

CHILDREN IN THE DRAMAS OF  
JOHN LYLY (1553-1606) AND ROBERT GREENE (1560-1592)

by

HELEN MARJORIE REED

B. S., Kansas State College  
of Agriculture and Applied Science, 1934

---

A THESIS

submitted in partial fulfillment of the  
requirements for the degree of

MASTER OF SCIENCE

KANSAS STATE COLLEGE  
OF AGRICULTURE AND APPLIED SCIENCE

1938

Docu-  
ment  
LD  
2668  
T4  
1938  
R41  
C.2

TABLE OF CONTENTS

INTRODUCTION . . . . . 1

BACKGROUND FOR THE CHILD IN LITERATURE . . . . . 2

THE CHILD IN ELIZABETHAN LITERATURE . . . . . 8

CHILDREN IN THE DRAMAS OF JOHN LYLY (1553-1606) . . . . . 15

    Children in Campaspe . . . . . 16

    Children in Sapho and Phao . . . . . 20

    Children in Gallathea . . . . . 31

    Children in Endimion . . . . . 45

    Children in Midas . . . . . 54

    Children in Mother Bombie . . . . . 64

    Children in Loves Metamorphosis . . . . . 75

CHILDREN IN THE DRAMAS OF ROBERT GREENE (1560-1592) 81

    The Child in Orlando Furioso . . . . . 82

    The Child in A Looking Glass for London and England . . . . . 87

    Children in James the Fourth . . . . . 90

    Children in George a'Greene, the Finner of Wakefield . . . . . 100

    Children in The Tragedy and Reign of Selimus 105

CONCLUSION . . . . . 110

LIST OF THE DRAMAS STUDIED . . . . .	115
CHILDREN IN LYLY'S DRAMAS . . . . .	116
CHILDREN IN GREENE'S DRAMAS . . . . .	119
CHART OF LYLY'S DRAMAS AND THE CHILDREN STUDIED .	121
CHART OF GREENE'S DRAMAS AND THE CHILDREN STUDIED	122
ACKNOWLEDGMENT . . . . .	123
BIBLIOGRAPHY . . . . .	124

## INTRODUCTION

The purpose of this investigation has been to analyze the presentation of children in the plays of John Lyly and Robert Greene and to discover the poets' treatment of children and their capacity to portray them. In this research fifteen plays have been studied. Lyly's The Woman in the Moone, and Greene's Alphonsus, King of Arragon, and Friar Bacon and Friar Bongay have been included in this list of plays, but since there are no children in these dramas, a discussion of them is omitted in this work. The main part of this thesis consists of a detailed study of the children participating in twelve plays: Lyly's Campaspe, Sapho and Phao, Endimion, Gallathea, Midas, Mother Bombie, and Loves Metamorphosis; and Greene's A Looking Glass for London and England, Orlando Furioso, James the Fourth, George a'Greene, and The Tragedy and Reign of Selimus. Preceding the discussion of the children in these dramas, a summary of the argument of each play has been included for better understanding of background. This research has shown that fifty children have been considered by these two dramatists. In the conclusion of this thesis

are summarized the fifty children as a group, evaluating the importance of these child characters and explaining their poetic treatment by the dramatic artists, Lyly and Greene.

BACKGROUND FOR THE CHILD IN LITERATURE

This research has shown that Lyly and Greene had to choose from the following material concerning the child in literature. Children were always considered important as members of families, however, little attention was paid to the personality of the child, or to the fact that the child had a life of his own. The treatment of children as individuals is of very recent date. In fact, a child psychologist, Waddle<sup>1</sup>, says that the first observations date back to the latter part of the eighteenth century while the organized movement for child study goes back no further than the latter part of the nineteenth century. Furthermore, childhood has been regarded far more intently in the nineteenth century than in any previous age. Be-

---

<sup>1</sup>Waddle, Charles W. Introduction to Child Psychology, pp. 16-21.

cause of this, books for children began to be written. Today rows of books for children to read, as well as books for the appreciation and study of child life, line the shelves of well equipped libraries. The child has now become such a dominant factor in literature that we scarcely consider how absent he was at one time. Childhood is now a part of every poet's material; children play in and out of fiction, and readers are accustomed to meeting them in books, and to finding them often as finely discriminated by the poets as their elders are. Lyly and Greene, who worked centuries earlier without the modern resources for the study of the child did much more than one who has not made a careful investigation would realize.

Earlier references in literature show that there are but few allusions to childhood. According to Scudder<sup>1</sup>, references to childhood may be reconstructed out of references to the education of children and to their games and sports. It is not a difficult task to follow the child through the nursery, to the time it assumes its place in the community, but he who is acquainted with classic literature will find but few instances of the recognition of

---

<sup>1</sup> Scudder, Horace E. "Childhood in Greek and Roman Literature", Atlantic Monthly, 55: 14.

childhood. The Greeks were proud of their offspring and there are instances of parental and filial affection. Perhaps the best example of parental love is shown at the time of Hector's parting from Andromache and the child Astyanax is presented in his nurse's arms:

".....he reached to take his son; who of his arms  
 afraid,  
 And then the horse hair plume, with which he was  
 so overlaid,  
 Hodded so horribly, he clinged to his nurse  
 and cried.  
 Laughter affected his great sire who doffed and  
 laid aside  
 His fearful helm, that on the earth cast round  
 about it light;  
 Then he kissed and tossed his loving son, and (bal-  
 ancing his weight in dancing him) these loving  
 vows to living Jove he used,  
 And all the other bench of gods"<sup>1</sup>.

Few instances in The Odyssey are better remembered than the recognition of the travel-worn Odysseus by the old watch dog and the nurse who washes the hero's feet and then discovers the scar of the wound made by the tusk of a boar when the man before her was a child<sup>2</sup>. Thus, it is shown that although the child was considered as an elemental factor, he was not made to stand out in literature.

---

<sup>1</sup> The Works of George Chapman, Homer's Iliad, Book VI, p. 90.  
<sup>2</sup> The Works of George Chapman, Homer's Odyssey, Book XIX, p. 486.

This is equally true of the child in Roman literature. The child in this literature is mainly a factor in making the family ties more secure and in his keeping intact the ancient race<sup>1</sup>. The most important references to childhood are those of the child Ascanius:

"Aeneas (for paternal affection suffered not his mind to rest) with speed sends on to Achates to the ships to bear those tidings to Ascanius, and to bring the boy himself to the city. All the care of fond parents centers in Ascanius"<sup>2</sup>.

The child is more fruitful in Christian literature as comparative research shows. The Holy child takes the center of the stage with Mary, Joseph, the angels and the Magi adoring. It is interesting to note the development of the child in general as time proceeds. Scudder<sup>3</sup> says that some may object to the Savior motive in English literature and will insist that the Divine child is set apart from all other children to the disadvantage of the usual child. However, by the same token, one shall have to

---

<sup>1</sup> Scudder, Horace E. "Childhood in Greek and Roman Literature," Atlantic Monthly, 55: 21.

<sup>2</sup> Davidson, The Works of Virgil, p. 124.

<sup>3</sup> Scudder, Horace E. "Childhood in English Literature and Art", Atlantic Monthly, 56: 372.



grant that Christ blesses the child. In Christian thought, the child holds the promise of things to come, states Scudder<sup>1</sup>. He adds further that the French conception of the child is reminiscent of a lost paradise while the German conception revolves largely around the home. In English Literature, the Madonna motive is carried over, not to the divine, but the human Madonna. Chaucer has used this theme in the clerk's tale of "The Patient Griselda"<sup>2</sup>.

It has been noted that every great Renaissance has left in its record the recognition which childhood receives in literature and art. At the birth of Christianity the words, "except ye become as little children ye shall not enter the kingdom of heaven"<sup>3</sup> sounded a depth unreachd before. Scudder has given this explanation in regard to the recognition of childhood:

---

<sup>1</sup> Scudder, Horace E. "Childhood in early Christianity", Atlantic Monthly, 55: 617-625.

