 her bright beames) shee was mounted on a high arch of triumph 5
 covered with cloth of golde: neare unto her sate her olde father
 in his soveraigne majestie; about her a hundreth damselles in white
 cloth of tissue, over-cast with a vaile of purple and greene silke
 loosly woven, carrying gold and silver censors in their hands,
 from whence issued most pleasant odours, such as in the pride of 10
 the yeare breath along the coast of Arabia Foelix or drops from
 the balmie trees of the East.

Thus seated, the Challengers with their severall devises
 entered the tilt-yard, each striving to exceede other in expence
 and excellence; whose trumpets cleered the aire with their melodie. 15
 After these the Defendants entred; among whom Arsadachus was chiefe,
 whose pomp in that exceeded al others I have seene, and the other
 are ordinarily matched in our Courts of christendome, I will set
 downe unto you. First, before the triumph entred the tilt-yard,

3. Phoebus] Apollo, the god of light; figuratively the sun.

4. Hecate] three-fold goddess of moon, crossroads, and under-world; identified with Diana; a torch carrier.

11. Arabia Foelix] The reference is to one of the three areas into which the Arabian peninsula was divided by Megasthenes and Ptolemy. Foelix (happy) derived from the area's rich produce. It is the southern portion of the peninsula bounded by the Persian Gulf, the Mare Erythraeum, and the Arabian Gulf.

13. devises] heraldic emblems.

there was a whole volie of a hundred cannons shot off; the noise
 whereof somewhat appeased, a hundred knights having their horse,
 armes, crests, [Gl^V] fethers, and each part of them covered with
 greene cloth of golde, with lances of silver, trotted about the
 yard, making their steedes keepe footing, according to the 5
 melodious sound of an orbe, which by cunning of man, and wonderfull
 art was brought into the presence of the prince, which whilst it
 continually turned, presented all the shapes of the twelve signes,
 dauncing as it were to the harmonie, which the inclosed musicke
 presented them. After these marched a hundred pages apparelled in 10
 white cloth of silver with crownets of silver on their heads,
 leading each of them in their right hands, a brave courser trapped
 in a caparison purple and gold; in their left, a scutchion with

5. footing] in step. Relatedly, see OED, vbl. sb. 1.a.

6. orbe] The reference is to anything of spherical shape and also to any of the heavenly bodies (OED, sb. 8, 9a). This usage predates both OED citings.

8. twelve signes] the twelve equal divisions (houses) of the zodiac each distinguished by the name of a constellation and frequently denoted by a special symbol (OED, 11.a).

9. harmonie] For a good idea of the Elizabethan view of the harmony of the spheres (a concept Lodge plays with here), see Sir John Davies's Orchestra (1596), a poem Lodge seems to have known.

12. courser] a large, powerful horse ridden in battle or in a tournament.

12. trapped] protected or adorned with trappings (OED, ppl. a.2).

13. caparison] a cloth or covering spread over the saddle or harness of a horse, often gaily ornamented (OED, sb. 1.a). This usage predates OED example.

13. scutchion] escutcheon; the shield or shield-shaped surface on which a coat of arms is depicted.

the image of the princesse in the same.

After these Arsadachus in his triumphant chariot drawn by
 foure white unicornes entred the tilt-yard, under his seate the
 image of Fortune, which he seemed to spurne, sith this posie, Quid
haec? on his right hand Envy, whom he frowned on by hir this posie, 5
Nec haec; on his left hand the portraiture of Cupid, by whome was
 written this posie, Si hic; over his head the picture of Margarita
 with this mot, Sola haec. These armes were of beaten golde far
 more curious then those that Thetis gave hir Achilles before Troy

3-4. under . . . Fortune] As a perfect Machiavellian prince,
 Arsadachus had to overcome fortune with reason and prudence (virtu);
 Lodge's placement of Fortune under the seat is appropriate for one who
 gambles and calculates against the whimsical fortune that would defeat
 a less princely man.

4. Fortune] The reference is to the goddess of Fortune, or that
 unseen power which was believed to exercise arbitrary dominion over human
 affairs; her symbol is the wheel, betokening vicissitude.

4-5. Quid haec?] What is this?

5. Envy] a goddess appearing in Ovid's Metamorphoses, II, 76-77.

5. posie] a short motto, usually in patterned verse, as a
 heraldic motto.

6. Nec haec] and not this.

7. Si hic] if this.

8. mot] a motto (OED, 1).

8. Sola haec] only this, this alone.

9. curious] skillfully, elaborately wrought (OED, a. II.7).

9. then those . . . Troy] At the request of Thetis (Achilles'
 mother), Hephaestus built a magnificent suit of armor, and at dawn the
 goddess brought it to her son's tent.

or Meriones bestowed on Ulysses when he assaulted Rhesus, being full of flames and half moones of sapphires, chrisolites, and diamonds. In his helme he bare his mistresse favour, which was a sleeve of salamanders skinne richly perfumed, and set with rubies. In this sort he presented him before the Emperour and his daughter, 5 who was not a little tickled with delight to behold the excellencie of his triumph.

The trumpets were sounded, and the Judges seated, Arsadachus mounted himselfe on a second Bucephalus, and taking a strong lance overbore Stilconos the earle of Garavia, breaking his arme in the 10 fall; in the second encounter he overthrew Asaphus of Tamirae horse and man, neither ceased hee till twenty of the bravest men at armes were unhorsed by his hardinesse. All this while with blushes and sweete smiles Margarita favored every incountery, seeming with the egernesse of eie to breake every push of the lance that 15 levelled at Arsadachus. His races being at end, Plicotus of Macarah entred the lists, who behaved himselfe like a brave [G2^r] prince, conquering as much with the sword, as the other with the

1. Meriones . . . Rhesus] Cf. Homer, The Iliad, X, 495.

4. sleeve of salamanders skinne] The salamander, a lizard-like animal, was supposed to live in or be able to endure flames (Pliny, Natural History, X, 86). The sleeve was often, in chivalry, a token of love.

9. Bucephalus] a favorite horse of Alexander the Great.

10. overbore] overthrew.

14. incountery] the shock of attack or encounter.

lance: in this sort, this day, the next, and that which followed
 were overpast, wherein Arsadachus made evident proofes of great
 hope: so that Protomachus at the last cried out to his other
 princes; See ye Moscovites the hope of the empire, whose endings
 if they proove answerable to his beginnings, Europe may perhappes 5
 wonder, but never equall.

The third day being ended, and the honours bestowed on them
 that best deserved them: the emperour in the chiefest of the
 festivall caused the tables to be removed, and the musicke to be
 called for; thinking by this meanes to give love more fuell, in 10
 hope it should burne more brighter: whereuppon the princes betooke
 them to daunce; and Arsadachus as chiefe, led Margarita the measures.
 And after the first pawse began thus with her; Princesse said he,
 by what means might love be discovered if speech were not? By the
 eies (my lord said she) which are the keys of desire, which both 15
 open the way for love to enter, and locke him up when he is let in.
 Howe hap then (said he) that Cupid among the poets is fained blinde?

1. and that which followed] The third day, so important to the
 structure of romance or fairy tale, becomes here the day of triumphal
 encounter. Often, as in Lodge's Rosalynde (1590), the third day is the
 day the antagonist is defeated or the day the third son (youngest) is
 successful. See the Introduction.

12. led Margarita the measures] led her in a dance (OED,
 III.20.b). Here Lodge arranges syntax and rhythm so that his lines
 (often not real proverbs) sound proverbial.

14-15. By the eies] Margarita offers a Neoplatonic answer; the
 eyes are the portal of love. Again, Margarita's concern with seeing
 is ironically underscored because we, as readers, know she does not
 see the true from the dissembled.

In that (my lord quoth she) he was maskt to poets memorie; and you
 know that falcons against they flie, are hooded, to make them more
 fierce and clearer sighted, and so perhaps was love, which was
 blindfold at first (in the opinion of Poets) who never could see
 him rightly untill they felt his eie in their hearts. Why sticketh 5
 he his eie in their hearts? I had thought (madam) it had beene
 his arrow said Arsadachus. Why his eies are his arrowes, quoth the
 princesse, (or I mistake his shooting;) for the last time he
 levelled at mee he hit me with a looke. I beshrew him (said the
 Prince) and then sounded the next measure, when Arsadachus 10
 continued his discourse in this manner: Madam, if love wound by
 the eie, how healeth he? By the eie (my lord said she) having the
 propertie of Achilles sword to quell and recure. Then gracious
 lady quoth the prince, since love hath wounded mee by your lookes,
 let them recover mee, otherwise shall I blame both loves crueltie, 15

2. against they flie] just before they are released to hunt game.

2. are hooded] Cf. The Art of Falconry, tr. C. Wood and F. Fyfe
 (Stanford: University Press, 1943), pp. 207-8. Before they are released,
 the birds are masked to calm them.

9. beshrew] curse, put blame on (OED, vb. 3.a).

10. sounded the next measure] began the next dance.

13. Achilles sword . . . recure] When Hephaestus fashioned the
 invincible armor at Thetis' request, the sword was given magical power
 as well as Achilles' shield.

14. love hath wounded] In Neoplatonic tradition, love wounded
 by shooting arrows into the lovers' eyes; in Lodge, this idea comes to
 parallel the medical and surgical imagery he has used earlier.

and your judgement. Margarita replied thus: Great prince, if
mine eies have procured your offence, I will plucke them out for
their follie; and if love have shot them for [G2^v] his shafts I
beshrew him, for the last time they lookt on you, they left my
heart in you. In me mistris quote Arsadachus? Yea in you my lord 5
quoth Margarita. Can you then live heartlesse (said the prince?)
Yea since hopelesse replied shee.

This saide, the musicke cut off their merry talke; and the
sodaine disease of the Emperour brake up the pastimes. Whereupon
every prince and peere, lord and knight, taking leave of their 10
mistresses, betooke them to their rest. Onely Margarita, in whose
bosome love sate enthroned, in whose heart affections kept their
watch, being laide in her bed, fared like Orlando sleeping in that
bed his Angelica had lien with Medor, each feather was a fur bush;
now turned she, now tossed she, now groveling on her face, now bolt 15
upright, hammering ten thousand fancies in her head; at last,
breaking out into a bitter sigh she beganne thus: Alas unkind
love, that seasonest thy delights with delaies. Why givest thou
not poore ladies as great patience to endure, as penance in their
durance? Why are not thy affections like the figges of India, 20
which are both grafted and greene of themselves, and no sooner
sprung to a blossome, but spread in the bud? Why givest thou Time

13. Orlando] Cf. Ariosto's Orlando Furioso (1532), tr.
John Harrington (1591), Book XXIII, where Orlando becomes mad when he
realizes his love's unfaithfulness.

20. durance] lastingness, continuance.

swift wings to beginne thee, and so long and slowe ere hee seaze
 thee? I beseech thee love (Oh how she sighed when shee besought
 him!) proine thou the wings of Time, lest he punish me, for thy
 delay is so great that my disease is unsufferable: alas poore
 wretch that I am, why prate I to love: or pray I for reliefe, 5
 being assured that the beginning of loves knowledge is the ending
 of humane reason; love is a passion that may not be expressed,
 conceived beyond conceit, and extinguished beside custome; stay
 thy minde therefore foolish Margarita, for it beganne first in
 thee beyond expectation, and must end in thee beyond hope: for, 10
 as there are no reasons but nature to proove why the swanne hateth
 the sparrow, the eagle the Trochilus, the asse the bee, and the
 serpent the hogge; so likewise in love there can no cause but
 nature be alleadged either of his sodaine flourish or vehement
 fall, his speedie waxing and slow waining. 15

Temper thy selfe therefore, though love tempt thee, and
 waite thine oportunitie: for the wanton if you fawne on him, will

2-3. love (Oh . . . !)] ~, ~ . . . ~!^ Q

5. am, why prate.] ~^~, Q

3. proine] obsolete form of prune.

11-12. swanne . . . sparrow] Cf. Pliny, Natural History, III, 333.

12. eagle . . . Trochilus] Cf. Aristotle, History of Animals, IX,

1. The Trochilus is defined as a sea woodcocke.

12. asse the bee] Cf. Pliny, Natural History, III, 475.

13. serpent the hogge] Cf. Aristotle, History of Animals, IX, 1.

flie you; and setting light by him, [G3^r] will leape uppon you.
 Fond that I am, why talke I thus idely, seeming with the prating
 souldiour to discourse of the fortresse I have never conquered,
 and of the fancies I shall never compasse? Why doth not Arsadachus
 smile on mee? as who knoweth not that the aspis tickleth when she 5
 pricketh; and poisons that are delightfull in the swallow, are
 deadly in the stomach: why hath he not courted me these five
 moneths? fond that I am, the more neare am I to my fall; for as
 the philosopher saith, men are like to the poison of scorpions, for
 as the sting of the one killeth in three dayes, so the pride and 10
 crueltie of the other quelleth a kinde heart in lesse then a
 moment. Woe is me, I had rather neede Philoxenus to cure me of
 love by his laies, then Anippus to continue love in me: better
 were it for me to heare Tripander play then Arsadachus preach.

In these thoughts and this speech love sealed up her eies 15
 till on the morrow; but what she dreamed I leave that to you Ladies
 to decide, who having dallied with love, have likewise beene

2. Fond] a fool, a foolishly credulous person (OED, sb. 2).

5. aspis] a small, venomous, hooded serpent (OED², 1.a).

9-10. scorpions . . . sting] The result is an intense pain; an ancient cure was scorpion flesh.

12. Philoxenus] a dithyrambic poet (fifth to fourth century B.C.) at the court of Dionysius of Syracuse. His poetry was made to be accompanied on the lyre.

13. Anippus] not located.

14. Tripander] a lyric poet and musician (seventh century B.C.), famous for his skill in musical contests.

acquainted with his dreames. On the morrow, the day being farre
 spent, and the court replenished with attendants, Margarita arose,
 and scarecely was shee attired, but that a messenger came unto
 her in the behalfe of the earle Asaphus, beseeching her presence to
 grace his feast that day, for that he had entertained and invited 5
Arsadachus and the best princes and ladies in Court, by the
 Emperours consent, to make a merry festivall; whereunto Margarita
 quickly condescended, and thought every houre two till noontide;
 at which time roially attended, she repaired to Asaphus house,
 where were assembled, of princes, Arsadachus, Plicotus, and 10
Stilconos; of ladies, beside herselfe, Calandra, Ephania, and
Gerenia: all these Asaphus entertained heartily, placing them
 according to their degrees, and feasted them with as great pompe
 and pleasure as he could imagine.

But when he perceived their appetities quelled with delights, 15
 their eares cloyed with musicke, and their eies filled with behold-
 ing, he being a Prince of high spirit, began thus: Princes and
 Ladies, I have invited you to my house, not to entertaine you with
 the pompe of Persia, or the feast of Heli[G3^V]ogabalus, but to dine
 you according to the direction of the phisitions, which is to let 20

13. degrees] ranks.

16. cloyed] sated.

19. Heliogabalus] Elagabalus, Roman emperor of the third century, who allowed Rome to reach new depths of debauchery and moral depravity, so that excess was the rule.

20. phisitions] physicians. Lodge continues to work his medical metaphors--healing, curing, etc.

you rise with an appetite, which both whetteth your memories and
 helpeth your stomackes; and for that the after banquet may as well
 please your humors, as the former appeased your hunger, I must
 beseeke you to rise from this place, and repaire unto another,
 where because the weather is hot, and the time unfit for exercise, 5
 we will spende the time in pleasant discourse, feeding our
 fancies with pleasant talke, as we have feasted our fast with
 curious cates. To this motion all the assembly easily consented,
 in that for the most part, they had bin buzzing in their eares, and
 baiting their harts, whereupon he brought them into a faire arbor, 10
 covered with Roses, and honisuckles, paved with Camamile, pinkes,
 and violets, garded with two pretie christall fountaines on everie
 side, which made the place more coole, and the soyle more fruitfull.

They all being entred this arbor, Asaphus being both learned
 and pleasant witted, began thus. My ghests said he (for name of 15
 Princes I have sent them lately unto pallaces) now let each of you
 bethinke him of mirth not of majestie, I will have no stoicall

2. banquet] banquet.

9. buzzing in their eares] murmuring or muttering in one
 another's ears (OED, vbl. sb.¹ 2). The meaning is "anxious to go."

10. baiting their harts] a beating or fluttering of the
 assembled hearts. The meaning is "anxious to go."

14. arbor] grove. In all romances, the movement is from the
 world of everyday (often the court world) to the world of Arden,
 Arcadia, or grove; once within the wooded confines, laws and restrictions
 no longer hold. Degree is abolished, and love becomes the principal
 ruling force. For more on this arbor as central to the structure of
 romance, see the Introduction.

humor in this arbour, but all shall be either lovers, or loves
 wel-willers, and for that, each of us may be more apt to talk of
Venus; we wil taste of her frend Bacchus; for a draught of good
 wine, (if Lamprias in Plutarch, may be beleevd) whettes the
 conceits, and he when he had drunke most, debated best: Aschilus 5
 therefore ere he had dipped his penne in the inke to write
 tragedies, dived into the bottome of a wine pot to find termes;
 for as, where the wolfe hath bitten most soundest, the flesh is
 most sweetest, so whereas wine hath warmed most hotely, the tongue
 is armed most eloquently, I therefore carowse to you my familiars, 10
 and as I give you licour to warme, so will I crowne you with joy
 and roses to alay: then have at love who list, for me thinks I am
 alreadie prepared for him: This said he drunke unto them, and all
 the rest gave him the pledge, and being crowned after the manner
 of the philosophicall banquets, they sate downe. 15

And Arsadachus spake thus: Asaphus I have heard that the
 motion is vaine, unlesse the action follow, and delights that are

4. Lamprias in Plutarch] Plutarch's grandfather. The reference
 is to Plutarch, Lives, I, xvi, where Lamprias' love of wine is remarked.

5. Aschilus] Aeschylus.

7. termes] words or expressions, language (OED, sb. IV 14).

8. soundest] with most severity or force (OED, a. 7.b). This
 usage predates that in the OED example.

10. carowse] drink a bumper to, drink health or success to
 (OED, 1.b).

12. alay] assuage, relieve, make (one) mild (OED, vb.¹ 10, 11).

talked of before such as like them, except they grow in [G4^r] force,
 breede more discontent in their want, then pleasure in their report:
 as therefore you have hanged out the Ivie bush, so bring forth the
 wine, as you have prefixt the garland, so begin the race, as you
 intimated delight, so bring it to entrance. Asaphus smiling 5
 replied thus: Do then all these Ladies and brave lovers give me
 the honour and direction to govern these sports? They do, said
Margarita: Then sit aside quoth he and give place to your commander;
 whereupon all the assembly laughed, and Asaphus smilingly sate downe
 in the highest roome, placing the Ladies opposite against their 10
 lovers, and himselfe seated in his soveraintie, began thus: Since
 in bankets the place is not to be given for the majestie, but the
 mirth, be not displeased though I preferre my selfe (my subjects,)
 since I know this, that I have crothets in my head, when I have
 tasted the cup, and no man is more apt to talke then I when I have 15
 traffiked with good wine, and were it not so, you had no cause to
 waxe wroth with my presumption, for as the mason preferreth not the
 attique stones in his building for nobilitie, neither the painter
 his precious colours in limning, for their livelines, neither the

10. their] H-P; theie Q

3. hanged out the Ivie bush] put the traditional sign over the wine shop. Cf. the epilogue to Shakespeare's As You Like It: "good wine needs no bush."