<sup>2</sup> The Complete Works of Geoffery Chaucer, Robinson's ed., pp. 122-128.

<sup>3</sup> Matthew, 18: 3.

"At the great Renaissance when Medievalism gave way before modern life, art reflected the hopes of mankind in the face of a divine child. At the French Revolution, when the new life of humanity stood revealed, an unseen hand again took a little child and placed him in the midst of men. During these three epochs, the individual has asserted himself with increasing intensity, at last gaining recognition; and with the recognition of the individual, childhood became more articulate"<sup>1</sup>.

After considering this material on the child in early literature, it is not strange that writers in the field believe childhood to have been discovered at the close of the last century. In fact, not until Wordsworth's time in English literature did poets give much consideration to the personality of the child. As already stated, child psychology as known today, was not a part of the training of the Elizabethans nor did dramatists excel in the portrayal of the child as an individual. Some of them, however, did yeoman's service in assisting the child to his rightful place in drama and in lyric poetry. The period of this research was not the time of Wordsworth but of Shakespeare. In the master's plays as Miss Carlson<sup>2</sup> has shown, there are ca. fifty children; Lyly has presented

---

<sup>1</sup> Scudder, Horace E. "Childhood in English Literature and Art, II", *Atlantic Monthly*, 56: 471-472.  
<sup>2</sup> Carlson, Ida, "Children in Shakespeare's Dramas", Unpublished thesis, 1927.

thirty-eight children in the dramatic personae of his plays and Greene has introduced twelve. By comparison, then, their work with the child is assured of high rank.

#### THE CHILD IN ELIZABETHAN LITERATURE

Familiarity with the Elizabethan period recalls the child actors, the child companies, and the dramatists who wrote for them. The child had a definite place in the home, the singing schools, the grammar schools, and in the establishment of the Royal Chapel. The choir boys of Windsor, the Chapel, and the St. Paul's frequently appeared before Queen Elizabeth; and the queen relied on them for the singing of hymns at St. Paul's and other church services, and for dramatic entertainment for herself and the court.

The St. Paul's choir boys were closely associated with Lyly<sup>1</sup>, who at one time occupied the post as their vice-master. It is probable that in this capacity he had to teach the lads the elements of Latin, and perhaps those of logic; so much we may infer from the fun he endeavors

---

<sup>1</sup> Bond, R. W. The Complete Works of John Lyly, I, pp. 32-35.

to extract from their subjects in the plays he wrote for the boys to act. It is probable that with his musical faculties he had to do with their choir training; but his chief duty was to train the boys in acting plays to be presented before the queen.

In the earlier years of Elizabeth's reign, drama was under the domination of the boy companies. Chambers<sup>1</sup> reports that out of seventy-eight rewards for the performances between 1558 and 1576, twenty-one went to the St. Paul's boys, fifteen to the Royal Chapel, and ten to the School boys, making a total of forty-six as against thirty-two paid to the adult companies; there were in all, eleven boy companies.

Some of the more important companies were the Children of Paul's, the Children of the Royal Chapel, the Children of Windsor, and the Children of the King's Revels. The Children of Paul's and the Chapel Children were closely associated with Lyly's plays. In fact, all of Lyly's dramas, except The Woman in the Moone, are described on their title pages as being presented by the Children of Paul's. However, Sapho and Phao, and Campaspe,

---

<sup>1</sup>Chambers, E. K. The Elizabethan Stage, II, pp. 1-75.

are shared with the Chapel Children for whom they were probably written. Lyly's latest play, Loves Metamorphosis, was transferred to the Chapel Children about 1600.

Symonds says in regard to the boy actors in Lyly's plays:

"The placidity of Lyly's Endimion seemed well suited to the childish actors whose tender years and boyish voices were more in harmony with the studied diction of Lyly than with the terrible passion and the heroic utterance of a Marlowe or a Shakespeare .....

.....  
The actors are the Children of Paul's. On the stage liee not a Hellenic shepherd in the bloom of youth, but a boy attired to represent an aged man with a flowing beard. Cynthia, who is led by Cupid, is a boy dieguised to personate Elizabeth hereelf<sup>1</sup>.

Probably the most important results in employing these boy actors were histrionic rather than literary. In the early days when women were not yet permitted on the stage, boys were far better qualified to render female parts than men; alike from their general stature, their voice, their fairnees, and their smoothness of complexion.

These boy actors were mentioned by Shakespeare in

---

<sup>1</sup>Symonds, John Addington, Shakespeare's Predecessors, p. 521.

Hamlet:

".....exclaiming against their own succession and berating the common stage, that is, abusing the older players with whom they must be ranked themselves<sup>1</sup>.

Bond<sup>2</sup> states that above all, the boy actors supplied a trained group from which the stage must be recruited. Greene's active association with the boy companies is doubted, but he is definitely interested in the children of his plays.

Lyly is supposed to have had three brothers, Edward, Thomas, and Henry, and one sister, Mary<sup>3</sup>. He was probably married between 1585 and 1590. Later he settled in St. Bartholomew where his two sons and a daughter were born<sup>4</sup>. His son, John, was baptized at the St. Bartholomew Church on September 10, 1596, and was buried at St. Botolph's Bishopgate, August 27, 1597. Another son, John, was baptized at St. Bartholomew's Church July 3, 1600, and his daughter, Frances, was baptized May 23, 1603<sup>5</sup>. Since Lyly was one in a family of five children and was the

---

<sup>1</sup>Hamlet, II, ii, 360.

<sup>2</sup>Bond, R. W. The Complete Works of John Lyly, I, p. 37.

<sup>3</sup>Bond, R. W. The Complete Works of John Lyly, I, p. 5.

<sup>4</sup>Ward, Alphonsue, History of Dramatic Literature, I, p. 273.

<sup>5</sup>Dictionary of National Biography, XII, p. 329.

father of three children, these relations should enlarge his experience for the treatment of the child in literature.

In his contact with children, Greene, it appears, was not so fortunate as Lyly. The few references to Greene's life, most of which are taken from the autobiographical bits of his novels<sup>1</sup>, show that he had but little association with childhood. It is probable that Greene had one brother, Luciano. The dramatist married a respectable girl who bore him a son. Greene deserted his wife and their child soon after the child's birth; he later repented. Greene's place in child literature was enhanced when he wrote his charming lullaby in Menaphon which Sephestia puts into song her parting from the father of her child:

"Weep not my wanton, smile upon my knee;  
 When thou art old, there's grief enough for thee.  
 Mother's wag, pretty boy,  
 Father's sorrow, father's joy;  
 When thy father first did see  
 Such a boy by him and me,  
 He was glad, I was woe;  
 Fortune changed made him so,  
 When he left his pretty boy,  
 Last his sorrow, first his joy.

---

<sup>1</sup> Collins, J. Churton. The Plays and Poems of Robert Greene, I, pp. 1-50.

"Weep not my wanton, smile upon my knee;  
 When thou art old, there's grief enough for thee.  
 Streaming tears that never stint,  
 Like a pearl drops from a flint,  
 Fell by course from his eyes,  
 That one another's place supplies;  
 Tears of blood fell from his heart,  
 When he left his pretty boy,  
 Father's sorrow, father's joy.

"Weep not my wanton, smile upon my knee;  
 When thou art old, there's grief enough for thee.  
 The wanton smiled, father wpt,  
 Mother cried, baby leapt.  
 More thou crowed, more he cried,  
 Nature could not sorrow hide;  
 He must go; he must kiss  
 Child and mother, baby bless;  
 For he left his pretty boy,  
 Father's sorrow, father's joy.  
 Weep not my wanton, smile upon my knee;  
 When thou art old, there's grief enough for thee"<sup>1</sup>.

Greene's lullaby is ranked by Scudder<sup>2</sup> as one of the best in all literature; Ward<sup>3</sup> likewise ranks it with the best.

The classification of children obviously does not lend itself to iron bound rules. The nymphs in Lyly's plays, who have been classified as children, were regarded as child like divinities of nature. The pages in Lyly's and Greene's dramas were classified as child characters because most pages in the plays are children. Other

---

<sup>1</sup> Collins, J. Churton. The Poems and Plays of Robert Greene, II, pp. 250-251.

<sup>2</sup> Scudder, Horace E. "Childhood in English Literature and Art", Atlantic Monthly, 56: 379-380.

<sup>3</sup> Ward, Alphonsus. History of Dramatic Literature, I, pp. 379-409.



children, both noble and those of citizens, were classified by their actions in the drama and by their treatment of elders with whom they came in contact.

For greater clarity, the arguments of Lyly's and Greene's dramas in which the children act were presented. The part each child plays in the drama then follows. The largest number of children in Lyly's plays is in Gallathea, whereas the children in his later plays, Mother Bombe and Love's Metamorphosis play parts of greater action. Greene is most inventive in his presentation of children in The Tragedy and Reign of Selimus, while the children in James the Fourth have the more outstanding roles. For facility, which sequence always lends to works of art, the dramas of Lyly and Greene are presented not in climactic but in chronological order.

CHILDREN IN THE DRAMAS OF JOHN LYLY

(1553-1606)

Children in Campaspe

Written, 1579-1580.

Played, New Year's Night by the Children of Paul's.

Lyly's source was Pliny who narrated the surrender of Campaspe by Alexander to the painter, Apelles. Plutarch's "Life of Alexander" supplied the historical matter<sup>1</sup>.

Scene, Athens.

Argument.

Alexander the Great falls in love with a beautiful captive of Thebes who is named Campaspe. The king gives the girl her freedom and engages Apelles to paint her portrait. Hephaestion, Alexander's confidant, who fears that the two may fall in love, advises against this. Hephaestion's premonition proves true for Campaspe and Apelles do fall in love, and Apelles, that he may prolong the pleasure of her presence, destroys part of the portrait which necessitates more sittings. Finally the picture is presented to Alexander who immediately detects the painter's love for Campaspe and magnanimously surrenders her to Apelles. The king then resumes his war-like schemes which for the time he had forgotten.

The children in Campaspe are four: Alexander's page; and Perim, Milo and Trico, sons of Sylvius, a citizen of Athens.

---

<sup>1</sup>Bond, R. W. The Complete Works of John Lyly, II, p. 306.

The page, who enters with Alexander and Hephaestion, stands aside until he is commissioned by the king to take a message to Apelles, the painter:

"You must come away quickly with the picture; the king thinketh that now you have painted it you play with it"<sup>1</sup>.

Of the portrait, the page tells the painter:

"I have known many fairer faces"<sup>2</sup>.

Alexander does not believe that Apelles is in love with Campaspe but is persuaded by Hephaestion to test the painter's love by crying out that the shop is on fire. If Apelles rescues the portrait, he will prove his love. The page carries the message to the king:

"Apelles, Apelles, look about you, your shop is on fire"<sup>3</sup>.

The page appears in three scenes, mainly carrying messages for his great master.

The three children, Perim, Milo, and Trico are first presented in the market place before Diogenes that they may display their talents. Sylvius, their father, is desirous that his sons be taught of the noted philosopher, but before consenting to this, Diogenes asks to see their

---

<sup>1</sup>Campaspe, IV, v, 5-6.  
<sup>2</sup>Ibid., IV, v, 9.  
<sup>3</sup>Ibid., V, iv, 83.

good qualities. Perim is asked to dance; he does as his father bids but his dancing does not please the learned teacher. Sylvius asks his second son, Milo, to tumble for Diogenes but the philosopher laughs at the tumbling act thereby frightening the boy. Milo is more child like than his brothers; he resents the philosopher's attitude and exclaims:

"This dogge will bite me, I will not be with him"<sup>1</sup>.

Perim adds:

"I marvel what dog thou art if thou be a dog"<sup>2</sup>.

Diogenes speaks disparagingly of the feats of the children; they have learned but to rule their legs and bodies.

To this Perim replies:

"Thou doest nothing but snarle, and barke like a dogge"<sup>3</sup>.

Sylvius, still eager that his boys shall please, asks Trico to sing for Diogenes. Trico sings this song:

---

<sup>1</sup>Campaspe, V, 1, 10.

<sup>2</sup>Ibid., V, 1, 14.

<sup>3</sup>Ibid., V, 1, 26.

"What bird sings yet so does wayle?  
 O t'is the ravish'd Nightengale.  
 Iug, Iug, Iug, tereu shes cryes,  
 And still her woes at midnight rise.  
 Brave prick song! Who is't now we hear?  
 None but the lark so shrill and cleare;  
 Now at the heavens gats she claps her wings  
 The Morne not winking till she sings.  
 Hearke, Hearke, with what a pretty throat  
 Pour Robin red-breast tuns his note;  
 Hearke how the jolly Cuckoes sing,  
 Cuckoe, to welcome in the spring,  
 Cuckoe, to welcome in the spring"<sup>1</sup>.

Diogenes is not ready to take Perim, Milo and Trico as his pupils, yet Sylvius asks Perim if he wishes the philosopher as his teacher. To this the boy responds:

"I, so he will tesche me first to run away"<sup>2</sup>.

Anyone familiar with the schools of the day will easily have sympathy for Perim. Diogenes quickly informs the second child, Milo, that there will be no room in his tub for him.

To these three boys, Lyly gives but one scene.

---

<sup>1</sup> Campaspe, V, 1, 32-35.

<sup>2</sup> Ibid., V, 1, 51.

Children in Sapho and Phao

Written, 1581.

Played by the Chapel Children and the Children of Paul's.

Lyly's source was Ovid's Phaethon and Aelian's Varia Historia<sup>1</sup>.

Argument.

Venus, the goddess of love, travels to Syracuse, the home of the beautiful Queen Sapho, that she may reduce the pride of this Queen who has never been in love. On her trip to Syracuse, the goddess dowers a ferryman, Phao, with prenatal beauty and makes him scornful of all women. Later Phao meets Sapho and the two fall in love. The lovesick Queen then asks the aid of Venus and sends for Phao to be with her. While on her way to Syracuse to aid the Queen, Venus again meets Phao and falls desperately in love with him. When the goddess learns that Phao is in love with Sapho, she becomes very jealous of the Queen and has Vulcan make special arrows to transfer the ferryman's love to her. Venus then gives Cupid careful instructions as to how to shoot these arrows and bids him go to Sapho's palace. The god of love does part of his task; he cools the Queen's love for Phao, but he betrays his mother by inspiring Phao to loathe her instead of to love her. Because of that, Sapho takes Cupid for her son, and no threats or coaxing from Venus will win him to her. Phao, having lost Sapho's love, returns to Sicily in despair.

The children in Sapho and Phao show greater motivation and play a more important part than the children in

---

<sup>1</sup>Bond, R. W. The Complete Works of John Lyly, II, 364-365.

the previous play, Campaspe. In fact, there are three scenes where the two children, Criticus and Molus, are the principal characters. Lyly evidently made good use of The Courtier<sup>1</sup> for Criticus, the page to Trachinus, a courtier, is well presented. Cupid, who in this play is a child, is pictured as a petulant boy playing truant but is caught and threatened with punishment. Cupid has an important part in the play for he is directly connected with the plot and through his role in the drama he is able to control the hearts of three important characters; Sapho, Phao and Venus.

Cupid, the god of love, is first presented with his mother as they are leaving by ferry for Syracuse. Venus is going to conquer Queen Sapho who has never been in love but Cupid warns his mother:

"If Love espie Sapho, he will derive some new shape to entertain her"<sup>2</sup>.

However, Venus commands Cupid to strike and let love devise the shape it will. To this Cupid answers:

"Mother, they say she hath her thoughts in a string, that she conquers affections, and sendeth love up and downe upon arrandes; I am afraid she wil jerk me if I hit her"<sup>3</sup>.

---

<sup>1</sup>Castiglione, Baldassare, The Book of The Courtier, Everyman ed., XIII-XV.

<sup>2</sup>Sapho and Phao, I, 1, 35.

<sup>3</sup>Ibid., I, 1, 39-41.