14. I have crothets in my head] Cf. Tilley C 843; the meaning here is "I cannot think straight (for the cobwebs)."

19. limning] painting; here, outlining.

shipwright his Cretan cedar in framing for the sweetnesse: so in
 festivalles the ghests are not to be placed, according to the
 degrees, but their dispositions, for their liveliness, not their
 livelyhoods, for where pleasures are sought for, the person is
 smally regarded, which considered, I am justified. 5

But to our purpose, since love is the affection that leadeth
 us, at him we will levill our fancies, canvassing this question
 amongst us, whether hee so best worketh, by the eie, the touch,
 or the eare, for of the five sences I thinke these three are most
 forcible. Nowe therefore wee will and command you, our masculine 10
 subjects, said Asaphus, to beginne to our feminine Philosophers,
 and since you Arsadachus are of greatest hope, incipe. After they
 had all laughed heartily at the majesticall utterance of Asaphus,
 and his imperious manner, the yong Cuscan saide thus: The

1. shipwright his Cretan cedar] The reference is to the ship-
 builders' choice of the tree for its strength.

2-3. not placed . . . degrees] See earlier note at arbor (p. 128).
 Within the arbor, a saturnalia reigns, and love, not degree, is raised
 to the level of physician, curing all wounds acquired in the extra-
 Arden world. Since Lodge, as author, is a surgeon and physician, he
 constructs the romance with the power of healing (love).

12. you . . . of greatest hope] The ironic reference to
 Arsadachus reveals the intrinsic and prevalent irony of the whole
 romance.

12. incipe] the command given to a disputant in an academic
 exercise to begin his argument (Harrison, p. 230).

13. majesticall utterance] Lodge has Asaphus' style (extremely
 elaborate and parallel euphuism) mirror and mock his manner, so that
 the style of this speech suggests an upsetting of degree and decorum.
 See the discussion on style in the Introduction.

Thebians in time past, who confined upon Pontus, begat such
 children, who when they beheld their parents killed them by their
 lookes, as it fared with them, so falleth it out with me, who
 bethinking my selfe of those thoughtes, which I have conceived [G4^V]
 in respect of love, am confounded in thinking of them, such power 5
 hath fancie, where it hath hold-fast. I must therefore as they
 quelled the one, kill the other, or I shall die by thoughts as
 they did by lookes: but since to die for love is no death but
 delight, I will adventure to thinke, talke, and discourse of him,
 and rather perish my selfe, then suffer these pastimes to be 10
 unperformed.

Our question is of love faire ladies, whereat you blush
 when I speake, and I bowe when I thinke, for he giveth me words to
 discourse, and courage to decide; for as Plato saith, love is
 audacious in all things, and forward in attempting any thing: hee 15
 yeeldeth speech to the silent, and courage to the bashfull, hee
 giveth industrie to the negligent, and forwardnes to the sluggard,
 making a courtier of a clowne; and lighting on a currish

1-3. Thebians . . . lookes] Lodge refers to the episode with
 Pentheus and the Bacchantes found in Ovid, Metamorphoses, III, 100-01.

14-15. Plato saith . . . any thing] Cf. Symposium, 203e.

18. courtier of a clowne] The phrase is an instance of love's
 transforming power, the key to romance structures. By its alchemical
 nature, love metamorphoses people and, through simultaneous layerings
 and strippings, reveals the quintessence of each person. As comedy
 moves inevitably toward marriage, romance moves toward the transforming,
 healing (medical/alchemical) power of love. See Introduction.

Minippus, hee softeneth him as iron in the fire, and maketh him a
 courtly Aristippus under his safeconduct; therefore I will talke
 of him, and with your patience I will satisfie you, that love hath
 soonest entrance by the eie, and greatest sustenance by the sight;
 for sight whereas it is stirred up by many motions, with that 5
 spirit which it darteth out from it self, doth likewise disperse
 a certaine miraculous fierie force, by which meane we both doe
 and suffer many things: and as among all the senses, the eie
 extendeth his power furthest, so is his working most forcible; for
 as the clay petrot draweth fire, so the lookes do gather affection. 10
 And that the forcible working of the eie may be proved to exceed
 all other the senses, what reason can be greater, since according
 to every affection of the heart or distemperature of the minde,
 the radiations of the eie are correspondent; if the heart be
 envious, the lookes dart out beames of fierce envie, as may be 15
 considered by that of Entelidas in Plutarch:

1. Minippus] a third-century B.C. freed slave who originated the serio-comic style.

2. Aristippus] a companion of Socrates, a rhetorician, and a man of luxurious habits.

3-4. love hath soonest entrance by the eie] Cf. Tilley L. 501. Not only is Arsadachus' argument for love's entry at the eye ironic because of his utter inability to love, it is doubly so because the eye is Margarita's choice of sense organ also.

10. petrot] probably a misprint for petrol, which denoted a chalky clay.

16. Entelidas in Plutarch] not located.

Quondam pulcher erat crinibus Entelidas,

Sed sese ipse videns placidis in fluminis undis:

Livore infamis perdidit invidiae,

Facinus attraxit morbum, formamque perdidit.

For it is reported that this Entelidas taking a delight in 5
his owne lively beauty, and beholding the same in a spring, [Hl^r]
grew in envy against the same; and by that meanes fell into a
sickenesse, whereby he lost both health and beautie. Narcissus,
neither by taste, nor the ministerie of speech, nor the office of
scent affected his owne forme, but his sight bereft him of his 10
senses, and the eie drew fancie to the heart; for this cause the
poets call Ladies eies Cupids coach, the beames his arrowes;
placing all his triumph and power in them as the chiefest instrument
of his seigniorie, and that the eie only beside the ministerie of
other senses, procureth love, you may perceive by these examples 15
following.

Xerxes, who dispising the sea, and scorning the land found
out new meanes to navigate, and armies to choake the earth, yet fell
in love with a tree; for having seene a plantane in Lydia of huge

1-4. Quondam . . . perdidit] Once Entelidas had beautiful hair,
but he, seeing himself in the peaceful waves, lost it by the spite of
fierce envy; crime brought in disease, and he lost his beauty.

17. Xerxes] son of Darius and Atossa; king of Persia (fifth
century B.C.).

19. plantane] a tree-like tropical herbacious plant (musapara-
disiaca) closely allied to the banana (OED,³ 1); plantain.

19. Lydia] a territory in the west of Asia Minor; an entrepôt
of Greek and Oriental trade.

greatnesse, he staid under it a hote day, making him a shelter of
 his shadow, a lover of his loves; and afterwarde departing from
 the same, he adorned it with collars of golde and jewelles, as if
 that tree had beene his enamoured, over which he appointed a
 guardian to assist it, fearing lest any should doe violence unto 5
 the branches thereof. And what (I pray you) moved this affection
 in Xerxes but the eie? A noble young man of Athens loved so much
 the stature of good fortune erected neere unto the Prytaneum, that
 he embraced it, and kissed it, and offered a great summe of money
 to the Senate to redeeme the same, and not attaining his suite, 10
 hee slew himselfe; and what wrought this in this noble yong man
 but the eie? for this marble image had neither sent to delight
 the sent, speach to affect the eare, nor other meanes to move
 affection; it was then the sole force of the eie which conducteth
 to the heart each impression, and fixeth each fancie in the same: 15
 what resteth there then but to give the honor to the eie? which
 as it is the best part in a woman, so hath it the most force in
 love.

Soft (saide Plicotus) claime not the triumph before you
 heare the triall; for if vertue and the whole praise thereof 20
 (as the philosophers say) consisteth in act, let the touch have

6. (I] H-P; ^~ Q

3. he adorned it] Cf. Eve and the Tree of Knowledge.

8. Prytaneum] a large hall in Athens where the Prytānes (or magistrates) assembled and feasted.

the first place, and the eie the second; for lookes doe but kindle
the flame, where the touch both maketh it burne, and when it
listeth, quencheth the furie. Such as beholde Anter are healed of
the falling sicknesse (saieth Arsadachus) and [H1^V] they that
sleepe under Sinilan at such time as the plant swelleth and beareth 5
his floure, are slaine. Quoth Plicotus, saffron floures procure
sleepe; the Amethist staieth drunkennesse, by which reasons you
ought to ascribe as much power to the scent as to the sight. But
heare me, you detracters from the touch; the hearb Alissus taken
in the hand, drives sighes from the heart. 10

Yea but (said Arsadachus) the mad elephant beholding the
raine groweth wilde. Yea but the wilde bull tied to the figge
tree, and tasting thereof, is no more wrathful (said Plicotus)
ascribe therefore to the touch farre more then the sight; heape
all the argument that can be for the eies, it breedeth the 15
sicknesse: but wee rather commend the hearbe that purgeth the

3. Anter] Anterotes or amethyst, supposed to cure or prevent
drunkenness.

5. Sinilan] not located.

6. saffron] The property attributed here runs counter to the
account of Gerard in his Herball, wherein saffron is said to arouse,
awaken a person.

7. Amethist] a variety of herb, considered a preventive of
intoxication. Cf. Anter above.

9. Alissus] Alyssum, the flower popularly called Gold Dust.
William Turner notes in his New Herball (1568) that this herb "driveth
away the hitchcocke / that is without an ague" (p. 36).

disease then the humour that feedeth it, the salve that healeth the wound, than the corrosive that grieveth it, the floure that comforteth the braine, and not that which cloyeth the same: the touch therefore in love should have the prerogative which both reareth it, and restraineth it; and that the touch hath greater power than the sight, what greater reason may be alleadged then this, that we only see to desire, especially to touch? the furniture of all delight is the taste, and the purgatorie in love, is to touch, and want power to execute the affection, as may appeare by this example. In the dayes of Apollonius Tianeus, who by every man was held for the fountaine of wisdom, there was an eunuch found out in Babylon who had unlawfully conversed with a paramour of the Kings; for which cause the king demaunded of Apollonius what punishment the eunuch ought to have for that his rash and bold enterprise: no other answered Apollonius save that he live to behold and touch without further attempt. With which answer the king being amazed, demaunded why he gave this answer. To whome Apollonius replied; Doubt not you, O king, but that love shall make him feeble exceeding paines and martirdomes; and like a simple flie, he shall play so long with the flame untill he fall to cinders.

1. disease] The imagery of sickness, disease, and wounds continues. See Greene's Menaphon and Pandosto for similar uses of medical imagery.

3. cloyeth] obstructs, impedes, clogs (OED, vb. 6. fig.).

10. Apollonius Tianeus] The reference is to the work by Flavius Philostratus entitled The Life of Apollonius of Tyana, X, 122.

And for further prooffe the Egyptians (as Ororius reporteth) when as they would represent love do make a net: and the Phenitians describe him in a hand laide in fire, approving them by the touch which of all senses suffereth most, and hath greatest power in [H²_r] the bodie.

Asaphus that was still all this while, sodainely brake off 5
the discourse, saying thus: What sense (I pray you) was that (ye philosophers) that pweswaded Ariston of Ephesus to lie with an asse, and to beget a daughter, which was afterwards called Onoselino? what sense had Tullius Stellus to be in love with a mare, of whome he begat a faire daughter which was called Sponano? 10
what made Cratis the Iloritane shepheard to love a goate? Pasiphae to fancie a bull? Stilconos hearing that question, replied thus: Truely a senslesse desire, which having no power of love but instinct of life, ought neither to be mentioned by modest tongues, nor uttered in chaste hearing: that love which is gathered by the 15
eie, and grounded in the heart, which springeth on the uniformitie

1-2. Egyptians . . . net] The reference is to Orosius' Historiae, I.

7-9. Ariston . . . Onoselino] The reference is to Ariston, the captain of the Paeonians, and his unnatural coupling. Cf. Plutarch, Lives, "Alexander," p. 47.

9-10. Tullius Stellus . . . Sponano] not located. There seems to be a relationship between Lodge's use and Shakespeare's in A Midsummer Night's Dream, III, i, 105.

11. Cratis . . . goat] not located.

11-12. Pasiphae . . . bull] The reference is to Pasiphae, the wife of King Minos of Crete. She had sexual intercourse with a bull and bore the Minotaur.

of affection, having in it selfe al the principles of musike (as
Theophrastus saith) as grieve, pleasure, and divine instruct that
 love which the Graecians call Ghiciprion, which is as much to say
 as bitter sweete; of that we talke, and no other, which sacred
 affection I have both tasted with the eie, and tried by the touch, 5
 and have found so many effects in both, that as the sea ebbes and
 flowes by the motion of the moone: the Tropi of Egypt waxe and
 waine according to the flouds, and fall of Nilus, so have I by
 smiles, and lovers pleasures, and repulses, found such a taste in
 love, that did not the eare claim some greater preheminance, I 10
 should subscribe to you both: but as love beginneth by the sight,
 and hath pleasure in the touch, so gathereth he his eternitie
 from hearing, by hearing Cupid a boy, is made Cupid a god, by
 hearing Cupid scarce fligd gathereth store of feathers; for even
 as breath extinguisheth fire in the beginning, but when it is 15
 increased, both nourisheth and strengtheneth it, so love that
 is covered in embers by the aire, and scarce enabled and fashioned
 by the touch, is angrie with those that discover him; but when he

2. Theophrastus] Greek philosopher and scientist, especially known for his sketches of character types, who died about 287 B.C.

3. Ghiciprion] $\Gamma\epsilon\kappa\lambda\eta\rho\iota\omega\varsigma$ --bittersweet.

7. Tropi] alternating winds blowing back from the sea to the land (OED, 1.a). This usage predates the OED example by ninety years.

8. Nilus] the Nile River.

14. fligd] fledged.

wordes and lauges, at pleasant languish if he faint, kinde wordes
do releve him; if he be sicke, perswasions purge him; if hee
misdeeme, reasons recover him; in briefe, by the eare love
sucketh, by the eare love thriveth, and by the eare all his essence
is fashioned: and for that cause Melpomene and Ter[H2^V]psicore 5
the Muses are governours of our hearing, whereas not any muse or
godhead hath any affection to the eie or touch : for delight and
gladnesse in love proceedeth from eloquent perswasion, which
received by the eare, changeth, mooveth, altereth and governeth
all the passions of the heart. 10

Margarita blushing in that her turne was next, drave
Stilconos out of his text in this sort: My lord (saide shee) if
love were gathered by the eare, olde men for their wise discourses
should winne more credite then yong men for their worthy comlines;
or if by the touch, love had his triall, the divinitie of love 15
would be wronged by too much inhumanitie. It must be the eie then
which can discern the rude colt from the trained steed, the true
diamond from the counterfet glasse, the right colour from the
rude, and the perfect beautie from the imperfect behaviour: had

1. wrings] turnings (OED, sb. 2.b).

3. misdeeme] forms a wrong judgement of, mistakes (OED, vb. 4).

6. Muses] These sister goddesses, daughters of Zeus and Mnemosyne (memory), presided over learning and the creative arts. Calliope was the Muse of epic poetry, Clio of history, Euterpe of lyric poetry and flute music, Thalia of comedy, Melpomene of tragedy, Terpsichore of the dance, Erato of love poetry, Polyhymnia of sacred music, and Urania of astronomy.

not the eie the prerogative, love shoulde bee a monster, no myracle:
 and were the touch only judge, the soft Ermine for daintinesse,
 the Seale for his softnesse, the Marterne for his smoothe sweetnesse,
 would exceede both Ladies best perfections, and the finest skinne
 of the choicest lover. If by the eare love were discerned, the 5
 Syren by her sweet song should winne more favour then Sibilla for
 hir science, and the flatterer should be held for the best
 favourite: let the eie therfore have the prerogative, which is
 both curious to beholde and emperious to conquer. By it the heart
 may discover his affections as well as fine phrases, and more 10
 sweete hath oftentimes beene gathered by a smile then a touch: for
 by the one, we gather a hope of succeeding pleasure, by the other,
 a joy in suspect for feare we be deceived, which beginneth in a
 minute and endeth in a moment.

All cattles are grey in the dark (said Calandra) and therefore 15
 (good madam) you doe well to preferre the eie. Yea but said Ephania,

1. Love . . . monster] That Margarita agrees with Arsadachus that love finds entry first through the eye is ironic enough, considering her own lack of sight and his keen night-vision, but her reference to love as a monster is even more ironic because Arsadachus is elsewhere called "monster."

3. Marterne] marten, a furred animal of the species Mustela (OED, 2).

6. Sibilla] Sibyl, the prophetess who guided Aeneas to the underworld in the Aeneid.

7-8. flatterer . . . favourite] This is an ironic reference to the flatterer par excellence, Arsadachus, who has been the court favorite.

15. All cattles are grey in the dark] Cf. Oxford Dictionary of English Proverbs, p. 86: "All cats are alike grey in the night."

the eie had neede of a candle to light it, or else (perhaps) the
 fatte were in the fire. Well (said Gerenia) I will trust mine eare
 then: for whether neither the eie seeth, nor the touch feeleth,
 certainly by darke let me heare the words, for they are the
 tell-troths. Ah Gerenia (said Stilconos) trust them not, for they 5
 that are false for the most part by day, wil (perhappes) faile
 you in the night.

Leave your talke (quoth Asaphus) and shut mee all [H3^r]
 these three sences in one, and then tell me the felicitie, when
 the eie shall give earnest of the heart, the heart take comfort by 10
 the eare, the wordes we have heard, and the sights wee have seene
 confirmed by touch, this is the love I had rather have in mine
 armes then heare it in this place discoursed by argument. Since
 therefore (my subjects) you are at my obeisance, and upon my
 direction are to doe homage to love, I give you free license to 15
 discourse, free libertie to looke, the sweetes whereof, after you
 have gathered, come to me, and after the priest hath hand-fasted
 you, come touch and spare not, you shall have my pattent to take
 your pleasure. It is a dangerous matter (said Arsadachus) to enter
 those lists where women will do what they list. Wel (saide 20

1-2. the fatte were in the fire] Cf. Tilley F 79.

5. tell-troths] tell-truths; people who tell the truth.

17. hand-fasted] contracted or engaged by joining of hands,
 betrothed.

20. lists . . . list] The reference is a multiple quibble on
 various meanings of "list": as a place of combat or contest; as a
 verb meaning choose, desire; as a word meaning listening.

Margarita) divels are not so blacke as they be painted (my Lorde)
 nor women so wayward as they seeme. A good earnest peny (quoth
Asaphus) if you like the assurance. With that they brake up the
 assembly, for it was supper time, and the prince intreated them to
 sit downe, where they merrily passed the time, laughing heartily 5
 at the pleasant and honest mirth wherein they had passed that
 afternoone.

The supper ended, each lover tooke his mistres apart, where
 they handled the matter in such sort, that Margarita which was
 before but easily fired, now at last grew altogether inflamed, for 10
 the night calling them thence, and the companie taking their
 leave, she with a bitter sigh and earnest blush, tooke her leave
 of Arsadachus thus: My Lord said she, if time lost bee hardly
 recovered, and favours wonne are to be followed, have a care of
 your estate, who may bragge of that fortune that no one in Mosco 15
 can equall: which saide, she in all her periode of sighes ending
 as abruptly as she had begun, and so departed. Arsadachus that
 knew the tree by the fruit, the cloth by the list, the apple by
 the tast, fained not to see what he most perceived, and taking
 his leave of Asaphus departed to his lodging where in a carelesse 20
 vaine, as if cloking and smothering with love, he wrote these
 verses.

1. divels are not so blacke as they be painted] Cf. Tilley D 255.

2. earnest peny] a small sum of money paid as good faith to
 secure a bargain.

Judge not my thoughts, ne measure my desires,

By outward conduct of my searching eies, [H3^v]

For starres resemble flames, yet are no fires:

If under gold a secret poison lies,

If under softest flowers lie Serpents fell,

5

If from mans spine bone Vipers do arise,

So may sweete lookes conceale a secret hell;

Not love in me, that never may suffice

The heart that hath the rules of reason knowne,

But love in me which no man can devise,

10

A love of that I want, and is mine owne,

Yet love, and lovers lawes do I despise:

How strange is this? judge you that lovers be,

To love, yet have no love conceald in me.

15

And other he wrote in this manner, which came to the hands
of his mistris, who prettilie replied; both which I have under-
written.

7. hell;] Q(u); ~, Q(c)

8. suffice^] Q(u); ~. Q(c)

12. despise:] Q(u); ~. Q(c)

1. Judge not . . . me] Often in a romance, verses have the
function served by soliloquies in drama. Here Arsadachus ironically
dissembles even while revealing his true nature.