Cupid is told that the mortals are unable to resist the immortal gods and that he must pierce Sapho with his love arrow. However, Cupid says to his mother:

"I dare not"<sup>1</sup>.

Cupid<sup>2</sup> is shown with his mother again in Sapho's palace, but he does not speak. Later he obeys his mother's request and causes the queen to fall in love. When Sapho asks Cupid why he has wounded her so deeply, he replies:

"My mother bade me draw mine arrow to your head"<sup>3</sup>.

Cupid, when being told that this act was unkind, explains:

"I was blind, and could not see mine arrow"<sup>4</sup>.

Cupid is asked how he happened to hit the queen's heart and he answers:

"That come by the nature of the lead, which being once let out of the bowe, can find none other lighting place but the heart"<sup>5</sup>.

The god of love, in company of his mother, leaves Sapho's palace. He is scolded because he shot arrows at the ferryman, Phao, and wounded Venus' heart but he thus explains his actions:

"You gave him a face to allure, then why should not I give eyes to pearce"<sup>6</sup>?

---

<sup>1</sup>Sapho and Phao, I, 1, 47.

<sup>2</sup>Ibid., III, 1v.

<sup>3</sup>Ibid., IV, 1, 5.

<sup>4</sup>Ibid., IV, 1, 10.

<sup>5</sup>Ibid., IV, 1, 12-13.

<sup>6</sup>Ibid., IV, 11, 3-4.

Venus confesses to Cupid her great love for Phao and the boy advises her:

"You will ever be playing with arrows like children with knives, and when you bleed, you cry; go to Vulcan, entreat by prairers, threate with blowes, banne with curses, trie all means to rid these extremities"<sup>1</sup>.

When Venus asks the result of her visit to Vulcan, Cupid explains:

"That he might make me new arrowes;  
for nothing can roote out the desires of Phao,  
but a new shafte of inconsistencie,  
nor anything turne Saphoes heart,  
but a new arrow of disdainie.  
And then they disliking one the other who  
shall injoy Phao but Venus"<sup>2</sup>?

Cupid accompanies his mother to Vulcan's forge where they will have special arrows made. Vulcan becomes angry when asked to make these arrows, but Cupid tells him in mischievous vein:

"My mother will make much<sup>3</sup> of you, when there are no more men than Vulcan"<sup>3</sup>.

The god of love is given full instructions by Venus about shooting these arrows; Cupid promises his mother:

"I warrant you I will cause Phao to languish in your love, and Sapho to disdainie his"<sup>4</sup>.

---

<sup>1</sup> Sapho and Phao, IV, 11, 28-31.

<sup>2</sup> Ibid., IV, 11, 33-37.

<sup>3</sup> Ibid., IV, 1v, 61-62.

<sup>4</sup> Ibid., V, 1, 40-41.

Cupid proceeds to Sapho's palace to fulfill his mother's instructions. When the queen asks the boy what he has done, he replies:

"That my mother commanded, Sapho"<sup>1</sup>.

Upon being offered sweet meats and beautiful things by the queen, Cupid betrays his mother, Venus, and gives Sapho the information which she seeks:

"My mother is in love with Phao,  
she willed mee to strike you with disdain of him,  
and him with desire for her"<sup>2</sup>.

Cupid, who is afraid to return to his mother after telling her secrets, says to the queen:

" I could be even with my mother;  
and so I will, if I shall call you mother"<sup>3</sup>.

Sapho promises Cupid she will hold him on her lap, rock him to sleep and feed him dainty food if he will but strike Phao and cause him to loathe Venus. The god of love leaves the palace but quickly returns and answers the queen's query by saying:

"Yea, and left Phao ralying on Venus and cursing  
her name; yet still sighing for Sapho and blessing  
her virtues"<sup>4</sup>.

---

<sup>1</sup>Sapho and Phao, V, 11, 2.

<sup>2</sup>Ibid., V, 11, 11-12.

<sup>3</sup>Ibid., V, 11, 15-16.

<sup>4</sup>Ibid., V, 11, 40-41.

In the meantime, Venue, anxious about her son, goes to Sapho's palace. Here she sees Cupid, as in Virgil's Aeneid he sat in the shape of charming Ascanius on Dido's lap, sitting on the lap of Sapho. He does not heed his mother's request but replies:

"I will be Sapho's sonne, I have as you commanded stricken her with a deep disdain of Phao, and Phao as she entreated me with a great despite of you"<sup>1</sup>.

No threats or bribes will win Cupid from the side of Sapho.

Criticus and Molus<sup>2</sup> enter with their masters but do not speak. Pandion commands Molus to go to Syracuse, get his things, and convey them to his lodgings. The boys are next shown at the ferry. The following discussion concerning life in the court compared with the life of a scholar ensues:

"Criticus. Molus, what oddes betweene thy commons in Athens and the diet in the court? A pages life and a scollers?

Molus. This difference; there of a little I had somewhat, here of a great deal nothing, there did I wear Pantopheles on my legs, here doe I bear them in my hands.

Criticus. Thou must be skilled in thy Logic, but not in thy Lerypoope, belike no meate can down you unless you have a knife to cut it; but come among us, and you shall see us once in a morning have a mouse at bay.

---

<sup>1</sup>Sapho and Phao, V, ii, 52-54.

<sup>2</sup>Ibid., I, ii.

Molus. A mouse? Unproperly spoken.

Criticus. Aptly understood. A Mouse of beefe.

Molus. I think indeed a peece of beefe as big as a mouse serves a great companie of cattes. But what else?

Criticus. For other sports, a square die in a pages pocket is as decent as a square cap on a Graduates head.

Molus. You courtiers be mad fellows! we silly souls are only plodders at Ergo, whose wittes are claspt uppe with our bookes, and so full of learning are we at home that we scarce know good manners when wee come abroad.....

Criticus. Then it is lost time to be a scholar. We pages are Politicians; for we look what our maisters talk of, we determine of where we suspect, we undermine.....

Molus. You are grosse witted, maister courtier.

Criticus. And you maister echoller slender witted... soft Scholaris, I denie your argument.

Molus. Why, it is no argument.

Criticus. Then I denie it because it is no argument. But let us go and follow our maisters"<sup>1</sup>.

Criticus and Molus are next presented near Subilla's cave with Sapho, Phao, Trachinus and Pandion. When Phao asks Criticus who the gentlewoman is, the boy responds:

"Sapho, a lady heere in Sicily"<sup>2</sup>.

Phao then asks if all Ladies be of such bravery and Criticus replies:

"No, this is she that all wonder at and worship"<sup>3</sup>.

<sup>1</sup>Sapho and Phao, I, iii, 1-43.

<sup>2</sup>Ibid., II, ii, 3.

<sup>3</sup>Ibid., II, ii, 6.

Criticus and Molus meet later on a street and again their conversation turns to the subject of scholars and courtiers:

Criticus.....To-morrow there shall be a desperate fray betweene two, made at all weapons, from the browne bill to the bodkin.

Molus. Now thou talkest of frays, I pray thee what is that, whereof they talke so commonly in courte, valor, the stab, the pistoll, for the which svery man that dareth is so much honored?

Criticus. O Molus, beware of valour! hee that can locke bigge, and wears his dagger pomel lower the point.....he Molus, is a shrewd fellow, and shall be well followed.

Molus. What is the end?

Criticus. Daunger of death.

Molus.....I account his as valiant that is killed with a surfet, as with a sword.

Criticus. How so?

Molus. If I venture upon a full stomacke to eat a rasher on the coales, a carbonado, drinke a carouse, swallow all things that may procure sicknesse or death, am I not as valiant to die so in a house, as the other in a field? We thinke that Epicures are as desperate as soldiers, and cookes provide as good wsapons as cutlers.

Criticus. O valiant knight!

Molus. I will die for it, what greater valor?

Criticus. Schollers' fight, who rather seeks to choak their stomackes, than see their blood.

Molus.....If it be valour to dare to die, he is valiant how soever he dieth.....<sup>1</sup>.

During this discussion the pages are joined by Calypho, a smith by trade, who is one of the Cyclops. The boys decide they will prove their learning by proving that Calypho is

<sup>1</sup>Sapho and Phao, II, 111, 1-30.

the devil. After Molus puts his learning in practice to the best of his ability but is able to obtain no results, Calypho attempts to prove the page is a smith; Molus objects:

"I, but I denie your antecedent"<sup>1</sup>.

Criticus then suggests to both Molus and Calypho:

"You have both done learnedly; for as sure as he is a smith, thou art the devil.....  
but let us take up the matter with a song"<sup>2</sup>.

The suggestion of Criticus meets with approval and the two pages and the smith sing this song:

"Criticus. Merry Knaves are we three-a  
Molus. When our songs aree-a,  
Calypho. O now I well see-a  
    What anon we shall be-a.  
Molus. Pots and pans be flinging,  
Criticus. If we ply thus our singing,  
Calypho. If the drinke be stinging.  
Molus. I shall forget the Rules of Grammar....."<sup>3</sup>.

The pages meet again on one of the streets, and Criticus, who notices that Molus is acting differently, asks him this question:

"What browne studie art thou in Molus? no mirth? no life"<sup>4</sup>?

---

<sup>1</sup> Sapho and Phao, II, 111, 90.

<sup>2</sup> Ibid., II, 111, 91-92.

<sup>3</sup> Ibid., II, 111, 99-106.

<sup>4</sup> Ibid., III, 11, 1.

Molus gives his companion this answer:

"I am in the depth of my learning driven to a muse,  
how this lent I shall scamble in the court,  
that was wont to fast so ofte in the University"<sup>1</sup>.

Criticus believes that Molus is more interested in food than in study and that food is his god. The following discussion is self-explanatory:

"Criticus.....But what can thou studie, when  
thy mind is onely in the kitchen?

Molus. Both not a horse travel beste, that  
sleepeth with his head in the manger?

Criticus. Yes, what then?

Molus. Good wittes wil apply. But what cheere is  
there here in this Lent?

Criticus. Fish.

Molus. I can eat none, it is winde.

Criticus. Egges.

Molus. I must eat none, they are fire.

Criticus. Cheese,

Molus. It is against the old verse"<sup>2</sup>.

Molus realizes that he has been away from his master for sometime and fears that he will be punished. He explains to Criticus why he must leave:

"I must goe too, of else my maister will not go by  
mee; but will meete me full with his fiste.  
Therefore if we shall sing, give my part quickly;  
for if I tarrie long I shall cry it woefully"<sup>3</sup>.

Upon parting they sing of Bacchus and his wine:

<sup>1</sup>Sapho and Phao, III, 11, 2-4.

<sup>2</sup>Ibid., III, 11, 15-23.

<sup>3</sup>Ibid., III, 11, 61-64.



".....Molus. Tis the hot leader.

Criticus. What's his name?

Molus. Bacchus, a captaine of plump fame;

A Goat the Beast on which he rides.

Fat grunting swine run by his sides,

His standard bearer fear no knockes,

For he's a drunken butter box,

Who when ith' Red field thus revels,

Cry out, 'ten towsan Tunne of Tivells"<sup>1</sup>!

This song concludes the action of Criticus and Molus in this drama.

---

<sup>1</sup>Sapho and Phao, III, 11, 65-95.

Children in Gallathea

Written, not before 1582.

Played by the Children of Paul's.

Lyly's source was Ovid's Metamorphosis, and the Bibliotheca by Apollodorus.

Scene, Lincolnshire.

Argument.

Neptune, angered with the inhabitants of Lincolnshire, floods their fields; and is appeased only by the tribute of their fairest virgin to the sea-monster, Agar, every five years. Two fathers, Tyterus and Melebus, each believes his daughter, Gallathea and Phillida, respectively, to be the fairest and they disguise the girls as boys to evade the tribute. Disguised as boys the girls meet in the woods, and deceived as to each other's sex, they fall in love. In the same woods, Cupid has assumed the disguise of a girl, so that he may punish Diana's nymphs who have defied him. The god of love causes Telusa to fall in love with Phillida; and Eurota and Ramia to fall in love with Gallathea; but Diana discovers this prank and makes Cupid untie the love knots for punishment. Venus, Cupid's mother, has a claim on Neptune and persuades him to effect Cupid's ransom from Diana by remitting the virgin tribute. The natives of Lincolnshire who have offered Hæcbe as a substitute are pardoned by the god on the confession of Tyterus and Melebus. Venus promises to change either Gallathea or Phillida to a boy so that they may marry.

Lyly presents in Gallathea a greater number of children than in any other of his plays. There are ten child

characters presented. Six of them are mythological: Cupid, Clymene, Larissa, Eurota, Ramia, and Telusa; other children are Robin, Raffe, and Dicke, three brothers, the sons of a miller; and Peter, an alchemist's helper.

Cupid meets a nymph of Diana, Clymene, in the woods and asks her:

"Fair nympe, are you strayed from your companie by chance, or love you to wander solitary on purpose"<sup>1</sup>.

The nymph answers Cupid:

"Fair boy, or god, or what ever you be, I would you knew these woods are to me so wel known that I would not stray though I would, and my mind so free that to be melancholy, I have no cause. There is none of Dianees trayne that can trainge, either out of their wale or out of their wits"<sup>2</sup>.

Cupid does not know of Diana or her nymphs, and since he is the god of love he is curious about the nymph's opinion of love. This discussion follows:

"Cupid. What his Diana? a goddess? what her nymphs? virgins? what her pastimes? hunting?

Nymph. A goddess? who knows it not? Virgins? who thinks it not? Hunting? who loves it not?

Cupid. I pray thee sweet wench, amongst all your sweete troupes, is there not one that followest the sweetest thing, sweet love?

Nymph. Love, good sir? What mean you by it? Or what do you call it?

---

<sup>1</sup>Callathea, I, 11, 1-2.

<sup>2</sup>Ibid., I, 11, 3-8.

"Cupid. A heate full of coldness, a sweet of  
bitternesse, a paine full of pleasantnesse;  
which maketh thoughts have eyes, and hearts ears  
.....fayre lady, will you any?

Nymph. If it be nothing els, it is but a foolish  
thing.

Cupid. Try, and you shall find a pretty thing.

Nymph. I have neither will nor leysure, but I wil  
follow Diana in the Chace.....and so farewell,  
little god"<sup>1</sup>.

After Clymene leaves Cupid, the god of love resolves  
to get revenge on the nymphs of Diana who have defied him.

Telusa and Eurota enter with Diana and meet Gallathea  
and Phillida who are disguised as boys. The nymphs be-  
lieve them to be shepherds who have strayed from their  
flocks, so Telusa asks Gallathea this question:

"Saw you not the Deare come this waie? hee flew  
down the winde and I believe you have blancht him"<sup>2</sup>.

Gallathea inquires of Telusa whose dear it was and  
the nymph replies to her:

"Dianaes Deare"<sup>3</sup>.

When the disguised girl tells Diana and her nymphs  
she has seen none but her own dear, Telusa says to Diana:

"This wagge is a wanton or a fool! aske the other.."<sup>4</sup>

---

<sup>1</sup> Gallathea, I, 11, 10-35.

<sup>2</sup> Ibid., II, 1, 38-39.

<sup>3</sup> Ibid., II, 1, 41.

<sup>4</sup> Ibid., II, 1, 45.

Diana then questions Phillida and learns that the disguised girl is not a shepherd; consequently Telusa speaks:

"These boys are both agreed; either they are verie pleasant or too peruerse....."<sup>1</sup>.