12. lovers lawes do I despise] Arsadachus reveals himself to be
an outsider to love; he is thus outside the romance tradition into which
Lodge has placed him.

I smile to see the toies,

Which I in silent see,

The hopes, the secret joyes,

Expected are from me:

The vowes, the sighes, the teares, are lost in vaine,

5

By silly love through sorrow welnie slaine.

The colour goes and comes,

The face, now pale, now red,

Now feare the heart benomes,

And hope growes almost dead.

10

And I looke on and laugh, tho sad I seeme,

And faine to fawne altho my minde misdeeme.

I let the flie disport,

About the burning light,

And feede her with resort,

15

And baite her with delight.

But When the flames hath seasd her winges (adew)

Away will I, and seeke for pleasures new. [H4^r]

16. baite.] Q(c); ~. Q(u)

9. benomes] benumbs.

Smile not, they are no toyes,

Which you in silent see,

Nor hopes, nor secret joyes,

Which you beholde in mee:

But those my vowes, sighes, teares, are serious seales,

5

Whereby my heart his inward griefe reveales.

My colour goes and comes,

My face is pale and red,

And feare my heart benomes,

And hope is almost dead:

10

And why? to see thee laugh at my desart

So faire a man, and yet so false a heart.

Well, let the flie disport,

And turne her in the light:

And as thou dost report,

15

Still baite her with dispite:

Yet be thou sure, when thou hast slaine the furst,

Thou fliest away (perhaps) to find the worst.

Thus passed the affaires in Mosco til such time as the
emperour growing more and more in sicknes; by the consent of his

20

1-18. Smile not . . . worst] This poem represents Margarita's
reply to Arsadachus.

11. desart] desert; a waste, desolate area or condition.

12. faire . . . false] Margarita, usually blind to Arsadachus'
dissembling and falsity, ironically recognizes in her reply that his
exterior and interior are quite different.

nobles, hasted on the marriage. The rumor whereof being spread abroad, made every one rejoyce; but among the rest, Margarita triumphed, who called into open assembly by the Emperour, was betrothed to Arsadachus in the presence of the nobilitie, who by his lowring lookes at that time, shewed his discontents; yet will he, nill he, the day was appointed, the sixteenth of the Calends of March, next insuing: against which time there were high preparations in Court, and throughout all the provinces for pastimes.

5

But since it is a most true axiome among the Philosophers, that whereas be many errors, there likewise must needs follow many offences: it must needly follow, that since Arsadachus was so fraught with corrupt thought, hee should practise and performe no lesse ungratious corrupt and ungodly actions, for no sooner was hee departed from the presence of the Emperour, but he presently beganne [H4^V] to imagine how to breake off his nuptialls, forcing in himselfe a forgetfulnesse of Margaritae's vertues, her love and good deserts, so that it may evidently be perceived and approved that which Ammonius saith, that things concluded in necessitie are dissolved by violence, and truely not without reason was love

15

5-6. will he, nill he] willy-nilly; one way or another, anyhow (OED, vb.¹ 50b).

6. Calends] calendar, record (OED, 5).

18-19. Ammonius saith . . . violence] Of Ammonius' literary output, only scattered fragments remain.

18. things concluded in necessitie] While this is a seeming proverb, it is not in Tilley. The sentence is typical of Lodge's love of the rhythm and syntax of proverbs. Here the "necessitie" means constraint, force (OED, 5).

compared to the sunne, for as the sun thrusteth forth his purer and warmer beams through darknes and the thickest cloude, so love pierceth the most indurate heartes, and as the sunne is sometime inflamed, so likewise is unstable love quicklie kindled. Moreover, as the constitution of that body which useth no exercise endureth 5 not the sunne, so likewise an illiterate and corrupt mind cannot entertaine love, for both of them after the same manner are disturbed from their estates, and attainted with sicknes, blaming not the force of love, but their owne weakenesse.

But this difference is betweene love and the sunne, for 10 that the sunne sheweth both faire and foule things to those that looke on upon the earth: love onelie taketh care of the beautie of faire things, and onely fixeth the eies upon such things, enforcing us to let slip all other. By this may be gathered that Arsadachus being vicious coulde not justly be attainted with love, 15 but with some slight passion, such as affect the greatest tyrants in beholding the pittifull massacre of the innocent, as shal manifestly appeare by the sequele: for after long debating in his restlesse minde, sometime to flie the court, and by that meanes to escape the bondage which he supposed was in wedlocke; sometime 20 to make the princes away by poison, ridding himselfe thereby of

3. indurate] morally hardened (OED, a. 2).

13-14. eies . . . all other] The theme of seeing and not seeing comes in again. Lodge makes the point that love blinds one to all but a single facet or quality.

21. princes] a spelling of princess.

suspect, and Artosogon of hope. Fortune is as well the patronesse
 of injuries, as the protector of justice, the scourge of the
 innocent, as the favourer of the nocent, who is rightly blind in
 having no choice, and worthily held for bedlam, in that she
 respectetth no deserts, so smiled on him that in depth of his doubts 5
 a remedy was ministred him beyond his imagination, which fell out
 after this maner.

Artosogon his father being so tired with yeares, as he must
 of force yeeld speedie tribute to death; so loaden with sicknesse
 that he seemed welnie past all succours, bethinking him of his 10
 succession, and like a kind father, desirous (before his death) to
 beholde his sonne, not [Il^r] without the earnest entreaty of the
 empresse, and his nobility, sent present messengers to Mosco,
 beseeching the emperour Protomachus presently to dispatch Arsadachus
 unto him, assuring him of the perilous estate of his life, and the 15
 desire he had to stablish his son before his death: for therfore
 the emperour of Mosco (though loathly) dismissed his pretended
 triumphs, and gave Arsadachus licence to depart for Cusco.

16. therfore] Q(c); wherfore Q(u)

3. blind] The blindness of the goddess Fortune lies behind the
 theme of the eyes and seeing that interlaces the entire structure of
A Margarite.

13. present] attentive, ready, quick (OED, a. 4).

16. stablish] to place or set in position (OED, vb. 1).

The ungodly yong prince seeing his purposes fall out so happily, sacrificed to Nemesis, cleering his browes of those cares wherewith discontent had fraught them: and having with all expedition furnished himselfe to depart, hee thought good to cast a faire foile on his false heart, to colour his corrupt thoughts with comfortlesse throbbs; and comming to Margarita, (who was almost dead to heare the tidings) with a fained look and false heart he thus attempted her. Madam were I not assisted with my sighes, and succored by my teares, to disburthen the torments of my heart, I feare me it shoulde even now burst, it is so fraught with bitternesse. Alas I must now leave you, being the bark to the tree, the blossome to the stalk, the sent to the flower, the life to the bodie, the substance to the shadow; I must now leave you to live in sorrow without comfort, in dispaire without solace, in tears without rescouse, in pains without ceasing; I must now leave you as the dam her yong kid, the ew her deare lambkin, the nighingale her prettiest nestling, fearing lest the cuckow hatch those chickens which I have bred, the Callax bring up those yong

2. Nemesis] goddess of Fate or retribution, often in the Renaissance associated with the opportunity for revenge.

5. faire foile] a thin leaf of some metal placed under a precious stone to increase its brilliancy or under some transparent substance to give it the appearance of a precious stone (OED, sb. 5).

11-12. being the bark to the tree] Here Arsadachus begins his speech in a calculated, highly euphuistic style. His extremely rhetorical style points up his dissembling, calculating nature.

18. Callax] not located.

fish I have got, and forren eies feed on those beuties which only
 fasten life in me: Ah Margarita, so faire, as none so faire, more
 vertuous then vertue her selfe; if these troubles attaint me, in
 what temper shal I leave you, being the mirror of beauty, and even
 the miracle of constancie: me thinkes I see those injurious, 5
 though faire hands, beating those delicate brests, these eies
 surffeting with tears, these lips with blasting their roses with
 sighings: but (ah deere lady) let not such follies be your
 familiars; for as the thorne pricking the dead image in waxe
 pierceth the lively substance indeede, so everie light filip you 10
 give this brest [Il^v] will fell this bodie, every light teare that
 trickleth from these eies, wil melt me to water, the least sighs
 steaming from these lippes, will stifle me, have therefore patience
 (sweete ladie) and governe your passions with discretion; for as
 the smallest kernell (in time) maketh the tallest tree; so (in 15
 time) these shadowes of sorrow shall turne to the substance of
 delight: yea in short time my returne shall make you more happy
 then my present departe nowe maketh you heavy. With these words
Arsadachus was ready to take his leave. When Margarita presaging
 the mischief that was to follow; casting her armes about his 20
 necke, gave him this sorrowfull adue.

Since my misgiving mind assureth me of my succeeding harme,
 ah suffer me (sweet prince) to embrace that which I never heereafter

10. filip] a smart rap with the nail-joint of the finger (OED, sb. 1).

13. steaming] glowing, flaming (OED, ppl. a. 1).

shall beholde and looke upon that with my weeping eies which is
the cause of all my wastefull envies. Ah my soule, must thou
leave me when thou wert wholly incorporate in this bodie? Ah my
heart, must thou forsake mee to harbour in this happy bosome? What
then shall remaine with me to keep me in life, but my sorow? being 5
the bequest of misery shal assist me in my melancholy. Ah deare
Arsadachus since thou must leave me, remember thou leavest me
without soule, remember thou leavest me heartlesse: yea I woulde
to the gods thou mightst leave me lifelesse, for then disburthened
of this body, I might in soule accompanie thee, uniting our partes 10
of fire: since our fleshly persons must be parted, farewell (deare
Lord) farewell, ever deare Lord, but I beseech thee, not for ever
(deare Lord) remember thou hast conquered, and art to triumph,
thou hast gotten the goale, and art to reape the garland; thou hast
taken the captive, and maiest enjoy the ransome. Hie thee 15
therefore, oh hie thee lest heavinesse overbeare me; returne to
her that shall live in terrour till thou returne. But if some
angrie fates, some untowarde fortune, some sinister planet detaine
thee, and with thee, my soule, heart, life and love; now now, oh
now ye destinies, end me! 20

1. upon.] ~; Q

10-11. partes of fire] In the Renaissance, souls were seen as
the lighter "fiery" parts of the body-soul duality.

15. Hie thee] go quickly, get thee gone (OED, vb. 3 refl.).

This said, she fell in a swowne, and her Ladies coulde hardly recover life in her. Meane while (by the direction of the emperour) who heard her impatience, Arsadachus was called away, to whom Protomachus presented many gifts, [12^r] swearing him in solemne manner before the whole assembly of his nobilitie, to make a speedy returne to Mosco, to accomplish the marriage. In the meane time Margarita was revived, who seeing her Arsadachus absent, demeaned her selfe in the most pitifull manner that ever poore lamentable Ladie did: at last remembring her of a rich jewell which Arsinous had given her (which was a pretious box set with emeraulds,) the which at such time as he gave it her, hee charged her to keepe untill such time as he she loved best should depart from her; she sent the same for a present to Arsadachus, beseeching him as he loved her, never to open the same boxe untill such time as he beganne in any sort to forget her (for such counsell Arsinous had given her.)

This present was delivered the prince when he mounted on horse, who promised carefully to keepe it; and with his retinue rode on his way towards Cusco: where we leave him to returne to Margarita, who no sooner heard of the departure of Arsadachus, but laying apart her costly jewels, her rich raiment, and princely pleasures, closed herself up in a melancholy tower, which through

9. jewell] Lodge probably intends a quibble on the title A Margarite here.

19. where we leave him] This phrase is characteristic of the awkward transitions Lodge uses in the romance.

the huge height thereof beheld the countrey farre and neere: on
the top whereof, each houre she diligently watched for the returne
of her beloved Arsadachus: Her lodging was hangd about with a
cloth of black velvet embrodered about with dispaire; before her
bed hung the picture of her beloved: to which she often discoursed 5
her unkindnesse conceived, offering drops of her blood daily to
the deafe image; such a fondling is love, when he groweth too fierie;
no day, no night passed her, wherein she spent not many houres in
teares, and many teares every houre, neither could the authoritie
of her father, the perswasions of his counsaile, nor the intreatings 10
of her attendants, alter her resolution.

In which melancholie a while I will leave her to discourse
the damned treasons of Arsadachus, who arriving at last in Cusco,
after long journeis was after many hearty welcomes conducted to his
father, who received such sodaine joy at the sight of him, that he 15
recovered strength, and cast off his sicknesse; so that calling
his nobilitie unto him, hee ordained a time wherein Arsadachus should
be invested in the empire, [I2^v] publishing the same through al his
provinces. In the meane time with much mirth and festivall, the

7. fierie;] ~, Q

8. day,] Q(u); ~; Q(c)

7. fondling] diminutive for a fond or foolish person.

18. invested] established in the possession of any office;
endowed with authority (OED, vb. 5).

yoong Prince lived in his fathers court, deerely tendered by the
 empresse Lelia his mother, and duely attended by the best of the
 nobilitie; among whom Argias the duke of Moravia, being a prince
 of deepe reach, and of great revenues, following the custome of
 such who desire to grow in favour with Princes, entertained
Arsadachus with huge feasts and bankets: and among the rest, with
 one most especiall, wherein as he had imployed al whatsoever the
 countrey could afford to delight the tast, so spared he no cost to
 breede pastime and triumph.

Among all other, after the supper was solemnized, he brought
 in a maske of the goddesses, wherein his daughter (being the
 mirrour and the Aperse of the whole world for beautie) was
 apparelled like Diana, her haire scattered about her shoulders,
 compassed with a silver crownet, her necke decked with carkanets
 of pearle, her daintie body was covered with a vaile of white

3. nobilitie;] Q(c); ~, Q(u)

3. Moravia] a province in Cusco.

4. deepe reach] great power or influence.

5. grow . . . Princes] Cf. The Prince, XXIII, on flatterers.

7-8. whatsoever . . . could afford] Cf. The Prince, XVI.

12. Aperse] the first, most excellent, foremost person or
 thing (OED, A.IV.b).

14. carkanets] necklaces.

15. pearle] Lodge connects Margarite (pearl) with Diana
 (necklaces of pearls) and brings out the "Diana" aspect of both of them.

net-work wrought with wiers of silver, and set with pearle, where
 through the milke white beauties of the sweete Saint gave so
 heavenly a reflexion, that it was sufficient to make Saturne merry
 and mad with love, to fixe his eie on them: among all the rest
 that had both their partes of perfection and beautie, and great 5
 lovers to like them, Arsadachus made choise of this Diana (who not
 onely resembled her in that shew, but indeed was called by the name
 of Diana) on whose face when he had fixed his eies, he grew so
 inflamed as Montgibel yeeldeth not so much smoke as he sent out
 sighes: to be briefe, he grew so sodainely altred, that as such 10
 as beheld the head of Medus were altred from their shapes, so he
 that saw the heaven of these beauties, was ravished from his senses:
 to bee briefe, after he had danced the measures, passed the night,
 and was conducted by Argias and his attendants, hee tooke no rest,
 but tossing on his bed, grew so altred, that on the morrow all the 15
 court was amazed to behold his melancholies. It cannot be reported
 how strangely he demeaned himselfe, for his sleeps fled him, his
 colour changed, his speech uncertain, his apparel carelesse: which
Argias perceiving as being marvellous pollitique, ministred

3. Saturne] The reference is to the Roman god of sowing in his dark, severe, grim aspect.

9. Montgibel] Mount Etna.

11. Medus] The reference is to the effect the gorgon had on her viewers; they were turned to stone.

12. ravished] transported, enraptured (OED, ppl. a. 2).

oile to the lamp, fuel to the fire, [I3^r] flaxe to the flame,
 encreasing his daughters beautie with cost, and Arsadachus love
 by her companie; for he ceased not to invite him, hoping that at
 the last the cloudes would break out and raine him some good
 fortune. Diana was trained by him to the lewre, and taught her 5
 lesson with great cunning, who was as apt to execute as her father
 to counsell. Arsadachus one day among the rest finding the
 opportunitie, and desirous to discover his conceits was stricken
 so dombe with her divine beautie, as he could not disclose his
 minde. Whereupon calling for pen and inke, he wrote this, 10
 thrusting it in Dianaes bosome, walked melancholy into a faire
 garden on the backe side of Argiaes pallace, where he wept so
 bitterly, that it was supposed his heart would burst.

I pine away expecting of the houre,
Which through my waiward chance will not arrive, 15
I waite the word, by whose sweete sacred power,
My lost contents may soone be made alive:
My pensive heart, for feare my grieve should perish,
Upon fallacious hope his fast appeaseth;
And to my selfe my frustrate thoughts to cherish, 20

20. frustrate] Q(c); frustrete Q(u)

1. oile to the . . . flame] This series of proverbial expressions reveals Lodge's penchant for this type of writing.

5. trained . . . lewre] brought under one's control (OED, l.c). The proverb is not in Tilley.

20. frustrate] idle, vain, purposeless (OED, ppl. a. 4).

I faine a good that flits before it ceaseth;
And as the ship farre scattred from the port,
All welnie spent and wreckt with wretched blast,
From East to West, midst surging seas is tossed,
So I, whose soule by fierce delaies effort, 5
Is overcome in heart and lookes defast,
Runne heere, runne there, sigh, die, by sorrow crossed.

Diane tooke no daies to peruse this ditty, but having
 overread it, gave it her father to judge of, who faining a severitie
 more then ordinarie, and glad of the opportunitie, entered the 10
 garden where the prince was welnie forespent with sorrow, and
 taking occasion to interrupt his meditations, he began thus: Most
 royall Prince, I thinke the heavens lowre on me, that labouring by
 al indevours to procure your delights, I rather find you more
 melancholy by my motions, then merry by my entertainment: Alas my 15
 Lord, if either my actions do dis[I3^V]please, my entertainment bee
 too bace, or if in anie thing I have defaulted, wherein I may make
 amends, I beseech you let me know of you, and you shall finde such

6. defast] desast Q

6. defast] defaced. Note also the physical suffering inherent in the Petrarchan idea of love.

8. this ditty] Lodge's sonnet is quite experimental. He uses a hybrid of the English and Petrarchan sonnet forms, and the sextet is interesting for its characteristic dental endings.

11. forespent] wasted.

13. lowre] darken, threaten (OED, vb. 2. fig.).

readines in me, your humble servant, as no hazard, danger, or
discommoditie whatsoever, shall drive me from the accomplishment
of your pleasures and behests.

Arsadachus seeing Argias so plyant beganne to recover hope,
whereupon fixing his eies uppon him a long while, at last he brake 5
his mute silence thus: Argias, thy curtesie can not boade my
discontents, for thy kindnesse is such as bindes me unto thee, and
breeds me no melancholie; and for I see thee so careful for my
good, I will first therefore shew thee of what important, secrecie
is, and declare unto thee, those punishments antiquitie bestowed 10
on those that revealed secrets. Lastly upon thy faithfull oth I
may ventre further, but so as thy silence may make thee happiest
man in Cusco. To be of faire words (Argias) becommeth a man of
much vertue; and no small treasure findeth that Prince who hath a
privy and faithful secretarie, in whose bosome he may powre his 15
thoughts, on whose wisdom hee may repose his secrets. Plutarch
writeth that the Athenians having warre with king Philip of Macedon,
by chaunce lighted upon certaine letters which he had written to

13. Cusco] Cosco Q

14. small] Q(c); smal Q(u)

14. treasure.] Q(c); ~, Q(u)

14. that] Q(c); that that Q(u)

15. secretarie] Cf. The Prince, XXII.

16. Plutarch] Cf. Plutarch, Lives, V, "Demetrius."

Olimpias his wife, which they not onely sent backe sealed and
 unsearched, but also said, that since they were bound by their laws
 to be secret, they would neither see nor reade other mens private
 motions; Diodorus Siculus writeth that among the Egyptians it was
 a criminal act to open secrets which he proveth to be true by 5
 example of a priest who had unlawfull companie with a virgin of
 the goddesse Isis, both which trusting their secrecie to another
 priest, and hee having little care to keepe their action concealed,
 sodainely cried out, where through the offenders were found out
 and slaine, and he banished. 10

And where as the same priest complained against the unjust
 sentence, saying: that whatsoever he had reveled was in favour
 of religion, he was answered by the Judge, if thou alone hadst
 knowne it without being privie to them, or hadst thou had notice
 without corrupt consent, thou shouldst have reason to be aggrieved; 15
 but sodainely whereas they trusted [^rI4] their secrecie unto thee
 which they had in hand, and thou promisedst them to keepe silence,
 hadst thou remembred thee of thy bond and promise, and the law
 which we have to be secret in all things, thou hadst never had

5. true,] Q(c); trn. Q(u)

16. thee] Q(c); ~, Q(u)

4-10. Diodorus Siculus . . . banished] The reference is to the
 episode in Library of History, Book I, 13, and reveals a loose transla-
 tion of the original.

7. Isis] a divinity of vegetation and magic, associated with
 Demeter, Hera, and Selene; the wife of Osiris.

the courage to publish it. Plutar'ch in his booke of banishment
 saith, that an Athenian sought under the cloke of an Egyptian,
 asked him what hee carried hid, to whom he answered: Thou shewest
 thy selfe finally read and worse nurtered (O thou Athenian!) sith
 thou perceivest not that I carrie this hid for no other respect, 5
 but that I would have no man know what I carrie, many other are
 the examples of Anaxileus, Dionisius, Plato, and Bias, which were
 too long for me to report, and too tedious for thee to heare, my
 onely desire is to let thee knowe the waight of secrecie, and the
 punishment that knowing the one and the other (my Argias,) thou 10
 mightst in respect of thy life keepe silence with the tongue.

7. Anaxileus] Q(c); Anaxieius Q(u)

9. to] Q(c); to to Q(u)

9. knowe] Q(c); know Q(u)

1. Plutarch . . . banishment] The reference is to Plutarch's
Treatise on Isis and Osiris, I. Cf. Plutarch, Lives, "Life of Plutarch,"
 xvii.

7. Anaxileus] a poet (fourth century B.C.) of Middle Comedy,
 best known for his burlesques.

7. Dionisius] a tyrant of Syracuse (fifth to fourth century B.C.)
 who wrote tragedies of poor quality.

7. Bias] one of the Seven Wise Men of Greece. Cf. the earlier
 note at "Seven Sages" (p. 51).

Argias that knew the bird by the feather, and the eagle by the flight, the leopard by his spot, and the lyon by his claw, cut off his circumlocutions, with this discourse; Aristarchus the Philosopher (most noble prince) was wont to say, that by reason of their instabilitie, knew not that which the most men ought to desire, nor that which they should flie, because that everie day changeth, and swift Time flieth: Eubeus the Philosopher, was wont many times to talke this at the table of great Alexander; by nature everie one is prompt and sharpe witted, to give counsell and to speake his opinion in other mens affaires, and fond and slow in his owne purposes. Truely this sentence was both grave and learned, for manie there be that are discreet in other mens causes, and judge rightly, but among ten thousand there is not one that is not deceived in his own causes. This considered, your grace doth most

5. the] Q(c); they Q(u)

14. own causes] Q(c); owns cause Q(u)

1. bird by the feather] Cf. Tilley B 369.

1-2. eagle by the flight] Cf. Tilley E 4: "You cannot fly like an Eagle with the wings of a wren."

2. leopard by his spot] Cf. Tilley L 206: "A leopard cannot change his spots."

2. lyon by his claw] Cf. Tilley L 313.

3-7. Aristarchus . . . flieth] Excepting fragments, none of Aristarchus' works survive.

7-8. Eubeus . . . Alexander] not located. Possibly, this is a misprint for Eumenus, Alexander's personal secretary.

wisely, to seeke to disburden your thoughts in a secret bosome, and
 to aske counsell of another in your earnest occasions, for by the
 one you shall benefite your grieffe, by the other conquer it.
 Histories report that the valiant captaine Nicias, was never
 mistaken in any thing which atchived by another mans counsell, 5
 neither ever brought any thing to good effect, which he managed
 according to his owne opinion. It [I4^V] is therefore vertue in
 you (good prince) if in immitation of so great a Chieftaine, you
 rather trust other mens wisdom, then your owne wit: and since
 it pleaseth you to grace me with the hope of secrecie, your 10
 excellencie shall not neede to misdoubt for by all those gods whom
 I reverence, by this right hand which I lay on thy honourable
 loines, so may my pastures be plentifull, my barnes filled, my vines
 burthened, as I vow to be secret, resolved to seale my faith with
 such assurance, as death it self shal never be able to dissolve it. 15

Arsadachus hearing his zealous promises, and weighing his
 wise answeres, by the one, assured himselfe of his loyaltie, by the
 other, gathered his great wisdom and learning; whereupon taking
Argias by the hand, and withdrawing himselfe into a verie secrete
 and close arbour in the garden, hee, after hee had a while rested 20

11. neede] Q(c); to neede Q(u)

20. close] Q(c); cloose Q(u)

4. Histories . . . Nicias] In Plutarch's Lives, III, 184, we
 find Nicias constantly listening to others and being led by others'
 thoughts and plans--never his own.

11. misdoubt] have misgivings, suspicions, or forebodings about
 (OED, vb. 3).

himselfe, and meditated on that he had to say, with a bitter sigh
 brake out into these speeches. Oh Argias, had the destinies made
 us as prone to indure the assaults of love, as they have made us
 prompt to delight in them, if they had favoured us with as much
 power to pacifie the furie of them, as they have given us will to 5
 persever in the follie, I could then be mine owne phisition, without
 discovering my griefe, and salve that with discretion, which I nowe
 sigh for through dispaire. But since they have denied us that
 grace in their secret wisdom, to have wil to relieve our own
 weaknesse, purges to expulse our poysons, and constancie to endure 10
 loves conflicts, I must have recourse unto thee, in whom
 consisteth the source of all my safetie, beseeching thee (deare
Argias) if thou hearest that thou shouldest not, consider that I
 suffer that I would not, and so temper my defects, by the force
 and effects of thy wisdom, that I may be relieved and thou nothing 15
 greeved.

Thou knowest sweet friend the contract I have past with
Margarita, thou knowest the resolution of my father wholly bent to
 accomplish it, thou knowest the expedition is required to accomplish
 the mariage: al which shall no sooner be accomplished, but I shall 20
 perish, and that day I shall become the bridegrome of Margarita, I
 with to be buried in my grave: this is the first mischiefe must be
 anticipated, this the first sore must be salved, this the first

17. past] given in pledge (OED, vb. 48).

con[Kl^r]sumption must have a cordiall: Mightie prince said Argias,
 those conditions that consist on impossibilities may be broken,
 and marriage which by an inviolable law of nature was ordained to
 knit and unite soules and bodies together, cannot be rightly
 solemnised betweene such, whose good likings have not the same 5
 limits, whose affections are not united with selfe like faculties,
 for as to joyne fire and water, moist and drie, were a matter
 impossible, especially in one subject, and more, in that they be
 contraries; so to couple love where there is hatred, affinitie
 where there is no fancie, is a matter against right, repugnant to 10
 reason, and such a thing as since nature doth impugne it, the gods
 if it be broken will easilie dispence withall, whereas therefore
 you are a prince in your waxing yeares, your father in his waining,
 in your pride of wit; your father is impoverished in his under-
 standing; since the cause concerneth you in act, him but in words, 15
 since this damage is but the breach of a silly vowe, if the

1. consumption] a wasting of the body by disease; a wasting disease (OED, 4).

1. cordiall] a medicine, food, or beverage which invigorates the heart and stimulates the circulation (OED, B. sb. 1).

7. fire and water] These opposing elements in the medieval conception of humors/elements are seen as contraries based on their moist/dry qualities. The opposed cold and moist element (water) and the hot and dry element (fire) were perpetually at war, separated in God's wisdom by air. Lodge plays with the idea that there need be a proper balance--an alchemical marriage--of these contraries. However, Argias argues that the marriage of opposites is not possible.

16. damage] damage.

16. silly] insignificant, feeble (OED, a. 2.b).

marriage be broke, your detriment the miserie of an age without all
 manner of content, you may (good prince) in reason to prevent your
 owne harm in justice, since you cannot affect, break off those
 bands: and if Protomachus shall threaten, let him play the woulfe
 and barke against the sun, hee cannot bite: you have power to 5
 resist him, and friends to assist you. I but my father (Argias)
 how shal we pacifie him? Either by perswasions (good prince) said
Argias, or by impulsion; by the laws of Solon, old men that dote
 must be governed by yongmen that have discretion, if he gainsay
 you there are meanes to temper him, better he smart than you 10
 perish; my shirt is neare me my Lord, but my skin is nearest, the
 cause concerneth you and must not be dallied.

Arsadachus having found a hauke fit for his own lure, and
 a counsellor agreeable to his owne conceit, with a smiling regard
 he greeted Argias againe in this kind of manner: deere friend, 15
 thou hast rid me of my doubtles, and wert onely reserved me by the

6. you.] H-P; ~, Q

4-5. woulfe . . . sun] a variant of the proverb "To bark
 against the Moon." Cf. Tilley M 1123.

8. impulsion] attack, assault (OED, 1.c). This usage predates
 the example in the OED.

8-9. Solon . . . discretion] The reference is to the laws of
 Solon, found in Plutarch, Lives, I, "Solon."

9. gainsay] speak or act against, oppose (OED, vb. 3).

11. my shirt . . . nearest] Cf. Tilley S 356.

13. hauke . . . lure] Cf. Tilley H 230: "Unmanned hawks
 forsake the lure."

gods, to redresse my damage. Thou haste complotted the means to
 displace Margarita, to appease Artosogon, now if to pacifie that
 raging affection that subdueth me, thou find me a remedie, I wil
 make thee the chiefest man in Cusco, of most authoritie in court;
 yea thou shalt bee my [Kl^V] second hart (my Argias) and yet this 5
 which I require of thee though it be the difficultest in me, is
 the easiest in thee; for if it be lawfull for me as thou provest,
 to breake my first marriage, to bridle my father, and worke also
 whatso is mine own will, what letteth my second wedlocke with which
 thy favor shall be solemnised betweene thy angelicall Diana and 10
 me, wherethrough I shall have peace, and thou preheminance: Argias
 that had alreadie caught the foxe in the snare, now laide hands
 of him, and with a pleasing countenance beganne thus. O Prince
 this last doubt is your least daunger, for where you may command
 my life, where you are lord of my wealth, can I be so forgetfull 15
 of duetie, thinke you to denie you my daughter, whose worth is of
 too great weakenesse, to entertaine such dignitie: but since it
 pleaseth your excellence to daine it her in vertuous sort, command
 me and her to our utmost powers, we are yours.

Arsadachus thinking himselfe in heaven, thanked Argias 20
 for his courtesie, who at last wholly discovered unto him, how
 secret he was to his affections, shewing him his sonnet: to be
 briefe, it was so complotted that without further delay, Arsadachus
 should bee presently wedded to Diana, which was effected so, that

17. too great weakenesse] too little consequence.

both these two married couples in the height of their pleasures,
 passed their time in wonderfull delight in Argias castle. But as
 nothing is hidden from the eie of Time, neither is any thing so
 secret which shall not be revealed: the emperor Artosogon (by
 reason of Arsadachus continuall abode at Argias house) discovered 5
 at last both the cause and the contract: whereupon, storming like
 the Ocean incensed with a northeast brise, he presently sent for
Argias; and without either hearing his excuses, or regard of his
 intreaties, presently caused him to be torne in peeces at the tailes
 of foure wilde horses, then casting his mangled members into a 10
 litter, hee sent them to Diana in a present, vowing to serve her
 in the same sawce her father had tasted, that durst to insolently
 adventure to espouse with the sole heire of his empire. The poore
 ladie almost dead to see the dead bodie of her father, but more
 moved with her owne destruction which was to follow, fell at 15
Arsadachus feete, beseeching him with brinish (K2^r] teares, which
 fell in her delicate bosome, to be the patrone of her fortunes.

Arsadachus who loved her entirely, comforted her the best
 he might, assuring her safetie, in spight of his fathers tyrannie;

3. nothing . . . Time] Cf. Tilley N 330 and T 333: "Time
 reveals all things."

7. brise] breeze (from the Portuguese brisa).

11. present] The reference is to the feast Atreus served his
 brother Thyestes, that is, his brother's dismembered children.

12. durst] dared.

whereuppon he levied a guard of his chiefest friends to the number
 of three thousand men, and shutting Diana in a strong fortresse,
 left her after many sweet embraces in their custodie: and for
 that the time of his coronation drew neere, he assembled foure
 thousand such as hee knew most assured; he repaired to the court, 5
 vowing in his mind such a revenge on his father, as all the world
 should wonder to heare the sequele. Being arrived in court, hee
 cloyed the gates thereof with armed men, placing in every turning
 of the citie sufficient rowts of guard to keepe the citizens from
 insurrection: Then ascending the royall chamber where the Emperour 10
 his father with his nobilitie were resident, hee proudly drew him
 from his seate royall; in which action those of the nobilitie
 which resisted him were slaine, the rest that tremblingly behelde
 the tragedie, heard this which ensueth: Arsadachus proudly setting
 him in his fathers seate, was ready to speake unto the assembly, 15
 when the olde Emperour that had recovered his fall, awaking his
 spirites, long dulled with age and weaknesse, beganne in this sort
 to upbraide his ungracious heire: Viper villaine and worse,
 avaunt, and get thee out of my presence. How darest thou lay
 handes on the Lord: or staine the emperiall seate with thine 20
 impure and defiled person? Canst thou behold thy father without
 blushes, whom thou hast perjured by thy perversenesse, making my
 othes frustrate through thine odious follies? ah caitife as thou

8. cloyed] blocked, obstructed (OED, vb. 5).

9. rowts] companies, assemblages of troops.

arte! more depraved then Caligula, more bloody indeed then Nero,
 more licentious then Catuline: would God either thou hadst beene
 unborne, or better taught. Thou second Tarquine fostered by me
 to worke tragedies in Cusco: thou prowd yongman, thy beauty thou
 hast employed in riot, thy forces in tyranny; Oh unkind wretch, 5
 I see, I see with mine eies the subversion of this Empire, and
 that which I have kept fourtie yeeres, thou wilt loose in lesse
 then thirtie moneths.

How can thy subjects be obedient to thee that despiseth thy
 father? How can these nobles hope for justice at [K2^V] thy hands, 10
 that hast injuriously attempted mee, an olde man, thy father, that
 bred thee, thy Lord, that cherished thee, the emperour that must

1. Caligula] The emphasis is on Caligula's madness and depravity, which became most apparent when he became consul in 37 A.D. He had many of his friends kill themselves and made his wife and grandmother commit suicide.

1. Nero] The emphasis here is on Nero's killing of his mother, his execution of Crassus, Scirbonia, and the parents of Piso. Cf. Plutarch, Lives, IX, 322.

2. Catuline] Known for deflowering his own daughter and killing his own brother, this monster came to lead a revolt and a conspiracy; later he was banished. Cf. Plutarch, Lives, VII, 106.

3. second Tarquine] Superbus, the grandson of Tarquinius Priscus, was an insolent and prideful usurper and tyrant who was banished from the throne by his own people. His rape of the chaste Lucrece (hence "tragedies") is recounted in Shakespeare's "The Rape of Lucrece," ll. 1835-1855.

4. yongman] This term is one of insult, like the modern "boy," meaning insolent or inexperienced one (Harrison, p. 230).

6. I see, I see] Artosogon sees his son in his true light; by emphasizing the newly found seeing, Lodge stresses the essential blindness of everyone to Arsadachus' true nature.

inherite thee? What may strangers trust in thee, that hast broken
 thy faith with Protomachus, abused the love of Margarita, and all
 for a faire faced minion, whom if I catch in my clawes I will so
 temper as thou shalt have little lust to triumph? O what pittie
 is it thou perverse man, to see how I have bought thee of the gods 5
 with sighes; how thy mother hath delivered thee with paine; how
 we both have nourished thee with travelles; how we watched to
 sustaine thee; how we laboured to releve thee; and after, how
 thou rebellest, and art so vicious, that wee thy miserable parents
 must not die for age, but for the grieve wherewith thou doest 10
 torment us: Ah woe wo is me that beholdeth thy lewdnesse, and
 wretched art thou to follow it: well did I hope that thy courage
 in armes, thy comelinesse in person, thy knowledge in letters were
 vertues enow to yeelde me hope, and subdue thy follies: but now
 I say and say againe, I affirme and affirme againe, I sweare and 15
 sweare againe, that if men which are adorned with natural gifts
 do want requisit vertues, such have a knife in their hands
 wherewith they do strike and wound themselves, a fire on their
 shoulders wherewith they burne themselves, a rope on their necks
 to hang themselves, a dagger at their breasts to stab themselves, 20
 a stone to stumble at, a hill to tumble downe. Oh! would to God
 that members wanted in thee, so that vice did not abound: or would

3. minion] a lady-love, a mistress or paramour in a contemptuous
 sense (OED, sb. A.1.a).

17. vertues] Lodge plays with the Machiavellian concept of virtu
 (power and calculated will), and he reveals the great disparity between
 inner and outer virtues.

the losse of thine eies might recompence the lewdnes of thine errours.
 But thou laughest to heare me lament, which sheweth thy small hope
 of amends, thou hast no touch of conscience, no feare of the gods,
 no awe of thy parents, what then should I hope of thee? would God
 thy death, for that were an end of detriment: if thy life, I 5
 beseech the gods for mine own sake close mine eies by death, lest
 I see thy unjust dealings.

In this state Arsadachus that was resolved in his villany
 without any reply (as if scorning the old man) caused his tong by
 a minister to be cut out, then commaunded his right hand to be 10
 strooke off, wherewith he had signed the writ of Argias death:
 afterwards apparelling him in a fooles coate, and fet[K3^r]ching a
 vehement laughter, he spake thus: Cuscans, wonder not, it is no
 severitie I shew, but justice; for it is as lawfull for me to forget
 I am a sonne, as for him to forget he is a father; his tongue hath 15
 wronged me, and I am revenged on his tongue; his hand hath signed
 to the death of my deere Argias, and it hath payed the penaltie:
 and since the old man doateth, I have apparelled him according to
 his propertie and impatience, wishing all those that love their
 lives, not to crosse mee in my revenges, nor assist him in his 20

15. father;] Q(c); ~, Q(u)

16. tongue;] Q(c); ~. Q(u)

20. revenges,] Q(c); ~; Q(u)

6. close mine eies by death] The reference is Artosogon's prayer for blindness now that he sees clearly--a good example of Lodge's sustained thematic irony.

sinister practises. This saide, he made all the nobilitie to sweare
 loyaltie unto him: and Diana laughing incessantly at the old man,
 who continually pointed with his left hand, and lifted his eies to
 heaven for revenge, sometimes he imbraced the nobles, inciting
 them by signes to revenge, but all was in vaine, feare subdued 5
 their affections.

In the meane while, the newes of these novelties were spread
 thorow the citie, so that many tooke armes to revenge the old
 emperour, who were presently and incontinently slain by the
 souldiers: in briefe, as in all conflicts, the weake at last went 10
 to the wall, and necessitie inforced such as misdeemed of Arsadachus
 proceedings, to allow of them in shew: the day of coronation drew
 on, against which time Lelia the Empresse (little suspecting that
 which had fallen out) arrived in Cusco, who hearing of the hard
 measure was offered her husband by her ungratious sonne (for 15
Artosogon was shut up all the day till meale times, when Arsadachus
 called for him foorth to laugh at him) she entred the pallace with
 such cries, as might have made the hardest heart melt to heare
 them, where clasping of her armes about the necke of the old and
 aged man, who melted in teares to behold the melancholy of the 20
 chaste matron, she cried out and complained in this manner: O you
 just gods, can you see these wrongs without remedie? are you
 deafe to heare, or pittillesse to redresse? Ah, looke downe, looke

11. went to the wall] Cf. Tilley W 185.