Cupid, in order to have revenge on Diana's nymphs, causes Telusa to fall in love with the disguised Phillida, and Eurota and Ramia to fall in love with the disguised Callathea. Telusa, the first victim, laments her story:

"Howe nowe? what newe conceits, what strange contraries breede in thy minde? is thy Diana become a Venus, thy chaste thoughts turnd to wanton lookes, thy conquering modestie to a captive imagination?.... Can Cupid's brands quench Vestas flames, and his feeble shafts headed with feathers, pearce deeper the Dianaes arrowes headed with steele? Break thy bowe Telusa, that seekest to breake thy vowe and let those hands that aynd to hit the wilde Hart, Scratche out those eyes that have wounded the tame heart.....Fonde gyrls that I am to think of love!.... but here cometh Eurota, I must nowe put on a redde mask and blushe, least she perceiue my pale face and laugh"<sup>2</sup>.

Eurota joins Telusa and asks:

".....Why looke you so pale, so sad, so wildly"<sup>3</sup>?

Since both Telusa and Eurota have become victims of Cupid's pranks, this discussion follows:

---

<sup>1</sup>Callathea, II, 1, 55-59.

<sup>2</sup>Ibid., III, 1, 1-27.

<sup>3</sup>Ibid., III, 1, 31.

"Telusa. Eurota, the Game I follow is the thing I  
flye: my strange disease my chief desire.

Eurota. I am no Oedipus to expound riddles, and I  
must how thee can be a Sphinx to utter them.  
But I pray thee Telusa, tell mee what ailst  
thou.....If thou be in love (for I have heard  
of a beast called love) it shall be cured:  
why blushest thou Telusa?

Telusa. To heare thee in reckoning my paines to  
recite thine owne.....I saw Eurota how amorous-  
lie you glanced your eye on the faire boy  
in the white coate.....

Eurota. I confesse I am in love, and yet I swear I  
know not what it is .....

How did it take you first Telusa?

Telusa...By the eyes, my wanton eyes which con-  
ceived the picture of his face. ....but how did  
it take you....

Eurota....By the eares, whose sweete words sucke so  
deepe into my heade.....heere commeth Ramia,  
but let her not heare us talk;  
wee will withdrawe ourselves and heare her  
talk<sup>1</sup>.

When Ramia enters, Telusa and Eurota notice there is a  
difference in her appearance; Eurota says to Telusa:

"You shall see Ramia hath also bitten the love leaf"<sup>2</sup>.

Ramia is startled when she discovers she is not alone and  
is somewhat angry when she finds the nymphs are near her;  
but when Telusa and Eurota explain that they too are in  
love and ask Ramia what she thinks love is, she says:

---

<sup>1</sup>Gallathea, III, 1, 32-64.

<sup>2</sup>Ibid., III, 1, 65.

"If my selfe onelie this infection, I would then take upon me the definition, but the incident beeing to so manie, I dare nor my selfe describe it;.....myself (with blushing I speak it) am thrall to that boy, that faire boy, that beautiful boy"<sup>1</sup>.

Diana has received word of an unknown nymph who has caused Telusa, Eurota, and Ramia to fall in love. She therefore sends Telusa to bring whoever it be to her. The nymph replies thus to Diana's request:

"I will go with speed"<sup>2</sup>.

Diana then tells Larissa to accompany Telusa; the nymph responds:

"I obey"<sup>3</sup>.

Later Telusa and Larissa return with Cupid and since the god of love is found guilty, Diana says she will burn his arrow, break his bow, clip his wings, and fetter his feet. Cupid does not seem uneasy about this punishment for he says:

"Diana, what I have done cannot be undone, but what you meane to doe, shall. Venus hath some Gods to her friends, Cupid shall have all"<sup>4</sup>.

The next scene shows Cupid with Telusa, Ramia, Eurota

---

<sup>1</sup>Callathea, III, 1, 80-86.

<sup>2</sup>Ibid., III, iv, 13.

<sup>3</sup>Ibid., III, iv, 15.

<sup>4</sup>Ibid., III, iv, 86-88.

and Larissa who are making him untie all the love knots he has tied. While the god is working, the nymphs sing this song:

Telusa. O Yes, O Yes, if any maid  
 Who lering Cupid has betraid  
 To frowns of spite, to eyes of scorne  
 And would in madness now see torne  
 The boy in pieces.  
Eurota. O Yes, O Yes, has any lost  
 A heart, which many a sigh hath cost;  
 Is any cozened of a teare,  
 Which (as a pearl) disdain does wear?  
Larissa. Is any one undone by fire,  
 And turn'd to sahea through desire?  
 Did ever any Lady weepe,  
 Being cheated of her golden sleep,  
 Stolne by sick thoughts<sup>1</sup>?

Cupid is very reluctant about untying these love knots so much so that the nymphs are forced to watch him constantly to see that he keeps at work. He protests thus to them:

"If they be true love knots, tis unposible to unknit them; if false, I never tied them"<sup>2</sup>.

The god of love finally finishes his arduous task, but that his punishment may be adequate, Ramia, the nymph, gives him another task to perform:

".....All the stories that are in Dianacs Arras, which are of love, you must picke out with your needle and in that place scwe Vesta with her Nuns and Diana with her Nymphes....."<sup>3</sup>.

---

<sup>1</sup> Callathea, IV, 11, 1-20.

<sup>2</sup> Ibid., IV, 11, 23-24.

<sup>3</sup> Ibid., IV, 11, 80-85.

<sup>4</sup> Ibid., IV, 11, 87.



As before, this holds no fear for Cupid for he answers:

"I say will I pricke as well with my needle, as  
ever I did with mine arrows"<sup>1</sup>.

Cupid's mother has learned of her son's punishment by Diana and her nymphs and asks of Diana that her son be returned. Her request is granted and Venus, glad to have her son again, is filled with sorrow as she sees his clipped wings, burned arrows, and broken bow. Cupid's punishment, however, has not hindered his work, he explains:

"I beare nowe myne Arrowes in mine eyes, my winges  
on my thoughts, my brandes in myne eares,  
my bowe in my mouth, so as I can wounde with  
looking, flye with thinking, and burne with  
hearing, shoote with speaking"<sup>2</sup>.

The four children, Robin, Raffe, Dicke, and Peter were used "to give point and variety to comic scenes by a mild form of satire, the ridicule of alchemy and astronomy which still in the days of Elizabeth counted their votaries and dupes"<sup>3</sup>.

Robin, Raffe, and Dicke are first presented with a mariner on the Lincolnshire coast where they have been shipwrecked. The mariner tells the boys they must depart

<sup>1</sup>Callathea, V, 111, 94-97.

<sup>2</sup>Ibid., V, III, 98-100.

<sup>3</sup>Bond, R.W. The Complete Works of John Lyly, II, p. 261.

into the nearby woods to earn their livings. As the mariner leaves the boys, Robin exclaims to his brothers:

"It were good we learned his cunning at the cardes,  
for we must live by cosenage; we have neyther  
Lands nor wit, nor maisters, nor Honestie"<sup>1</sup>.

The boys summon the seaman to come back and teach them the science of the points of the compass. Each boy in turn tries to repeat these points after the mariner but is unable to do so. When the man offers to give them one more chance Raffe says:

"I will never learn this language, it wil get but  
small living, when it will scarce be learned till  
one bee olds"<sup>2</sup>.

The brothers are told, as the mariner leaves them, that if their fortunes do not exceed their wits they will starve. Left alone, the boys go into the woods and each takes a separate path to seek his fortune. In parting, Raffe says:

".....and this twelve month let us all meete here  
again; it may be we shall either beg together or  
hang together"<sup>3</sup>.

Robin, Raffe and Dicke sing the following song:

---

<sup>1</sup>Gallathea, I, 1v, 37-40.

<sup>2</sup>Ibid., I, 1v, 66-67.

<sup>3</sup>Ibid., I, 1v, 75-76.

"Robin.....Up were we swallowed in wet graves  
Raffe. All sowc't in waves.  
Dicke. By Neptune's slaves.  
Raffe. Tis brave (my boys) to sail on land  
 For being well manned, we can cry stand.  
Dicke. The trade of pursing neare shal faile  
 Until the hangman cryes strike saile"<sup>1</sup>.

In the next scene, Raffe enters alone, discouraged, for he has found nothing in the woods but bird nests. He sees some fairies dancing and playing; he exclaims:

"I will follow them; to hell I shall not goe, for so faire faces can never have such hard fortunes"<sup>2</sup>.