11. misdeemed] thought ill of (OED, vb. 2).

downe from your thrones, and behold my throbbes, witnes such wrongs
 as the sunne hath never seene the like; the dogge is gratefull to
 his maister for his meate, the elephant to his teacher for his
 knowledge, the serpent to the hunts-man for his life; but our
 untoward sonne, for re[K3^V]leaving him, hath grieved us, for giving 5
 him sweete milke in his youth, doth feede us with bitter aloes in
 our age; and I for bearing him with many groanes, am now betraied
 by him to many griefes: Ah! Artosogon, ah my deere Artosogon, it
 is enough grieve for thee to indure, let me weep (for the old man,
 to see her, shed many teares) because thou sufferest, that as thou 10
 decayest through tyranny, I may die with teares. This said, sorrow
 stopped the passage of her speech, and they both swowned, hee to
 beholde his Lelia so forlorne, she to see her Artosogon so martyred:
 he that saw Venus lamenting Adonis, Aurora bewailing Memnon, Mirrha
 her tosst fortunes, saw but the shadow of cares, not the substance 15
 of complaints; for this sorrowe of the princes was onely beyond
 compare, and past beleefe; wherein so long they demeaned themselves,

5. for giving] H-P; forgiving Q

14. Venus lamenting Adonis] Cf. Ovid, Metamorphoses, X, 260-61, for the story of their tragic love.

14. Aurora bewailing Memnon] Cf. Ovid, Metamorphoses, XIII, 327-28. After Memnon, son of Aurora and Tithonus, was killed by Achilles, Aurora mourned his death at both morning and evening. The dewdrops were her tears.

14. Mirrha] Cf. Ovid, Metamorphoses, X, 254-60 for the story of Myrrha's incest with her father, Cinyras.

till age and sorrow, after long strife surrendred to death, who pittied the olde princes, being despised of their lewd sonne, and ended their sorrowes in ending them.

The rumour of whose fall was no sooner bruited in the eares of Arsadachus, but that instead of solemnizing their funeralles, 5 he frequented his follies, instead of lamenting for them, hee laughed at them, causing them for fashion sake to have the favour of the grave, not for any favour he bare them: then calling for Diana to his court, he honoured her as a goddess, causing his subjects to erect a shrine, and to sacrifice unto her: and such 10 was his superstitious and besotted blindnes, that he thought it the only paradise of the world to be in her presence, no one was better rewarded then he that could best praise hir; sometimes would he (attiring him like a second Diana readie to chace) disguise himselfe like a shepheard, and sitting apart solitarily, where he might be 15 in her presence, he would recount such passions as gave certaine signes in him of an excellent wit, but matched with exceeding wickednes: among which these tenne, as the most excellent for varietie sake, after his so many villanies, I thought good to set down in this place.

4. bruited] reported, rumored.

11. blindnes] Arsadachus' essential blindness is illustrated by his confusion of Diana the person with Diana the goddess.

14. disguise himselfe] The reference is to the typical Elizabethan romance convention of adopting a shepherd guise; in such a rustic cloak, Arsadachus writes his conventional, yet ironically revealing, verse.

I see a new spring sunne that shines more cleerely,
That warmes the earth more blithly with hir brightnes [K4^r]
That spreads hir beams more faire, and shines more cheerly
Then that cleere sun that glads the day with lightnes.

For but by outward heate the one offends me, 5
The other burnes my bones, and melts their marrow:
The one when he sets on further blends me,
The other ceasles makes her eie loves arrow.

From that a shower a shadow of a tree,
A foggie mist may safely me protect, 10
But this through clouds and shades doth passe and perce me
In winters frosts the others force doth flee:
But this each season shines in each respect,
Ech where, ech houre, my hart doth plague and perce me.

This other for the strange forme therof, though it have the 15
 second place deserves the first, which howsoever you turne it
 backward or forward, is good sense, and hath the rimes and cadence
 according, the curiousnes and cunning whereof the learned may judge:
 the first stands is the complaint, the second the counsel; both
 which he wrote in the entrance of his love with Diana. 20

17. backward or forward] Both complaint and answer can be read backwards or forwards to make good sense. The numbers refer to possible arrangements of lines in each poem, any of which make sense and passable poetry. The witty versification is typical of Lodge; like Thomas Usk in The Testament of Love, III, from which he borrowed, Lodge was fond of acrostics, anagrams, and word games.

Complaint.

1 3 2	<u>Teares, cares, wrongs, grieve feelee I,</u>	1 1 3 2	
2 2 1	<u>Wo, frownes, scornes, crafts nill cease,</u>	4 2 4 1	
3 1 4	<u>Yeares, months, daies, howers do flie</u>	3 3 1 4	
4 4 3	<u>Fro mee away flieth peace:</u>	2 4 2 3	
1	<u>Opprest I live (alas) unhappily,</u>	2	5
2	<u>Rest is exilde, scornde, plagde, thus am I.</u>	1	

Answer.

1 3 2	<u>Mend her, or change fond thought.</u>	1 1 3 2	
2 2 1	<u>Minde her, then end thy minde,</u>	4 2 4 1	
3 1 4	<u>Ende thee will sorrowe sought,</u>	3 3 1 4	10
4 4 3	<u>Kinde if thou art: too blinde,</u>	2 4 2 3	
1	<u>Such love flie farre, lest thou perceive</u>		
	<u>and prove</u>	2	
2	<u>Much sorow, grief, care, sighing, breeds</u>		
	<u>such love.</u>	1 [K4 ^v]	15

The third though short for the method, is verie sweete, and is written in imitation of Dolce the Italian, beginning thus: Io veggio, etc.

17. Dolce] The assignation here is an error, as has been shown by Alice Walker in "Italian Sources of the Lyrics of Thomas Lodge," MLR, 22 (1927), 75-79. The poem is really an imitation of Paschale's from the Rime Volgari (1549). See Appendix E for each of the Italian originals which Lodge translated.

17-18. Io veggio, etc.] I see. The reference is to Paschale's madrigal beginning "Io veggio apertamente." Cf. Appendix E.

I see with my hearts bleeding,

Thus hourelly throgh my pain my life desires,

I feele the flames exceeding,

That burne my heart by undeserved fires.

But whence these fires have breeding,

5

I cannot finde though great are my desires.

O miracle eterne!

That thus I burne in fire, and yet my fire cannot disceern.

The fourth being written upon a more wanton subject, is farre more
poeticall, and hath in it his decorum as well as the rest.

10

When as my pale to her pure lips united,

(Like new fallne snow upon the morning rose)

Sucke out those sweets wherin my soule delited,

Good lord how soon dispersed were my woes!

And from those gates whence comes that balmy breath,

15

That makes the sunne to smile when he ariseth,

I draw a life subdewing neering death,

I suckt a sweete that everie sweete compriseth.

There tooke my soule his hand-fast to desire,

There chose my heart his paradise on earth,

20

There is the heaven whereto my hopes retire,

There pleasure bred, and thence was Cupids birth:

1-8. I see . . . cannot disceern] Again, the theme of seeing and not seeing is stressed.

8. I burne] Lodge intends irony here; Arsadachus will burn in the fires of Hell as well as the fires so common to Petrarchan love.

Such is their power that by a touch they sever.

The heart from paines that liv'd in sorrowes ever.

An other time, at such time as in the entrance of love he
despaired of al succour, hee desperately wrote this and that verie
prettely. [Ll^r]

5

Even at the brinke of sorrowes ceasles streames,

All well-nie drownd through dalliance and disdaine,

Hoping to winne the truce in my extreames,

To perce that marble heart where pride remaines.

I send salt teares, sad sighes, and ruthful lines,

10

Firme vowes (and with these true men) my desire,

Which in his lasting sufferance scarce repines,

To burne in ceaslesse Aetna of her ire.

All which (and yet of all, the least might serve)

If too too weake to waken true regarde,

15

Vouchsafe O heaven that see how I deserve,

Since you are never partiall in rewarde,

That ere I die she may with like successe,

Weepe, sigh, write, vow and die without redresse.

The other in the selfe like passion, but with more government 20
he wrote, which for that cause I place here consequentlie.

Heape frowne on frowne, disdaine upon disdaine,

Joyne care, to care, and leave no wrong unwrought,

Suppose the worst, and smile at everie paine,

Thinke my pale lookes of envie not of thought.

25

In errors maske let reasons eie be masked,

Send out contempts to sommon death to slay me,

To all these tyrant woes tho I be tasked,

My faith shall flourish tho these paines decay me.

And tho repyning love to cinders burne me,

5

I will be fam'de for sufferance to the last,

Since that in life no tedious paines could turne me,

And care my flesh, but not my faith could wast.

Tho after death for all this lifes distresse,

My soule your endles honours shall confesse. [L1^V] 10

Another melancholy of his, for the strangenesse thereof
deserveth to be registred, and the rather, in that it is an
immitation of that excellent Poet of Italie, Lodovico Pascale,
in his sonnet beginning: Tutte le stelle havean de'l ciel l'impero.

Those glorious lampes that heaven illuminate,

15

And most incline to retrograde aspects,

1. eie be masked] Masking, conventional in romances, is used
by Lodge to suggest blindness.

6. fam'de] made famous.

13. Lodovico Pascale] an obscure Italian poet of the early
sixteenth century. Lodge borrowed from him not only this sonnet but
four of the five poems he assigns to Dolce. Cf. Rime Volgari di M.
Ludovico Paschale, in Vinegia, 1549 (Appendix E).

14. Tutte le stelle havean de'l ciel l'impero] All the stars
rule the sky.

15. retrograde aspects] malefic astrological phenomena. A
planet retrogrades, or moves (apparently), in a direction counter to
the order of the signs through the zodiac, or from east to west.

Upon my birth-day shonde the worst effects,

Thralling my life to most sinister fate.

Where-through my selfe estrangde from truth a while,

Twixt pains, and plagues, midst torments and distresse,

Supposde to finde for all my ruth redresse,

5

But now believe, nor hope, shal me beguile.

So that (my heart from joyes exiled quite)

Ile pine in griefe through fierce disdaines accurst,

Scorde by the world, alive to nought but spite:

Hold I my tongue? t'is bad; and speake I? wurst,

10

Both helpe me noughts; and if perhaps I write,

T'is not in hope, but lest the heart should burst:

Another in imitation of Martelli having the right nature of
an Italian melancholie, I have set down in this place.

O shadie vales, O faire inriched meades,

15

O sacred woodes, sweete fields, and rising mountaines,

O painted flowers, greene herbes, where Flora treads,

Refresht by wanton windes, and watrie fountaines.

1. shonde] shined.

5. ruth] sorrow, distress (OED, sb. 3).

13. Martelli] The reference is to the sonnet beginning "O chiusi valli, o ricche piagge apriche" (Ludovico Martelli, Opere . . . [Firenze, 1548], p. 48). Cf. Appendix E on Lodge's sources for his lyrics.

17. Flora] Roman goddess of flowers.

O all you winged queristers of woode,

That piercht aloft your former paines report,

And strait againe recount with pleasant moode,

Your present joyes in sweete and seemely sort.

O all you creatures, whosoever thrive,

5

On mother earth, in seas, by aire, or fire: [L2^r]

More blest are you, then I here under sunne,

Love dies in me, when as he doth revive

In you; I perish under beauties ire,

Where after stormes, windes, frosts, your life is wonne.

10

All other of his, having allusion to the name of Diana, and the nature of the Moone, I leave, in that few men are able to second the sweete conceits of Philip du Portes, whose Poeticall writings being alreadie for the most part englished, and ordinarilie in everie mans hands, Arsadachus listed not to imitate, onely these 15 two others which follow, being his own invention, came to my hand, which I offer to your judgement (Ladies) for that afterward I meane to prosecute the historie.

13. whose] H-P; wose Q

1. queristers] choristers.

13. Philip du Portes] Philippe Desportes (1546-1606) was an extremely popular French poet who adapted Italian lyric forms in such works as Diane. While Lodge evidently translated Desportes himself, no Renaissance translation survives.

15. listed] chose, cared (OED, vb. 1.a).

18. historie] story.

Twixt reverence and desire, how am I vexed?

Now prone to lay ambitious handes on beautie,

Now having feare to my desires annexed,

Now haled on by hope, now staid by dutie.

Emboldned thus, and overrulde in striving,

5

To gaine the soveraine good my heart desireth:

I live a life, but in effect no living,

Since dread subdues desire that most aspireth.

Tho must I bide the combate of extreames,

Faine to enjoy, yet fearing to offend,

10

Like him that strives against resisting streames,

In hope to gaine the harbor in the end:

Which haven hir grace, which happy grace enjoyed

Both reverence, and desire, are well employed.

The conclusion of all his poetrie, I shut up with this his

15

Hiperbolical praise, shewing the right shape of his dissembling nature.

4. haled] hailed.

8. aspireth] The Elizabethans saw the aspiring mind as violating, corrupting the pastoral ideal of otium.

9. combate of extreames] The reference is to the extremes of Love (Petrarchan) but also to man's unique position in the chain of being--his contained elements at war with themselves.

16-17. dissembling nature] This comment is typical of Lodge, who keeps the reader well advised on characters' morality.

Not so much borrowed beautie hath the starres,

Not so much bright the mightie eie of day, [L2^v]

Not so much cleare hath Cinthia where she warres,

With deathes neere neece in her blacke array.

Not so true essence have the sacred soules,

5

That from their naturall mansions are devided,

Not so pure red hath Bacchus in his boules,

As hath that face whereby my soule is guided.

Not so could art or nature if they sought,

In curious workes themselves for to excede,

10

Or second that which they at first had wrought,

Nor so could time, or all the gods proceede,

As to enlarge, mould, thinke, or match that frame,

As I do honour under Dians name.

Now leave we him in his dalliance, making all things in a 15

readinesse for his coronation, and returne we to the constant

Margarita, who living in her solitarie seate, minding nothing

but melancholies, triumphing in nothing but hir teares; finding at

length, the prefixed time of Arsadachus returne almost expired,

and her impatience so great, as shee could no longer endure his 20

absence, in a desperate furie setting light by her life, she

9. art or nature] The reference is to the Elizabethan concern with natura naturans, with art improving on nature.

21. setting light by] little valuing.

resolved privily to flie from her fathers court to finde out
Arsadachus in his owne countrey. For which cause she brake with
 a faithfull follower of hers called Fawnia, by whose assistance,
 without the knowledge of any other in the disguise of a country maid,
 she gate out of the citie, attended onely by this trustie follower, 5
 about the shutting in of the evening, at such time as her traine
 without suspect intended their other affaires, and by reason of
 her melancholie little suspected her departure out of doores: and
 so long shee traveiled (desire guiding her steps, and sorrow seating
 her selfe in her heart) that she gat into an unpeopled and huge 10
 forest, where meeting with a poore shepheard, shee learned sure
 tidings of her way to Cusco, keeping in the most untrodden and
 unfrequented wayes for feare of pursute, weeping as she walked
 incessantly, so that neither Fawniaes words, nor the hope she had
 to revisit her beloved could rid her of ruthful[L3^r]nesse: three 15
 dayes shee so walked, feeding her thoughts on her owne wretchednesse,
 till on the fourth about the breake of the day when Phoebus had

4. disguise of a country maid] This disguise is typical of the pastoral romance form. Cf. Rosalynde (1590) in which Rosalynde becomes the pastoral swain Ganymede. See the Introduction for a discussion of disguise in general as central to the structure of romance.

6. shutting in] nightfall (OED, vbl. sb. 3, 4).

15-16. three dayes] The number three is central to the structure of both the romance and the fairy tale. Usually the third son or daughter, after three days, espies, gains, conquers, etc. See Introduction.

17. Phoebus] Apollo, the sun-god; charioteer of the heavens. Note also the repetition or near-repetition of the opening line of A Margarite.

newly chased the morne, crowned with roses from the desired bed of
 her beloved paramor, she sate her downe by a faire fountaine,
 washing her blubbered face in the cleare spring, and cooling her
 thirst in the cristal waters thereof: here had she not long rested
 hir selfe, talking with hir Fawnia in what manner she would upbraide 5
Arsadachus in Cusco, of his unkind absence, when as sodainlie a huge
 lion which was accustomed to refresh himselfe at that spring, brake
 out of the thicket behinde their backes, Fawnia that first spied
 him was soone suprised, then she cried, and rent in peeces (in
 that she had tasted too much of fleshly love) before she feared. 10

Margarita that saw the massacre, sate still attending hir
 owne tragedie, for nothing was more welcome to hir then death,
 having lost her friend, nor nothing more expected: but see the
 generositie and vertue of the beast insteede of renting her limmes
 he sented her garments, in the place of tearing her peecemeale, hee 15
 laied his head gentlie in hir lap, licking her milkewhite hand, and
 shewing al signes of humilitie, in steede of inhumanitie. Margarita
 seeing this recovered hir sences, and pittifully weeping spake thus:

17. shewing] H-P; she wing Q

16. laied his head . . . milkewhite hand] Cf. Spenser's *Faerie*
Queene, I, iii, 6 for a close parallel and probable source for this
 passage. Also, note the parallel of the unicorn's being captured only
 in the Virgin's lap and the lion's being pacified in Margarita's lap.

17. humilitie . . . inhumanitie] This action is in stark con-
 trast to the dissembling, bloody courtly world, where virtue goes
 unrecognized and unrewarded. The world of the grove (Arden) at least
 knows the genuine and true from the false and dissembled, and this
 scene with the lion provides another instance of Lodge's mastery of
 irony in his prose.

Alas! ye gods, why yeeld you sorrowes to those that despise fancie,
 and betray you them by death, who desire to flee detriment? wo is
 me, how fortunate were Margarita, to have bin dismembred? how
 forlorne was Fawnia to be thus mangled, ah tyrant beast hadst thou
 spared her, her vertue had deserved it, hadst thou spoiled me, why 5
 I was reserved for it, for what care have not I part in? or from
 what joy am not I parted? Love that is a Lord of pittie to some,
 is pittillesse to me, hee giveth other the rose, but me the thorne;
 he bestoweth wine on others, and me viniger, he crowneth the rest
 with lawrell in respect of their flourishing fortune, but me with 10
 Ciprus the tree dedicated to funerall: out alas! that I live or
 that I have time to speake, I live, in that I have had time so
 long, to love with neglect, and to pine in the delay. Ah curteous
 beast (said she) why executest thou not that which my sorrow doth
 prosecute? let thy teeth (I beseech thee) rid me of loves [L3^V] 15
 tyranny.

This saide, shee pittifully wept; but the Lion ceased not to
 play with her, stroking her with his rough paw, as if willing to

15. thee)] H-P; thee, Q

4. tyrant beast] Lodge possibly refers here to the tyrant
 prince Arsadachus because of his usurpation.

8. rose . . . thorne] In elaborate euphuistic parallelism,
 Lodge subtly relates Margarita (pearl) to Christ (crown of thorns),
 vinegar with wine, and cyprus tree with rose, complicating but partially
 explaining the lion and the virgin conjunction.

13-14. curteous beast] Lodge now refers to the shadow side of
 the tyrant beast.

appease her, but all was in vaine, till that sleepe by reason of
her sorrow seized her, and settled her selfe in the lions eies,
where we leave them, returning to Mosco, where the day no sooner
appeared, but Protomachus (according to his custome comming to
visite his daughter) found her sodainly fled, whereat storming 5
incessantly, he presently put al her attendants to most bitter and
strange death, sending our espialles through all the country to
find out Margarita, who by reason of her solitarie walkes, was
free from their search: at last, looking among her secret papers,
hee found a letter, wherein the princesse had written to Arsadachus, 10
that if hee presently returned not, she would shortly visit him.
By reason whereof, being a wise prince, he gathered some circum-
stance of her flight; and levying a power of souldiers, wich as
much expedition as he might, he set forward towards Cusco, where
I leave him, to returne to Arsinous, who studying Magicke in his 15
melancholy cell, found by reason of the aspect of the planets,
that the houre of his revenge was at hand: whereuppon being
resolved of the place, which was Cusco, and the manner, with all
other actors in the tragedie, he being desirous to behold that
with his eies which hee had long time longed for with his hart, 20
forsook his melancholy home, and set forward toward Cusco.