Following these fairies proves advantageous to Raffe in that he meets Peter, an alchemist's helper, and is induced to learn the trade of alchemy. Peter, a black boy, when first presented is apparently talking to himself:

"What a life I leade with my Maister, nothing but blowing of bellows, beating of spirits and scraping of creslets? it is a very secrete Science, for none almost can understand it. Sublimation, Almigation, Calcination, Rubification, Encorporation, Circination, Sementation, Albification and Fermantation....  
 ....."<sup>3</sup>.

When Raffe heares this he says:

"Let me crosse myself, I have never heard so many great devils in a little monkie's mouth"<sup>4</sup>.

Peter continues his explanation, and Raffe listens

<sup>1</sup>Gallathea, I, iv, 85-94.

<sup>2</sup>Ibid., II, iii, 6-7.

<sup>3</sup>Ibid., II, iii, 9-15.

<sup>4</sup>Ibid., II, iii, 16-17.

with wonder:

"Then out Nettles, Saltpeetre, Vitrioll, Sal tartar, Sal perperat, Argoll, Resagar, Sal Armonick, Egrimony, Unslaked Lyme, Chalke, Ashes, Hayre, and what not, to make I know not what"<sup>1</sup>.

Raffe then sees his opportunity to find work and he starts this conversation with Peter:

"Raffe. Then I am just of thy occupation. What fellow, well met.

Peter. Fellow! Upon what acquaintance?

Raffe. Why thou sayest the end of thy occupation is to have neither wit, money, nor honestie.....

Peter. Thou art deceived. My master is an alchemist.

Raffe. What's that? a man?

Peter. A little more than a man, and a hayre's bredth less than a god....I have known him of the tagge of a point to make a silver boole of a pint.

Raffe. How may I serve him and learn his cunning?

Peter. Easily. First seeme to understand the terms and speciallie mark these points"<sup>2</sup>.

While Peter is explaining some points of alchemy to Raffe, the alchemist enters. Raffe is fascinated by both the alchemist and his art and considers himself fortunate when the beggarly man takes him for his helper. However, Peter gives this warning:

"My maister is so ravished with his arte, that we manie times goe supperless to bed, for he will make golde of his bread....."<sup>3</sup>.

Raffe's new master tells him to come with him and see all

<sup>1</sup>Gallathea, II, 111, 21-25.

<sup>2</sup>Ibid., II, 111, 30-41; 47-50.

<sup>3</sup>Ibid., II, 111, 116-118.

the marvels for himself and Raffe in his merriment says:

"I followe, I runne, I flye"<sup>1</sup>.

Peter is as happy as Raffe, for upon parting he says:

"I am glad of this for now I shall have leysure  
to run away"<sup>2</sup>.

In the following scene, Raffe is presented as greatly dissatisfied with his occupation for the alchemist has not made for him a cupboard of plate from a silver thimble, or a silver steeple from a Spanish needle. The boy tells his master:

"Concurre, Condogge! I will away"<sup>3</sup>.

After leaving the alchemist, Raffe meets an astronomer and immediately turns his golden dreams to astronomy. Listening to the wonderful possibilities of this strange science, Raffe states:

".....I know not what to term you shall I serve you?  
I would faine serve"<sup>4</sup>.

The astronomer accepts Raffe whereupon the boy says:

"O fortune, I feele my very braines morslized"<sup>5</sup>.

Raffe's golden dreams were not realized for astronomy

---

<sup>1</sup>Gallathea, II, 111, 128-129.

<sup>2</sup>Ibid., II, 111, 130-135.

<sup>3</sup>Ibid., III, 111, 26.

<sup>4</sup>Ibid., III, 111, 60-62.

<sup>5</sup>Ibid., III, 111, 83-85.

proves as disappointing as alchemy:

"No more maisters.....an astronomer, of all occupations thats the worst; yet farewell the alcumist..."<sup>1</sup>.

Raffe's sorrows are somewhat lightened as he meets his brother, Robin, who has also had his share of misfortune. Robin relates these experiences to his older brother:

".....I served a fortune teller who said I should live to see my father hanged, and my brothers beg. So I concluded the mill shall be mine and I shall live by imagination still"<sup>2</sup>.

Raffe and Robin are joined by Peter who brings them news of their brother Dicke; Peter says:

"I have been with a brother of thine I thinke, for hee hath such a coate, and two brothers (as he saith) seeking their fortunes"<sup>3</sup>.

Peter directs Raffe and Robin to Dicke. The latter are shown when they meet Venus, Diana and her nymphs and the wedding party in the woods. Venus inquires who they are and the boys respond that they are fortune tellers of a certain kind. Raffe explains:

"We doe not meane fortune tellers; we meane fortune tellers: we can tell what fortune wee have had these twelve months in the woods"<sup>4</sup>.

<sup>1</sup>Callathea, IV, 1, 5-10.

<sup>2</sup>Ibid., IV, 1, 34-36.

<sup>3</sup>Ibid., V, 1, 63-64.

<sup>4</sup>Ibid., V, 111, 181-184.

From this discussion of science of the compass and Lyly's famous satire on pseudo sciences, alchemy and astrology, the boys hear the call of the goddess of love who asks them to attend the wedding of Gallathea and Phillida, and to sing the nuptial hymn preceding the ceremony.

Children in Endimion

Written, 1585.

Played by the Children of Paul's.

Lyly's source was a short dialogue, Decorum Dial. II, by Lucian<sup>1</sup>.

Scene, Cynthia's court.

Argument.

Tellus, whom Endimion has abandoned for Cynthia, disregards the warnings of her confidante, Floscila, and plots with the witch Dipsas to bring Endimion to trouble. Cynthia treats Endimion coldly, and the lover while lying alone in despair on a lunar bank is charmed by Dipsas to sleep for forty years. Cynthia immediately sends Eumenides and others to seek aid; she also punishes Tellus by close imprisonment under Corsites. Because Corsites is desperately in love with his prisoner, he allows himself to be engaged in a hopeless attempt to rescue Endimion but is attacked by fairies and is pinched black and blue. Meanwhile, Cynthia summons many philosophers but none can break the spell. Eumenides learns from a magic fountain that the sleeper can be awakened by a kiss from Cynthia, and the remedy coyly applied proves successful. Bagoa, Dipsas' maid, now betrays her mistress' wicked arts, and Tellus confesses her revenge taken upon Endimion who thereupon confesses his love for Cynthia. The love that Cynthia can not return restores Endimion to his youth. Tellus is pardoned and is united to Corsites; Eumenides wins Semele for his love; Geron, exiled to the fountain for fifty years by his wife, Dipsas' intriguee, is united with her; and Bagoa, changed to an aspen tree by Dipsas, recovers her true shape and weds the foolish braggart, Sir Tophas.

---

<sup>1</sup>Bond, R. W. The Complete Works of John Lyly, III, p. 7.



The children in Endimion are three; Dares, a page to Endimion, Samias, a page to Eumenides, and Epiton, a page to Sir Tophas. "The intercourse of the three chaffing pages with Sir Tophas supplies a somewhat tedious comic element, connected, however, with the main plot by his ridiculous passion for the crone, Eipsas"<sup>1</sup>.

Dares and Samias are first presented in the court of Cynthia's palace. They tell of their dilemma:

"Dares. Now our maisters are in love up to their  
ears, what have we to doe but to be in knavery  
up to the browes.

Samias. O that we had Sir Tophas, that brave  
squire in the midst of our mirth....."<sup>2</sup>.

Epiton and his foolish master, Sir Tophas, approach Dares and Samias. Sir Tophas says he sees two larkes or wrens and intends to kill them, whereupon his page exclaims in dismay:

"Larkes! are you blinde? they are two little boys"<sup>3</sup>.

When the foolish braggart is determined to shoot them whether they be beasts or boys, the pages thus address him:

"Samias. Stay your courage valiant knight, for your  
wisdome is so wearie that it stayeth it selfe.