7. espialles] bodies of spies, scouts (OED, 2.).

11. presently] immediately, at once.

16. aspect] This astrological term means the way in which the planets from their relative positions in the heavens look upon or "aspect" one another.

And as he passed on his way, it was his chance to beholde
 where Margarita lay sleeping, having the lions head in her lap,
 whereat being amazed and affrighted, in that he heartily loved the
 princesse, he with his staffe awaked her: who seeing a man so
 overgrowne in haire and yeeres; yet carrying as much shew in his 5
 countenance, of honour, as discontent, softly stole from the lion,
 and left him sleeping there: sodainely seasing Arsinous by the
 hand, she said thus: Father, thanke fortune that hath given thee
 time to escape death if thou list, and folow me, who hath both
 neede of thy counsell, and of such a reverend companion as thou 10
 art. Which said, they both withdrew them out of the way hasting
 two long houres without ever looking backe, till at last, when
Arsinous saw her and himsele in safetie, he cour[L4^r]ted her thus:
 Countrie lasse by your coate, but courtlie dame by your countenance,
 whither travell you this waies, or for what cause are you so woful? 15
 Forlorne may by thy apparel, but honourable sir by thy behaviour,
 I am travelling to Cusco, where both remaineth the cause of my woe,
 and the means to cure it. May I be so bold said Arsinous to know
 of you what you are, and what you aile? It neither pertaineth to
 you that I tell it (quoth Margarita) neither pleaseth it me to 20
 discover it, for the one will seeke my harme, the other yeelde
 you little helpe.

9. list] wish to, desire.

14. courtly dame] Arsinous sees through her disguise/dissembling
 as he sees through Arsadachus' masking.

21. discover] reveal, disclose.

Then quoth Arsinous smiling, I will trie mine owne cunning,
 to crosse a womans resolution, whereupon intreating Margarita to
 set her downe under a Palme tree, to avoid the heat of the sunne,
 which being at his noontide flamed very fiercely, he drew a booke
 out of his bosome, and read so long till sodainely there appeared 5
 one in selfe like shape and substance as Arsadachus was wont to
 be, whome Margarita no sooner espied, but that she ranne fiercely
 towards him that hastily fled, she cried out; Oh stay thee (my
Arsadachus) stay thee, behold thy Margarita that hath left her
 fathers court, hazarded her honours, adventured all dangers for thy 10
 love, for thy sake, oh stay. This said, the vision sodainely
 vanished, and she striving to embrace him, caught his shadow:
 whereupon vehemently weeping, she exclaimed on the gods, over love
 and his laws, renting hir haire, and beating her breasts in such
 sort, as it was pittie to beholde it: and had died in that agonie, 15
 had not Arsinous recomforted hir in this sort: Fie Margarita, doth
 this beseeme your wisdome, to demeane sorrow without cause, and
 seeke your death through a delusion? why princesse whatever you
 saw was but an apparition, not the substance, devised only by your

2. crosse] to go counter to, oppose (OED, vb. 14 fig.).

3. Palme] willow. Cf. Shakespeare's use of this meaning in
As You Like It, III, ii, 185.

6. shape and substance] The spirit (shadow projection) of
Arsadachus is conjured up by the magic of Arsinous.

12-8, p. 191. caught his shadow . . . held it for the substance
 See the Introduction for a discussion of the elaborate interplay of
 substance and shadow.

servant Arsinous to discover you. Shee hearing the name of Arsinous presently started up, and clasping hir armes about his aged necke, whom she sodainly had discovered, she spake thus: Ah my father, pardon my folly, that sought to keep that secret, which is discovered by your science. Tut madam, the pardon is to be granted by your 5 hands, said he, who are most injured; was it ever seene (quoth he smilingly) a ladie to bee so besotted on a shadow? Ah pardon me (said Margarita) I [L4^V] held it for the substance: but father, I pray you tell me whither you intend your journey?

Arsinous desirous in short words to satisfie her, tolde her 10 that he pretended his course to Cusco; forsaking his melancholie cell of purpose, to meet her whose danger he had perceived in private being in his studie: further he told her many things touching the Emperours search after her, not pretermittting any thing to content her, but concealing that which tended to her 15 ruine, which with ernefull heart hee inwardlie perceived, Margarita somewhat rejoyced with the companie of such a guide, sate her downe seeking some herbes in the forrest to releev her hunger, Arsinous that perceived it said thus: See madam, what love can do, that fashioneth courtlie stomacks, to whomely acates the 20

8. I held it for the substance] Cf. Tilley S 951: "Lose not the Substance for the Shadow."

14. pretermittting] leaving out, excluding (OED, vb. 1.a).

16. ernefull] yearning; sorrowful, anxious.

20. courtlie] polished, refined, of the court. The idea of switching circumstances--court and country--is central in this passage.

20. whomely acates] things purchased, such as meats or fish.

gods grant you may speede well, for I see you can feede well, hereon
 he opened his book and read, and sodainely a pavilion was picht,
 the table was reared, the dishes served in, with all kinde of
 delicates, the musicke exceeding pleasant, so that Margarita was
 ravished to behold this, but being animated by Arsinous she fell 5
 to her meate, certifying him at dinner time of such things as had
 passed in her fathers court in his absence; thus in jollitie
 appeased they their hungrie stomackes, and eased their sorrowfull
 hearts, till occasion called them forth to travell, at which time
 the pavillion servitors, and all things vanished, and onely Arsinous 10
 and Margarita were left alone, having two squires attending
 with two rich gennets bravelie trapped fit for their managing,
 which they speedely backed, talking merrilie as they rode of such
 strange things as Arsinous had wrought by his art, and so long they
 travelled towards Cusco, that they arived within two leagues of 15
 the same, understanding by the great troops that rode that way,
 that the coronation was the next day following, Margarita by
Arsinous counsaile staid in the castle of Aged knight, where hee
 wrought so by his arte, that although Margarita had a desire to

12. gennets] small Spanish horses (OED, sb. 1).

13. backed] mounted, got on to ride (OED, vb. III.10).

18. Aged knight] For a similar allegorical treatment of the figure, see Spenser's Faerie Queene, I, and Thomas Usk's The Testament of Love, III, i.

19. arte] magic.

heare tidings of Arsadachus, yet made she no question of him all the time of her abode there.

And here let us leave them, and returne to Cusco to the accursed and abominable tyrant Arsadachus, who as soone as the day beganne to breake, the birds to hale forth the [Ml^r] sunne, the 5 sunne to haste his course, arose from his bed, apparelling himselfe in rich and princelie robes: about which houre Diana was not idle, for whatso of excellence could be bought for money, or had for friendship, she wanted nothing thereof to set out her beautie: the courtiers to grace their Emperor, spared no cost, the cittizens no 10 triumphs, so as the triumph of Antigonus Epiphanus, in comparison hereof was but a trifle, the maner whereof, since it was miraculous, I have thought good to mention in this place. First came five thousand of the yoongest Cuscanes out of the pallace, trotting along the streetes unto the temple armed, according to the Roman 15 fashion: after them as many Tartars armed after their maner, who were were folowed with three thousand Thracians, and Plessians, all of which carried silver lances and shieldes, having their headpeeces decked with ostrige plumes and emeralds: after them marched two hundred and fiftie sword-players, who followed the brave cavaliers 20

9. wanted] lacked.

11. Antigonus Epiphanus] A general in Alexander's army, he won triumph and praise with impressive victories against Alcetas and Eumenes.

16-17. Tartars . . . Thracians . . . Plessians] exotic peoples or Cuscans dressed like them.

20. sword-players] persons skilled in sword-play; fencers.

that marched before; after whom trotted the horsemen, of which one thousand, together with their horses, were all pompously garnished with golde and silver, with a garland of gold upon their heads: after them rode another thousand horsemen, decked with golde and purple, with lances of golde, headed with pointed diamonds: next 5 them rode those which were called the emperours minions, clothed in cloth of tissue, their horses trapped in greene cloth of gold, their stirrops of silver: after them came the Emperours guard on horse backe, having their caparisons studded with iron and brasse, wearing upon their armors a certain curious stoale, 10 wherein, with gold and silver, silke, and gossanpine threed of many colours, were woven the images of those gods, which the Cuscans most worshipped: after whome came one thousand five hundreth armed chariots, the most part drawn by two white genets, but fortie of them by foure: after them there came a chariot 15 drawne by elephants, and attended by sixe and thirtie elephants, with eight hundred yong men attending them as their keepers, attired with ornaments of golde, and having their temples encompassed with wreathes of roses, and silver bends: after them came eight

11. gossanpine] cotton or cotton-like fiber.

19. bends] bands (OED, sb.¹ 2).

hundred yong laddes leading many fat oxen with gilded hornes [Ml^V]
 to be sacrificed to the gods: next unto them eight hundred
 ministers bearing platters of gold with pretious stones, unicorns
 horns, and elephants teeth to be sacrificed for the health of the
 emperour: next which, an infinite number of statues were carried, 5
 not onely of their gods, but also of those fiends they feared;
 likewise the images of all their kings deceased, according as every
 one deserved for his excellence, apparelled in goodly garments of
 golde and silver, and other precious and inestimable jewelles, each
 of them having a table at his feete, in which al his noble and 10
 worthy actions were written.

There were likewise other semblances of the day, the night,
 of heaven, of the morning and mid-day, with an infinit number of
 vessels likewise forged out of gold and silver, and borne by the
 slaves of the empire: after these came six hundred pages of the 15
 emperour apparelled in golde: after whome came three hundred

1. laddes] Q(u); lads Q(c)

1. hornes] Q(c); herse Q(u)

1. hornes] The variant here occurs because of a compositor's reading error. With "unicorns horns" only two lines away, his eye apparently got ahead of his hand, and he had to adjust "laddes" of Q(u) to the shortened "lads" of Q(c) to justify his mistake.

3-4. unicorns horns] As aphrodisiacs, these, along with elephants' teeth (tusks), were ground up into a stimulating powder.

10. table] a tablet intended for or bearing an inscription or device (OED, sb. 2.a).

virgins in white cloth of tissue, burning with censors in their
 handes of silver: and Agate spreading sundry sorts of sweete
 perfumes followed by five hundred coches of silver, wherein Dianaes
 damosels were carried: after which came fourescore of beaten gold,
 wherein all the princely heirs of the empire were royally seated. 5

After all these the Emperour with his Diana rode in one coach
 attended with one hundred attired in beaten cloth of silver, cast-
 ing rich cloth before the coach, whereon the horses that drew
 the Emperour should tread. It were a vaine thing for me to set
 downe the riches of Arsadachus garments, or the attire of his 10
 goddesse: sufficeth it that it exceeded that which is past, and
 all was beyond beleefe: in this solemne sort entred they the
 temple, where (according to the custome) they were sacred, annointed
 and inthroned, receiuing homage of the princes.

And after in selfe like pompe returned they to the pallace 15
 where having many rich delicates prepared for them with sweet and
 melodious musike they sate them downe to eate; where, after they
 had somewhat refreshed their stomackes, and whetted their wittes
 with costly wines, Arsadachus remembring him of his Margarita,
 called for his box, merily jesting with Diana, and saying, that 20

12. beyond beleefe] fantastical; characteristic of a romance.

13. sacred] consecrated (OED, vb. 2).

15. selfe like] very like, similar.

the Empresse of Mosco deserved so small a remembrance: which was
no sooner brought unto him, and [M2^r] opened, but (see the judge-
ment of just heaven) a sodain flame issued thereout, which with a
hideous odour so bestraught Arsadachus of his senses, that thrust-
ing the tables from him, and overthrowing whatsoever incountred 5
him, he brake out from his seate, cursing the heavens, renting his
embalmed haire, tearing his royall vestures: his nobilitie that
saw this, became amazed, and among the rest, Brasidas, who fled
for the murther in Mosco, and was at that time in great favour
with him, came to pacifie him; who no sooner espied him, but taking 10
a huge bowle of wine, and crying out, Brasidas, I drinke to Philenia
whome thou murderedst, he tasted the wine, and with the cup tooke
him such a mighty blow on the head that he pashed out all his
braines: all they that behelde this sate still; some for feare
stole secretly out of his presence; among the rest, wofull Diana 15
rather like the statue of Venus raised in Paphos, then the lovely
Lucina that gave light to all Arsadachus delights, sate still
quaking and trembling, as one readie to depart this life; whom
when the Emperor espied where she sate, he hastily ranne unto her,
crying out: Ah tyrant that hast robbed me of my heart, my hope and 20

4. bestraught] deprived, distracted.

17. Lucina] a minor Roman deity associated with childbirth and
the giving of light to the newborn.

life, let me sacrifice to Nemesis; I will sacrifice: which said,
 with the carving knife he slit up the poore innocent ladies bodie,
 spreading her entrailles about the pallace floore, and seizing on
 her heart, hee tare it in peeces with his tyranous teeth, crying
Sic itur ad astra; by this time the rumour was spread throughout 5
 the pallace, and from the pallace through the citie: by which
 meanes the triumphs which were commenced were turned to mournings,
 for Arsadachus used such cruelties every way, that the Numantines
 for all their inhumanitie could never be able to match him.

And in this fitte continued he for the space of sixe houres, 10
 at which time he entred the secrets of his pallace, and finding
 there a yong sonne which his Diana had bred and he begotten; he
 tooke it by the legges, battering out the braines thereof against
 the walles, in such sort as the beholders were amazed to see him;
 this done he flung it on the ground among the dead members of his 15
 mother, calling on the name of Artosogon and Lelia his father and

1. sacrifice] The novels of Matteo Bandello provided Lodge with sources for the varied and horrible crimes committed by Arsadachus after he opened the magic box. Cf. Bandello's "Didaco and Violenta," in William Painter's Palace of Pleasure, ed. J. Jacobs (London: D. Nutt, 1890), Vol. I, and his "Pandora of Milan," in Geoffrey Fenton, Bandello--Tragical Tales, ed. H. Harris (London: Routledge, [n.d.]), pp. 157-186.

5. Sic itur ad astra] Cf. Virgil, The Aeneid, IX, 641. Although Lodge twists the original meaning, having to do with attaining virtue, the quotation reads, "Such is the way to the stars" (to immortality).

8. Numantines] Defendants of Numantia (a town in Spain), they held against the Romans with great valor and fierce tenacity. When beseiged, they resorted to cannibalism and self-immolation rather than become captives.

11. secrets] places of concealment; hiding places (OED, sb. 5).

mother, and telling them, that in some part he had [M2^v] yeilded them revenge. By this time Arsinous and Margarita were entred the citie, who hearing the turmoile thorow the citie, questioned the cause thereof, and were certified by those that passed by, in what estate the emperour was at that present.

5

Margarita hearing the cause, beganne wofully to exclaime, til she was pacified by Arsinous, who told hir that the nature of the medicine which he gave her, was such, that if Arsadachus were constant to her, it would increase his affection; if false, it would procure madnesse: to which effect, since the matter was brought, it coulde not be but the yoong Emperour had wronged her. With these perswasions hee drew her to the pallace, where thrusting through the prease Arsinous thought himselfe happy to see such a revenge wrought on his enemie. Margarita was heartlesse to behold the dolefull estate of Arsadachus, so that forgetting the honor of his name, and the modestie of her sex, she brake thorow the guard, and ranne to Arsadachus, where he sate embrewed in the bloud of innocents, and with teares spake thus unto him: Is this the joy of my love (said she) are these thy welcomes to thy beloved?

10

15

8. medicine] Lodge, ever the surgeon, applies medicine as a curative, thus continuing to develop his medical theme.

10. madnesse] Since the potion brings on madness, by getting beyond the surface exterior of a person to his heart, this is a fine example of art revealing the truth in nature.

13. prease] a throng, crowd.

17. embrewed] stained, dyed.

in steede of triumphes to feast her with tragedies, in lieu of
 banquets, with blood? why speaketh not my deare spouse? why
 lookest thou so ghastly? O if it bee thy pleasure to shew crueltie
 on me, make it short by a death, not lingering by life. Arsadachus
 all this while sate mute gastly staring on Margarita; at last 5
 fiercely flinging her from his necke, his rage revived and he
 cried out; Diana, ah Diana by thy bright lookes, by thy beautifull
 lockes, let not thy ghost be displeased, thou shalt have bloud for
 bloud, here is the sacrifice, here is the instrument; whereupon
 drawing a rapier out of the sheath of one of those who ministred 10
 fast by him, he ranne Margarita quite thorow the bodie: and in
 this sort with bedlam madnesse fled out of the presence to his
 privy chamber. The poore princesse even when death beganne to
 arrest her, pursued him: and as she indevoured to utter hir
 moanes, fell downe dead on the floore; whom Arsinous wofully 15
 bewept, and in the presence of the princesse of Cusco, discovered
 what she was.

Then beganne each of them to imagine a new feare, doubting
 lest the Emperour of Mosco [M3^r] should revenge her death at their
 handes. For which cause they consulted how to shut up Arsadachus 20
 til Protomachus were certified, which they effected sodainely, in
 that they found him laide on his bed, and soundly sleeping,
 enforced thereunto by the industrie and art of Arsinous. Who

8-9. shalt have bloud for bloud] Cf. Tilley B 458: "Blood will have blood."

23. art] The magic of Arsinous is used to control Arsadachus.

after he perceived the whole assembly of princes dismayed, caused
the ministers to gather up the mangled members and cover them with
a rich cloth of gold, and afterwards seeing al the courtiers
attentive, he beganne in this manner: Thales (ye worthie princes)
after he had travelled long time, and at last returned home, being 5
asked what strange or rare thing hee had seene in his voiage,
answered: an olde tyrant; for certaine it is, that such as practise
open wrong, live not long; for the gods yeeld them shortest life
that have the wickedest wayes: muse not therefore to see your yong
Emperour in these passions, whose sinnes if they be ripped up 10
exceede al sence, whose tyrannies surpasse the beleefe of any, but
such as have tried them.

What, know you not of his disobedience, who spared not his owne
father that begate him, his deere mother that bred him? What, knowe
you not of his perjurie: that hath falsified his faith to 15
Protomachus, betraied and murthered Margarita, and at one time
frustrated the hope of both these empires? What, know you not of
his murthers, where these in sight are sufficient to convict him?
but those I sigh for are more odious, who thorow his lewd lust
bereft me (poore Arsinous) of my daughter, and her of an husband: 20
But the just gods have suffered me to behold the revenge with
mine eies, which I have long wished for with my heart. Truly

4-7. Thales . . . tyrant] Thales was one of the seven wise men
of Greece. The specific reference was not located. Note that in this
speech Arsinous restores order and degree after the tragic spectacle
has dissolved it.

22. eies] Arsinous beholds justice with his eyes; he sees
both justice administered and order re-established.

(yee Cuscans) ye are not to marvell at these chaunces, if you bee wise, neither to wonder at your emperours troubles, if you have discretion; for as unitie (according to Pythagoras) is the father of number, so is vice the originall of many sorows. When the fish Tenthis appeareth above the water, there followeth a
 5
 tempest: when evils are growne to head, there must needely follow punishment; for as the gods in mercie delay, so at last in justice they punish. Heare me yee men of Cusco, and consider my words, if never as yet any tyrant lived without his tragedie what should you expect? In faith no other [M3^V] thing but the
 10
 confirmation of Platoes reason, who saide that it is unnecessarie for him to live, that hath not learned how to live well.

The tyrant of Sicely, Dionisius, (of whome it is said, that he gave as great rewarde to those that invented vices, as Rome did to those that conquered realmes) died a private man and in miserie. 15
 Nowe what in respect of this man can you hope of Arsadachus, who hired not men to invent, but did himselfe in person practise?

13. (of] H-P; ~ Q

4. Pythagoras] This idea about unity is discussed in Diogenes Laertius, Lives and Opinions of the Eminent Philosophers (London, 1853), xi.

5. Tenthis] not located.

11. Platoes reason] a borrowed phrase from Plato, Apology, IV, 116.

13. Dionisius] a tyrant of Syracuse (430-367 B.C.), noted for his love of vice. He sold out his own country in a reach for power, and when he became ill was given not a sleeping potion as he requested, but a potion that robbed him of his senses and brought death. Cf. Plutarch, Lives, VI, 13.

beleeve me, beleeve me, your sufferance of such a viper in your realme, is a hainous sinne in you; and as Dion saith, it is but meete they be partakers to the paine, who have wincked at the fault.

Caligula the emperor of Rome was so disordered in his life, that if all the Romanes had not watched to take life from him, he would 5 have waited to take life from them; this monster bare a brooch of gold in his cap, wherein was written this sentence: Utinam omnis populus unam praecise cervicem haberet, ut uno ictu omnes necarem.

And what was this man in regarde of Arsadachus? Truly almost innocent; for the one pretended kindnesse to those that gently 10 perswaded him, but the other neither feared the gods, neither spared his friends, neither regarded justice, and can such a monster deserve life? The Romanes when the tyrant Tiberius was made away, sacrificed in their open streetes, in that the gods had reft them of such a troublesome wretch; why cease you then (you 15 Cuscans) to sacrifice to your gods, to the end they may deliver you of this trouble-world? It was a lawe among the Romanes, that that childe which had disobeyed his father, robbed any temple, injured any widdowe, committed any treason to a stranger should be

2-3. Dion . . . fault] The reference is to the relative of Dionysius I (see above) who became opposed to tyranny and attempted a constituion based on Platonic ideas. The quotation, from Lives, VI, 29, is quite changed in Lodge.

7-8. Utinam . . . necarem] Would that all people had precisely one neck, so that I might kill them all with one blow. Cf. Caligula in Suetonius, Works, IV, 30.

13. Tiberius] a Roman emperor (first century B.C.), the son of Nero and Livia. Because of the grief he brought during his rule, his death was welcomed by the populace.

banished from Rome, and disinherited of his fathers possessions;
 and what hath not Arsadachus done of these things? and why is not
Arsadachus punished? Scedasus daughters being violated in
Lacedemon, and unrevenged by the magistrates of the cittie; the
 gods inflicted both the guiltie and unguiltie with plagues, in 5
 that they afflicted not punishment on the offenders: and what can
 you hope (ye Cuscans) that suffer this sincke of sinne to triumph
 in your pallaces? You will perhappes say, that no man is to be
 punished afore hee be convicted. And (I pray you) for what [M4^r]
 should ill men pleade? since as Chrisippus saith, nothing is 10
 profitable unto them. You see testimonies of his murther before
 your eies, tokens of his perjury I ring in your eares, his lust
 the gods abhorre, and shall he yet live?

This said, there grew a great muttering among the nobilitie,
 and the noise thereof awaked the emperour (whose sleep had stayed 15
 the working of the inchantment) who finding him selfe wholly
 imbrewed with blood, his doores fast locked unto him, beganne to
 misdeeme: whereupon calling and exclaiming on his attendants,
 some of them at last fearefully opened the doores. The nobilitie

3. Scedasus daughters] These were the cause of Reformodicus
 overthrowing the whole state of the Lacedemonians.

7. sincke] sink; cesspool, sewer; place where corruption and
 vice are rampant (OED, sb. 1.a; 2.b).

10-11. Chrisippus saith . . . them] The reference is to
 Chrisippus' statement found in Plutarch, De Stoicorum Repugnantis,
 xxi, 4.

18. misdeeme] misjudge.

hearing of his freedome, presently fled; but when as the fatall
 fruits of his furie were discovered unto him, and his ruthfull eies
 beheld what his hands had executed, Lord what pittifull exclamations
 used he! how hee rent his breast with furie, how he tare his face:
 At last, laying him downe upon the mangled members of Diana, and 5
 embracing the dead bodie of Margarita, hee washed both of them in
 his teares, and demeaned himselfe so woefully, as it was wonder to
 behold; at last, with a bitter sigh he brake out into these bitter
 words, (whilest his nobles hearing of his recovery, beganne to
 reenter the pallace): True it is that Plutarch saith (quoth he) 10
 that life is a stage-play, which even unto the last act hath no
 decorum: life is replenished with al vices, and empoverished of
 all vertue. Sooth spake Chrisippus when when he alleadged this,
 that the evilles of this life are so many, that the gods can not
 invent more, neither a living man indure halfe; so that rightly I 15
 may say with Hercules:

Plenus malorum sum iam, nec superest locus

Allis novis recipiendis-----

10-11. Plutarch . . . stage play] While a commonplace by the time
 of Plutarch, this does not survive in his works. It is found in Plato,
Philebus, 50b, and later in John of Salisbury's Policraticus (ed. Webb,
 I, 190).

13. Sooth] Truth.

13-15. Chrisippus . . . halfe] This reference to Chrisippus'
 philosophy is given in Plutarch, De Stoicorum Repugnantis, xxi, 9-10.

17-18. Plenus . . . recipiendis] I am now full of evils, nor is
 there left any place for receiving new ones. Cf. Seneca, Hercules
Furens, IV, ii, 45-53.

But why philosophie I of life complaining on it where I
ought onely to convict my selfe: It is not the wretchednesse, but
the wickednesse of life that maketh it odious. Then hast thou
occasion (wretched man) as thou arte to learne thee, who having
sinned in the excesse, oughtest rightly to have thy comforts in 5
defect. Yea I have sinned O ye heavens, first in beguiling this
chast Margarita with hope, in wronging my deere parents in their
age, in slaughtering this poore infant with his mother. Oh Aetna
of miseries [M4^V] that I see! oh ye Cuscan princes, why suffer me
you me alive, that have stained your empire with such infamies: 10
why unsheath you not your swords? for pitie delay not, for pittie
rid me of life: alas! why crave I pittie, that have beene
altogether pittillesse? ah yee stockes of flatterers, where are
you nowe that fedde me with follies? come nowe and punish my
follies in me: none heareth me, all forsake me, despised of the 15
gods, hated of men; ah just heavens, I honour you that have left
mee occasions in my selfe; you cursed eies of mine that have
glutted your selves in vanitie, since you reft me of my senses, I
will be revenged on your sight: which saide, hee drew out his

4. learne] Lodge has Arsadachus learn from his own tragedy, a necessary step in classical tragedy after one sees clearly.

8-9. Aetna of miseries] an eruption of countless sorrows.

9. I see] Arsadachus finally sees the truth after his enchanted sleep; the transformation, much later than is characteristic of romance, is closer to that of tragedy.

19. revenged on your sight] In Lodge's conscious irony here, Arsadachus, who now sees clearly for the first time, puts out his eyes. Throughout the romance, the focus has been on the eyes and seeing clearly.

eies weeping piteously in so erneful maner, that the whole assistance became compassionate: at last some of his nobles labouring to pacifie him, alleading reasons of great weight, which in a man of government were sufficient to quallifie the furie of sorrow, he replied thus: Friends and princes the force of reason, (as the Stoicks say) is not to bee used in those things that are not, it concerneth not me (lords) that I live, pe-swade me not for that cause to entertaine and thinke of life, for if it be odious to those that through infirmities of their flesh grow in hate with it, what should it be to me, who have not onely a bodie aggrieved with sorrowes, but a soule sweltered in sinnes; lament mee not therefore, neither releve me; for as the dewe causeth leprosie in man though it yeeldeth life to floures, so teares rather torment those that dispaire then releve them; and though they comfort the distressed, yet they are tedious to the desperate: I feele my forlorne yeart (you nobles) cloyed with thoughtes and longing to be disburthened.

I see with mine inward eies the ghosts of these poore slaughtered soules calling for justice at my hands; stay me not therefore from death, but assist me to die, for by this meanes you shall ridde your countrey of a plague, the world of a

11. sweltered] bathed in liquid (OED, 3).

18. mine inward eies] In a very good speech, Arsadachus sees with his blinded, yet inward, eyes what he could not with his open ones. He sees the connection so necessary between a Prince and his State; cf. Machiavelli's The Prince, XXV, 93-94.

monster. Such as are wounded with brasen weapons, are according to
 Aristotles opinion soone healed; so likewise are they that are
 tainted with easie sorrow: but whereas the passions exceede
 reason, they have no issue but death; the instrument that woundeth
 is deadly. Ah my heart, I finde Plutarchs reason of force; for as 5
 the sunne [Nl^r] is to the heaven, so is the heart to the man; and
 as the one eclipseth, the other cloudeth; when the one danceth,
 the other dieth. I feele thee (poore heart) dispossess of al joy,
 and shal I continue possess of life? No (you ghosts) I will visit
 you. This saide, he grapled about the floore among the dead bodies, 10
 and at last he griped that weapon wherewith he slew Margarita,
 wherewith piercing his hated bodie he breathed his last, to the
 generall benefit of all the Cuscans; who in that they would
 pacifie the emperour Protomachus, who as they understoode had
 levied a huge armie after they had enterred their slaine emperour 15
 with his faire love, bestowed honourable funerall on the princesse
Margarita, on whose sepulchre, as also on that of Dianaes, Arsinous
 wrote these epitaphs.

3. tainted] Q(c); taunted Q(u)

1. monster] This is the Elizabethan idea of Machiavelli or Machiavellians; cf. Barabas in Marlow's Jew of Malta. It is interesting that Lodge, in his first mention of Machiavelli (Wits Miserie, 1596), uses him in a description of Leviathan (Gosse, p. 23).

1-2. wounded . . . soone healed] The reference in Aristotle was not located.

5. of force] applicable; in force.

Margaritæ Epitaph.

A blessed soule from earthly prison losed,
Ye happie hevens hath faith to you convaide,
The earthly holde within this tombe inclosed,
White Marble stones within your wombe is laide: 5
The fame of her that soule and bodie lost,
Survives from th'ile to the Bractrian coast.

A precious pearle in name, a pearle in nature,
Too kinde in love unto too fierce a foe,
By him she lov'd, shee dide, O cursed creature, 10
To quite true faith with furious murther so!
But vaine are teares for those whom death hath slaine,
And sweete is fame that makes dead live againe.

7. Bractrian] Bactrian. The name refers to a Persian province. Cf. Plutarch, Lives, "Alexander," p. 40.

8. precious pearle . . . nature] Although based ultimately on the Bible (Matthew 13:46) and more closely on Thomas Usk's Testament of Love, this idea is extended by Lodge to fit the Elizabethan fascination with substance (nature) and shadow (name); with art (name) and nature (essence). Margarita is the perfect character in whom art equals nature.

10. dide] died.

Dianaes Epitaph.

Thy babe and thou by sire and husbands hand,

Belov'd in staied sence was slaine in rage,

Both by untimely death in native land

Lost Empire, hope, and died in timelesse age,

5

And he whose sword your bloud with furie split,

Bereft himselfe of life through cursed guilt. [N1^V]

All ye that fixe your eies upon this tombe,

Remember this, that beautie fadeth fast,

That honours are enthralde to haples dombe,

10

That life hath nothing sure, but soone doth wast;

So live you then, that when your yeares are fled,

Your glories may survive when you are dead.

In this sort were these murthered princes both buried, and
honored with epitaphs; by which time the emperor of Mosco arrived 15
in Cusco, who certified of that which had insued, with bitter
teares lamented his daughter, and upon the earnest submission of
the Cuscans, spoiled not their confines, but possessing himselfe
of the empire, he placed Arsinous governor of the same, whom upon

3. staied sence] calm, rational state of mind.

5. timelesse] untimely, occurring or done prematurely (OED,
a. 1.a).

10. enthralde] made prisoner.

19. placed Arsinous governor] Here we find the re-establishment
of order, both within the State and within the ruler--a conclusion more
typical of a tragedy than a romance. See also the Introduction.

the earnest reconcilement and motion of the Princes, he tooke to
favour, being certified of his wrong and innocencie: which done,
he returned to Mosco, there spending the remnant of his dayes in
continuall complaints of his Margarita.

FINIS.

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APPENDIXES

APPENDIX A

PRESS-VARIANTS IN Q (1596)

[Copies collated: L1 (G 10441), L2 (C.14.a.2), O (Bodleian: Malone 569/3).]

Sheet F (inner forme)

Corrected: O, L1

Uncorrected: L2

Page 114

14 caue] care

Sheet H (inner forme)

Corrected: O

Uncorrected: L1, L2

Page 144

7 hell;] hell,
8 /uffice] /uffice.
12 de/pise:] de/pi/se.

Page 145

16 baite] baite.

Sheet H (outer forme)

Corrected: L1, L2

Uncorrected: O

Page 142

15 direction] direction

Sheet I (inner forme)

Corrected: O, L2

Uncorrected: L1

Page 154

8 day;] day,

Page 159

14 and] &
 14 /mall] /mal
 14 trea/ure] trea/ure,
 14 that] that that

Page 160

5 true] trn
 16 thee] thee,

Page 161

7 Anaxileus] Anaxieius
 9 to] to to
 9 knowe] know

Page 162

5 the] they
 14 own cau/es] owns cau/e

Sheet I (outer forme)

Corrected: 0

Uncorrected: L1, L2

Page 149

16 therfore] wherfore

Page 150

5 faire] fa re

Page 151

3 vertuous] vertuous

Page 155

3 nobilitie;] nobilitie,

Page 157

3 by] by
 20 frustrate] frustrete

Page 158

16 plea/e,] plea/e.

Page 163

11 not neede] not to neede
 20 clo/e] cloo/e

Page 164

11 loues conflicts] loues, conflicts
 14 temper my] temper, my

Sheet K (outer forme)Corrected: L1, L2Uncorrected: 0

Page 172

15 father;] father,
 16 tongue;] tongue
 20 reuenges,] reuenges;

Sheet M (outer forme)Corrected: 0Uncorrected: L1, L2

Page 195

1 laddes] lads
 1 hornes] herfe

Page 208

3 tainted] taunted

APPENDIX B

CHANGES IN PARAGRAPHING

Listed below are the changes in paragraphing (page and line numbers) I have made in constructing the present edition from the copy text. These paragraphs are all in addition to those of the copy text, none of which I have abandoned.

Page	Line
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46	4
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50	5
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50	18
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57	13
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58	11
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67	18
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68	19
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71	12
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73	3
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74	5
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75	12
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76	16
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77	8
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79	6
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81	9
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82	8
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83	12
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Page Line

84	15
85	13
87	10
89	6
90	1
90	20
92	10
94	15
95	14
96	10
97	7
98	6
99	11
100	4
101	13
102	6
103	3
103	16
105	11
106	4
107	1
109	5
110	4
111	2
120	2

Page	Line
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121	8
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124	8
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125	16
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128	14
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129	16
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131	6
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132	12
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134	17
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135	19
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136	11
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138	5
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140	11
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141	15
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142	8
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147	9
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148	10
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149	8
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153	1
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153	17
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155	10
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159	4
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160	11
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163	16
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164	17
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166	13
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Page	Line
167	20
168	18
170	9
175	4
186	11
187	17
189	1
190	1
191	10
193	3
195	12
196	15
198	10
199	6
200	18
201	13
202	13
207	18

APPENDIX C

EMENDATIONS OF ACCIDENTALS

Recorded in this appendix are all the changes I have made in the spelling and punctuation of the copy text, following the principles established in the Textual Introduction. Since the listed substantive emendations (at the bottom of the pages of text) record changes in meaning, these emendations of accidentals affect meaning in no significant way. The reading to the left of the bracket is that of this edition and to the right is that of Q.

Page Line

42	11	miscary.] ~^
43	17	bush)] ~,
44	10	when] (when
	10	man (whose] ~,~
	11	garments] ~,
	11	shadowed] ~,
45	16	a litle] alitle
47	14	<u>Politikes</u>] Politikes
51	3	attendance),] ~)^.
57	18	who,] ~^
58	16	sonet,] ~^
62	17	warmer] warm er

Page Line

64 7 curious] curions
 71 11 issues!] ~:
 74 9 Minecius] Minecins
 75 4 passion] passiou
 82 2 Lord,] ~^
 2 looke] loooke
 84 2 Arsinous] Arcinous
 8 Arsinous] Arcinous
 88 3 rashnesse.] ~,
 5 woman:] ~?
 6 life:] ~?
 90 7 disloyall] disloyal₂
 16 you] yon
 91 8 flint:)] ~:~
 92 4 called~.] ~,
 93 8 rew them] rew(them
 96 13 Beleeve] beleeve
 13 Mosco] Mosco
 98 3 favoured by] favoured / by
 101 6 himselfe] him selfe
 12 counterfeiting.)] ~..
 106 4 traitor!)] ~^
 107 4 pocket,] ~^
 107 12 hold,] ~^
 111 10 a little] alittle

Page	Line	
112	21	<u>Cusco</u>] Cusco
113	8	<u>Mosco</u>] Mosco
117	4	Duke] duke
118	17	that] ~,
120	4	Fortune] fortune
	5	Envy] envy
121	6	a little] alittle
	12	twenty] 20.
124	20	Why] why
125	15	waining.] ~:
128	13	soyle] soylé
138	11	love a] love / a
142	15	direction] directiou
143	13	<u>Arsadachus</u>] Arsadachns
149	13	<u>Mosco</u>] Mosco
150	11	bitternesse.] ~,
151	22	harme,] ~:
152	2	envies.] ~:
	6	melancholy. Ah] ~: ah
	15	ransome. Hie] ~: hie
	20	me!] ~.
153	10	her (which] ~,~
	11	emeraulds,)] ~,^
154	13	<u>Cusco</u>] Cusco
160	4	motions; <u>Diodorus Siculus</u> .] ~,~~,

Page Line

5 act.] ~,
 5 true.] ~,
 6 priest.] ~,
 161 4 Athenian!] ~
 163 13 plentiful, my] plentifulmy
 166 11 perish;] ~,
 168 14 dead.] ~,
 169 21 defiled person] defiled / person
 170 12 Lord] lord
 171 1 thee?] ~.
 21 Oh!] ~
 172 16 on his] on / his
 174 8 Ah!] ~
 180 10 confesse.] ~,
 14 beginning:] ~;
 181 16 and rising] andrising
 183 5 overrulde in] ouerruldein
 187 1 Alas!] ~
 11 alas!] ~
 194 9 horsebacke] horse backe
 197 20 out:] ~;
 199 18 him:] ~;
 19 beloved?] ~
 201 18 him?] ~:
 202 17 practise?] ~:

Page Line

203 17 trouble-world?] ~.

206 12 alas!] ~,

17 my selfe;] ~,

APPENDIX D

HISTORICAL COLLATION

The following editions are herewith collated: Q (1596); H-P (Halliwell-Phillips, 1859); G (Works, ed. Gosse, 1883); H (Menaphon and A Margarite of America, ed. Harrison, 1927). All substantive and semi-substantive variants have been recorded. The reading to the left of the square bracket is that of the present edition; to the right are the readings of the other collated editions which do not agree with my text.

Page Line

- 43 11 Yours T. Lodge.] Yours,
T. Lodge. H-P
- 17 bush)] ~, G, H
- 44 7 out-wings] outwings H-P
- 10 incounter: when] ~: (~ Q, G, H
- 10 (whose] ^~ Q, G, H
- 45 16 a litle] alitle Q; a little H-P
- 46 2 hartburning] heartburning H-P
- 47 14 Politikes] Politikes Q, G, H
- 50 14 her selfe] her-selfe H-P
- 51 11 repentina] repentiva H-P
- 52 2 with] which Q, G
- 54 16 how] hew Q, G, H
- 57 3 flouds] floods H-P
- 60 15 hils.] ~^ G

Page Line

- 64 7 curious] curions Q, G
- 65 2 Jewell!] ~? Q, G, H
- 11 barrennesse,)] ~,^ Q, G, H
- 15 her] his Q, H-P, G; hir H
- 66 7 Trifolium] trifolium H-P
- 67 1 smite] smile H-P
- 13 Anthias] anthias H-P
- 14 Nibias] nibias H-P
- 68 8 mettall] metall H-P
- 70 15 Lenca] lenca H-P
- 71 5 Acanthus] acanthus H-P
- 72 12 foile] soile H-P
- 74 9 Minecius] Minecins Q, G
- 22 Therbis] therbis H-P
- 75 4 hee] he H-P
- 4 passion] passiou Q, G
- 16 Bdellium] bdellium H-P
- 76 11 happines), . . . favours),] ~)^ . . . ~)^ Q, G, H
- 78 6 Minecius.] ~^ Q, G
- 15 Cusco] Cusco Q, H-P, G, H
- 79 6 Tut, . . . beard^] ~^ . . . ~, Q, G, H; ~, . . . ~, H-P
- 6 Aesculapius] AEsculapius H-P; Asculapius H
- 81 8 said,] ~^ Q, G, H
- 82 2 looke] loooke Q, G, H
- 84 2 Arsinous] Arcinous Q, G, H; Arcinous H-P

Page Line

- 8 Arsinous] Arcinous Q, G, H; Arcinous H-P
- 85 3 Arsadachus] Arsinous Q, H-P, G, H
- 6 Hyacinth] hyacinth H-P
- 86 4 help] belp Q
- 89 16 thee (my love:)] ~,~~. H-P
- 90 5 approched] approached H-P
- 16 you] yon Q
- 91 3 wellnie] well nie H-P
- 5 downe] down H-P
- 8 flint:)] ~:~ Q, G; ~) H
- 15 souldiers] soldiers H-P
- 15 meane while] meanwhile H-P
- 18 where-through] where, through H-P
- 92 12 hast] have H-P
- 15 wo] Woe H-P
- 93 6 first ceased.] first^{[ceased,} H-P; first ceased, H
- 8 them.] ~, H
- 18 toombe] toobme Q, G
- 95 9 remembring] remembering H-P
- 9 himselfe] himself H-P
- 9 (that]~ ~ H-P
- 10 selfe) he] ~, ~ H-P
- 14 corruption] corrption Q, G; corruption H

Page Line

- 18 maner] manner H-P
- 96 13 Beleeve] beleeve Q, G, H; Believe H-P
- 13 Mosco] Mosco Q, H-P, G, H
- 97 2 whatso] what so H-P, H
- 12 yet] ye Q, H-P, G
- 16 Thebion] Thebiod Q; Thebion H-P
- 98 4 then he:] than he: H-P; then he? H
- 6 Arsadachus? why] Arsadachus. Why, H-P
- 99 1 hence (my] ~, ~ H-P
- 1 ladie)] ~, H-P
- 3 wisedome] wisdom H-P
- 16 thee (my] ~, ~ H-P
- 16 heart)] ~, H-P
- 100 2 entring] entering H-P
- 7 for (my] ~, ~ H-P
- 8 princesse)] ~, H-P
- 13 marriage] mariage H-P
- 101 5 him selfe] himselfe H-P, H
- 11 Protomachus] Protomachus Q, G, H
- 104 1 heritage. Me] ~, me Q, G, H
- 4 emperour).] ~). Q, G
- 12 approched] approached H-P
- 105 7 rowze] rouze H-P
- 15 neere] new H-P, H
- 15 familiarity] familiaritie H-P, H

Page Line

- 107 1 Arsadachus?] ~?^ Q, G; Arsadachus^.) H-P; ~^.) H
 15 untwine] unturue H-P
- 108 20 Mosco] Mosco Q, H-P, G, H
 21 (nowadays)] (now a dayes) H-P
- 109 12 behoooveth] behoveth H-P
 12 becommeth] becometh H-P
- 111 5 yongman] yong man H-P
 10 a little] alittle Q, G, H
- 112 15 nor] neither H-P, H
 15 so] omit H-P, H
 21 Cusco] Cusco Q, H-P, H
- 113 8 Mosco] Mosco Q, H-P, H
- 114 14 cave] care Q(u)
- 115 3 pease,] ~. Q, G
 9 neglect^] ~. Q; ~, H-P, H
 15 assending] ascending H-P
- 116 6 Poet] poeth H-P
- 117 2 dry^] ~. H-P
 17 goldilocks] goldi locks H-P
- 120 4 Fortune] fortune Q, G, H
 5 Envy] envy Q, G, H
- 121 6 a little] alittle Q, G, H
- 122 2 Arsadachus] Arsadach. Q, H-P, G, H
- 124 15 now] not Q, H-P, G, H
- 125 2 love (Oh . . . !)] ~, ~ . . . !^ Q, G, H

Page Line

- 5 am, why prate.] ~~~, Q, G, H
- 12 Trochilus.] trochilus. H-P
- 130 10 their] theie Q, G
- 14 crothets] crotchets H-P
- 132 15 hee] he H-P
- 135 6 (I] ~ Q, G
- 142 15 direction] directiou Q(u), G
- 143 13 Arsadachus] Arsadachns Q, G
- 144 7 hell;] ~, Q(c), H-P, G, H
- 8 in] im Q, G
- 8 suffice.] ~. Q(c), G
- 12 despise:] ~. Q(c), G
- 145 1 the] omit H-P
- 6 welnie] wel nie H-P
- 146 19 til] till H-P
- 20 sicknes] sickness H-P
- 149 10 welnie] wel nie H-P
- 13 Mosco] Mosco Q, H-P, G, H
- 16 therfore] wherfore Q(u), H-P, H
- 150 18 Callax] callax (H-P)
- 151 23 me (sweet prince)] ~, ~~, H-P
- 152 1 upon.] ~. Q, H-P, G, H
- 11-12 farewell (deare Lord)] ~, ~ lord, H-P
- 12-13 ever (deare Lord)] ~, ~ lord. H-P
- 153 2-3 while (by . . . emperour)] ~, ~ . . . ~, H-P

Page Line

- 6 Mosco] Mosco Q, H-P, G, H
- 10 her (which] ~, ~ Q, G, H
- 11 emeraulds,)] ~), H-P; ~, Q, G, H
- 19 Cusco] Cusco Q, H-P, G, H
- 154 7 fierie;] ~, Q, G, H
- 8 day,] day; Q(c)
- 13 Cusco] Cusco Q, H-P, G, H
- 155 12 Aperse] a per se H-P
- 156 1 net-work] network H-P
- 8 eies] eis H-P
- 10 altred] altered H-P
- 12 sences] senses H-P
- 157 20 frustrate] frustrete Q(u), H-P, H
- 158 2 scattred] scattered H-P, H
- 3 welnie] wel nie H-P
- 6 defast] desast Q, H-P, G, H
- 11 welnie] wel nie H-P
- 15-16 Alas. . . Lord] Alas! . . . lord H-P
- 159 13 Cusco] Cosco Q, H-P, G, H
- 14 small] smal Q(u)
- 14 treasure.] ~, Q(u)
- 14 that] that that Q(u)
- 160 5 true,] trn. Q(u)
- 16 thee] ~, Q(u)
- 161 7 Anaxileus] Anaxieius Q(u)

Page Line

- 9 to] to to Q(u)
- 9 knowe] know Q(u)
- 162 5 the] they Q(u)
- 14 own causes] owns cause Q(u); owne causes H-P
- 163 8 you (good prince)] ~,~~, H-P
- 11 neede] to neede Q(u)
- 19 secrete] secret H-P
- 20 close] cloose Q(u), H-P, H
- 164 12-13 thee (deare Argias)] ~,~~, H-P
- 20 mariage] marriage H-P
- 166 2 may (good prince)] ~,~~, H-P
- 6 you.] ~, Q, G, H
- 7 him? Either] ~: either Q, G, H
- 7 perswasions (good prince)] ~,~~, H-P
- 9 yongmen] yong men H-P, H
- 167 5 hart (my Argias)] ~,~~; H-P
- 168 3 any thing] anything H-P
- 169 11 proudly] proudly H-P
- 21 defiled person?] ~//~: Q; ~: G, H
- 170 4 Cusco:] Cusco! H-P
- 4 yongman] yong man H-P
- 5 tyranny; Oh.] ~!~! H-P
- 172 15 father;] ~, Q(u)
- 16 on his] on / his Q
- 16 tongue;] ~^ Q(u)

Page Line

- 20 revenges,] ~; Q(u)
- 174 4 hunts-man] huntsman H-P; hunts man H
- 5 for giving] forgiving Q
- 177 9 thy] my H-P
- 10 sorrowe] sorrow H-P
- 179 3 An other] Another H-P
- 180 10 confesse.] ~, Q, G
- 14 stelle . . . l'impero] telle . . . l'impere H
- 181 1 shonde] shoude H-P
- 10 bad] omit H-P
- 16 and rising] andrising Q, G
- 186 17 shewing] she wing Q
- 187 15 thee)] H-P; thee, Q
- 191 17 somwhat] somewhat H-P
- 192 13 speedely] speedily H-P
- 194 17 yong] yoong H-P
- 195 1 laddes] lads Q(c), G
- 1 hornes] herse Q(u), H-P, H
- 6 fiends] friends H-P
- 10 table] lable H-P
- 200 23 thereunto] hereunto H-P
- 202 13 Sicely,] ~ Q, G, H
- 203 7 (of] ~ Q, G
- 8 wherein] wherin Q, G, H
- 17 ictu] actu H-P, H

Page Line

- 17 trouble-world?] trouble-world. Q, G; troubled world? H-P;
troubled world. H
- 204 3 Scedasus] Scedatus H-P
- 5 inflicted] afflicted H-P, H
- 16 him selfe] himselfe H-P, H
- 205 10 pallace):] ~) ^ Q, G, H
- 12 al] all H-P
- 208 3 tainted] taunted Q(u), H-P, H
- 9 life? no] ~? No H-P
- 209 7 Bractrian] Bractian H-P
- 13 sweete] sweet H-P
- 210 7 life] life H-P
- 211 5 FINIS.] omit H-P

APPENDIX E

THE SOURCES OF LODGE'S LYRICS

Lodge's sonnet, "If so those flames vent when as I sigh" (p. 60), is a translation of Ludovico Paschale's "Se'l foco di sospir noiosi & greui" (Rime Volgari, Sig. C viii^r). The Italian original follows:

Se'l foco di sospir noiosi & greui
Ch'io spargo ogn'hor in questa bassa ualle
Trouar potesse qualche strada o`calle
Ch'in cima all' Alpe lo conduca & lieui,
Arder uedreste le gelate neu
Et adornarsi le lor nude spalle
Di uiole uermiglie bianche & gialle
Hor sott' i giorni nubilosi & greui

Ma uoi Donna uedete l' empia fiamma
Che mi strugge per uoi fuor di misura
Et mi consuma tutto a dramma a`dramma,
Ne però anchor qualche pietosa cura
De'l mio tanto martir il cor u' infiamma
De'l gel piu fredda, & piu del' alpi dura.

For Lodge's sonnet, "O desarts be you peopled by my plaints" (p. 61), I have not located a source (Alice Walker, "Italian Sources of Lyrics of Thomas Lodge," Modern Language Review, 22 (1927), p. 76).

Lodge's sestina, "With Ganimede now ioncs the shining sunne" (pp. 62-64), is a translation of Paschale's sestina "S'aggira hormai con Ganimede il sole" (Rime Volgari, Sigs. C vi^r-C vi^v). Because it is the first regular sestina in English and because it reveals Lodge's penchant for artificial, curiously interlinked, and ingeniously structured forms, this poem is of interest historically. It is here given in full:

S'aggira hormai con Ganimede il sole
 Et sparge al mondo le sue fredde fiamme
 Et copren d' ognintorno i campie i monti
 Tempeste et neui, et l' acque indura il gelo
 Ne'n prato ò selua appar piu uerde foglia
 Che cosi porta la staggion dell' anno,

Et io ne'l tempo ch'è piu freddo l'anno
 A`guisa d'huom che fusse ignudo al sole
 Qando si secca ogn' herba & ogni foglia,
 Ardo et mi struggo et d'amorose fiamme
 Auampo, ne mi gioua il ghiaccio è'l gelo
 Di questi oscuri et nubilosi monti,

Ma quando poi riueste l'ombra i monti
 Et si prolunga il giorno et scalda l'anno
 Al' hor m'auolge amor all' alma un gelo
 Che ne per forza de'l piu caldo sole
 Sciogliet si puo, ne per ardenti fiamme
 Et fa ch'io tremi com' in arbor foglia,

L'hora che tace il uento, et ogni foglia
 Et gl' Animali dormen in su i monti
 Poi che son spente le diurne fiamme
 Et quando soema, et quando cresce l' anno
 Io ueglio, et piango infin' al nuouo sole
 Et spero ettemo et sento hor calde hor gelo,

Quando poi sparge il matutino gelo
 L'Aurora, et di pruina empie ogni foglia
 E'l nuouo giorno ne rimena il sole
 Al' hor piangendo uò di ualli in monti
 Ne d' altro penso il giorno il mese él' anno
 Se non delle mie prime interne fiamme,

Cosi mi strugge amor con le sue fiamme
 Et cosi amor m' agghiaccia co'l sue gelo
 Che non è tempo alcun in tutto l' anno
 Lieto per me, non é si folta foglia
 In quante selue son fra questi monti
 Che mi defenda da'l mio dolce sole

Prima uedràßi il sole, senza fiamme,
 Il uerno i monti senza ghiaccio & gelo
 In marmor foglia, ch'io contento un' anno.

Another sonnet, "O curious Gem how I enuie each while" (pp. 64-65),
 is a translation of Paschale's "Quanta ti porto inuidia o bel Monile"

(Rime Volgari, Sig. E vi^r):

Quanta ti porto inuidia ó bel Monile
 Ch'al bianco collo di Madonna pendi
 Et indispesso in quel bel sen discendi
 Ou'ogn'hor ride il gratioso Aprile,
 Et hor ti spatii in quel giardin gentile
 Fra poma d'or, & hor alcor tistendi
 Et tutti i fuoi pensier secreti intendi
 Sotto un bel uelo candido & sottile,

Perle gentil oue uifè natura?
 Ne' i liti d'India, ò pur negl' Erthrei
 Ò ne'l giardin ou'anchor uiue Helia,
 Ó s'io potebi uscir di mia figura
 Et tuorne un' altra à mio piacer, uorrel
 Farmi Monile della donna mia.

Similarly, Lodge's poem, "I see with my hearts bleeding" (p. 178),
 is a translation not from Dolce as he claims but from a madrigal in
 Paschale's Rime Volgari (Sig. C ii^r), beginning "Io ueggio apertamente":

Io ueggio apertamente
 Ch'io mi consumo & struggo à poco à poco,
 Sento la fiamma ardente
 Che m'arde il cor con inuisibil foco,
 Ma bench'io ponga mente
 Trouar no sò di questo ardor il loco,
 Ó marauiglia eterna
 Ch'io arda in foco, é'l foco mio nonscerna,

The one acknowledged translation from Paschale is Lodge's sonnet
 beginning "Those glorious lampes that heauen illuminate" (pp. 180-81), which
 is a translation of Paschale's "Tutte le stelle hauean de'l ciel
 l'impero" (Rime Volgari, Sigs. F vii^v-F viii^r). The sonnet follows:

Tutte le stelle hauean de'l ciel l'impero
 Che fan produr i piu maligni effetti
 Al'hor ch'io nacqui, & cò iturbati aspetti
 Alla mia uita il lor influo diero
 And'io ch'un tempo nonscernendo il uero
 Fra doglie fra martir & fra dispetti
 Trouar mercede al mio languir credetti
 Hor piu non credo, & piu mercè non spero,
 Anzico'l cor d'ogni speranza priuo
 Persdegno auampo, & per dolor uaneggio
 In odio al mondo, & à me stresso uiuo,
 S'io taccio è mal, s'io parlo e mal & peggio
 Un cruccia, altro non gioua, & se pur scriuo
 Faccio'l perche non sò quel che far deggio.

Lodge's sonnet, "I pine away expecting of the houre" (pp. 157-58), is an unacknowledged translation of Paschale's "Io mi consumo in aspettando un' hora" (Rime Volgari, Sig. F i^r):

Io mi consumo in aspettando un' hora
 Che per mia dura forte unqua non uiene
 Che ponga fin alle mie dure pene
 Et al tormento che mi strugge ogn' hora,
 É'l tristo cor perche di duol non mora
 Pasco di uana & di fallace spene,
 Et à me istesso fingo un certo bene
 Che s' allontana à me piu d' hora in hora,
 Si come Naue che lontan da'l porto
 Da fieri uenti combattuta & spinta
 Hor all' occaso & Hor si uolge àll' orto.
 Cos' io con l' alma gia da' l tedio uinta
 Freddo ne'l cor per tema, in uiso smorto
 M'aggio, & ueggio ogni mia luce estinta.

One other sonnet of Lodge's, the one beginning "I see a new sprung sunne that shines more cleerely" (p. 176), is an unacknowledged translation of Paschale's "Io ueggio un nuouo Sol che uie piu splende" (Rime Volgari, Sig. B iiii^v). The original is as follows:

Io ueggio un nuouo Sol che uie piu splende
 Lucido, & chiaro, & uei piu coce in terra,
 E uie piu lunge il suo ualor estende,
 Che l' altro Sol, che' l giorno & apre, & serra
 Che quel di fuor co'l suo calor m'offende
 Quest'all'ossa, & al cor mi face guerra,
 Da quel'hò pace quand'egl' é sotterra
 Questo di notte piu m'abbaglia, é ncende,
 Da quel di poggio ò di qualch' arbor' ombra
 O qualche nebbia può coprirmi ogn' hora
 Questo le nubi él' ombre passa & sgombra,
 Il uerno é freddo quel & non hà forza
 Quest' in ogni staggion, & loco, & hora
 M'arde, & ogn' hor il suo ualor rinforza.

Thus, while Lodge drew on Paschale very heavily, he also borrowed from other Italian poets of the sixteenth century. Martelli is one he mentions, and Lodge's sonnet, "O shadie vales, O faire inriched meades" (p. 181), is a translation of Martelli's Sonnet LXI (Opere poetiche, Sig. C iv^r). The original is as follows:

Ò chiuse valli, ò ricche piagge Apriche,
Ò freschi coli, ò cowpi, ò selve sante,
Ò fior vaghi, o verdi eilie, oliete piante,
Ch' avete or l' aure, ai parti vostri amiche.
Ò vaghi augel, che vostre pene antiche.
Cantando gite, ed or gioie altrettante
Negli amorosi auenti auete quante
Paure aveste allor piante é fatiche.
Ò uoi tattì animai, quanti ne pasce
L' antica madre é l'acqua, e l'aere e'l foco
Pia beati di me qui sotto il cielo,
Lasso! immemoie Amor, quando in uoi pasce,
Che uoi dopo le piogge, i uenti e'l gelo.
Ordite, io lasso il suo sì dolce gioco.

VITA

James Clyde Addison, Jr., was born in Columbia, South Carolina, on July 29, 1947. He attended elementary schools in Brunson and Allendale, South Carolina, and was graduated from Allendale-Fairfax High School in 1965. Following graduation, he entered Clemson University, and in May 1969 he received a Bachelor of Arts degree in Economics with a minor in English. In the fall of 1969, he accepted a position with the South Carolina State Highway Department in Columbia and worked there as Assistant Right-of-Way Engineer until the following June.

After spending two years on active duty in the U.S. Navy and traveling extensively, he entered the Graduate School of Clemson University where he accepted a teaching assistantship in the English Department. In August 1975 he received a Master's degree in English. The University of Tennessee, Knoxville, offered a teaching assistantship for the fall, and he accepted it. He finished the preliminary examinations for a doctorate in English in 1978 and was awarded the Thaler Traveling Fellowship for study in England. Completing research, he accepted a teaching position at Western Carolina University in Cullowhee, North Carolina, in the fall of 1979. The author was granted the Ph.D. in English from The University of Tennessee, Knoxville, in June 1980.

He has had accepted for publication two articles: "Aural Interlace in The Battle of Brunanburh" (Language and Style) and "A Textual Note on Lodge's A Margarite of America" (The Library). Mr. Addison is married to the former Elizabeth Hodnett Briggs of Oak Ridge, Tennessee.