Dares. Why Sir Tophas have you forgotten your  
olde freendes"<sup>4</sup>?

---

<sup>1</sup>Bond, R. W. The Complete Works of John Lyly, III,  
p. 7.

<sup>2</sup>Endimion, I, 111, 1-4.

<sup>3</sup>Ibid., I, 111, 22.

<sup>4</sup>Ibid., I, 111, 26-28.

Sir Tophas will not acknowledge that the boys are his friends but he asks the occupation of their masters. Dares answers him:

"Occupations, you clowns, why they are honorable, and warriors"<sup>1</sup>.

Sir Tophas, upon hearing that the pages' masters are warriors, starts boasting about his feats in war and his ability as a scholar whereupon Dares chides him:

"What, are you also learned, sir"<sup>2</sup>?

Samias augments his companion by saying:

"I pray sir, heare us speake! We call you masse, which your learning doth well understand is all men, for Mas maris is man"<sup>3</sup>.

Since Samias used Latin words when he speaks to Sir Tophas, both pages are pardoned. The pages, in bidding farewell to the braggart, tell him:

"Darss. Well Sir Tophas, we bid you farewell, and at our next meeting we will be ready to serve you.  
Samias. ...Next time we shall have some prettie gentlewoman with us to walke, for without doubt with them he will be verie daintie"<sup>4</sup>.

Dares and Samias are next shown with two ladies, Scintilla and Favilla, in the garden of Cynthia's palace.

---

<sup>1</sup> Endimion, I, 111, 46-47.

<sup>2</sup> Ibid., I, 111, 90.

<sup>3</sup> Ibid., I, 111, 97-100.

<sup>4</sup> Ibid., I, 111, 105-106; 109-111.

The pages, in order that they may have some fun, make these plans:

"Samias. Let them to it and we will warme us by  
theyr wordes.

Dares. It were good sport to see the fight between  
two sparkes"<sup>1</sup>.

After starting an argument between the two ladies, the boys listen with interest, but Samias, who thinks their words too crossly spoken, addresses the women:

".....In faith gentlewomen, seeing wee came out to  
bee merry, let not your jarring marra our jests;  
bee friends, how ssey you"<sup>2</sup>?

The pages see Epiton and Sir Tophas approaching and Dares suggests to the ladies:

"If you bee good wenches make as though you love  
him and wonder at him"<sup>3</sup>.

After Epiton and Sir Tophas join the group, Epiton calls the ladies aside and tells them:

"My maister thinks himselfe the valiantest man in  
the world. if hee kill a wren: so warlike a thing he  
accompteth to take away life, though it be from a  
Larke"<sup>4</sup>.

Dares explains to Sir Tophas why the ladies are present:

---

<sup>1</sup> Endimion, II, 11, 22-25

<sup>2</sup> Ibid., II, 11, 41-43.

<sup>3</sup> Ibid., II, 11, 57-58.

<sup>4</sup> Ibid., II, 11, 72-74.

"....Here be faire Ladies come to wonder at your person, your valor, youre witte, the report whereof hath made them careles of their own honours, to glut their eyes and harts upon yours"<sup>1</sup>.

Dares and Samias encourage the ladies to be attentive to Sir Tophas but the braggart has no time for such tormentors and taking his page with him, he leaves. Dares comments:

"Indeed, a blacke sheepe is a perilous beaste; but let us in till another time"<sup>2</sup>.

A later scene, also in the palace gardens, shows Epiton with his master. Epiton's tasks have become very arduous for Sir Tophas is deeply in love with the witch, Dipsas, and Epiton is unable to please him. The page discovers that obeying his master does not mend the matter so he boldly tells Sir Tophas:

"Love hath made you very eloquent, but your face is nothing faire.....I must seek a new master if you can speake of nothing but verses"<sup>3</sup>.

Meanwhile Dares and Samias are worrying about their masters, Endimion and Eumenides. This is shown in their conversation as they approach Epiton and Sir Tophas:

Samias. Thy Maister has slept his share.

Dares. I think he doth it because he would not paie my blood wages.

Samias. It is a thing most strange, and I thinke

---

<sup>1</sup>Endimion, II, 11, 103-105.

<sup>2</sup>Ibid., II, 11, 154.

<sup>3</sup>Ibid., III, 111, 45-47.

"mine will never returne, so that we must both seek new maisters, for we shall never live by our manners"<sup>1</sup>.

Epiton, upon hearing Samias and Dares say that they will search for new masters, tells them:

"If you want maisters, join with me and sarva Sir Tophas who must needes keaps more men because he is turned toward marriage"<sup>2</sup>.

Dares and Samias are amazed to know that Sir Tophas is in love with Dipsas:

"That ugly creature! Why shee is a foole, a scold, fat without fashion, and quite without favour"<sup>3</sup>.

Speaking further his opinion of the marriage, Epiton, who believes his master will be a beggar though he fare like a king, ironically exclaims:

"Why in marrying Dipsas hee shall have everie day twelve dishes of meate to his dinner, though there be none but Dipsas with him. Foure of flesh, four of fish, and foure of fruite"<sup>4</sup>.

The three pagas notice Sir Tophas is asleep and Epiton sings this song to awaken him:

"Here snores Tophas  
That amorous Asse  
Who loves Dipsas  
With face so sweat  
Nose and chinne meet"<sup>5</sup>.

---

<sup>1</sup> Endimion, III, 111, 70-76.

<sup>2</sup> Ibid., III, 111, 77-78.

<sup>3</sup> Ibid., III, 111, 88-89.

<sup>4</sup> Ibid., III, 111, 92-94.

<sup>5</sup> Ibid., III, 111, 109-114.

When the braggart is awakened, he begs the pages to plead his case to Dipsas. The boys readily respond:

"Dares. Let us go with him to Dipsas and there we shall have good sport.....

Samias.....Let us not loose him till we finde our maisters for as long as he liveth we shall lack neither mirth nor meate.

Epiton. We will travice"<sup>1</sup>.

Dares and Samias are still worried about Endimion who is still asleep:

"Samias. Will thy maister never wake?

Dares. No, I think he sleeps for a wager"<sup>2</sup>.

Epiton enters angrily saying:

"I bee in disgrace with Sir Tophas because I cannot find him a lodging with Endimion; hee would faine take a nappe for fortie or fifty yeeres".

The page has been told of a certain fountain where all faithful lovers shall have anything they ask. Samias and Dares join Epiton in his search because Dares thinks he may be permitted to see his master, Endimion. The pages, however, are greatly disappointed for a watchman, obeying Cynthia's orders, will not permit any one to see Endimion.

Dares and Samias later are waiting somewhat incredulously in a grove near the sleeping Endimion to see if Cynthia's kiss will break the magic spell:

---

<sup>1</sup>Endimion, III, 111, 149-155.

<sup>2</sup>Ibid., IV, 11, 1-2.

"Samias. Eumenides hath tolde such strange tales as  
I may wonder at them, but never believe them.  
Dares. ....Cynthia is so desirous to know the  
experiment of her owne vertue.  
Samias. We will also see the event....."<sup>1</sup>.

Epiton has been unable to bring relief to his love-  
sick master, Sir Tophas, and when next presented he ex-  
claims in disgust:

"Nothing hath made my maister a foole but flat  
scollership"<sup>2</sup>.

Samias and Dares enter to tell Sir Tophas the result  
of their interview with Dipeas; Samias explains:

"She hath vowed she will never love anie that hath  
not a tooth in his heade less that she"<sup>3</sup>.

The pages relate further:

"Dares. She is a notable witch, and hath turned her  
maid to an aspen tree.....  
Samias. ....her husband Geron is come home who  
this fifty yeeres hath had her to wife"<sup>4</sup>.

After hearing this news, Sir Tophas has no desire to live  
so he sends the pages to a sexton to order his grave dug.  
Samias encouragingly answers him:

"Be not so desperate; we will helpe you to find a  
young Ladie"<sup>5</sup>.

---

<sup>1</sup>Endimion, V, 1, 1-8.

<sup>2</sup>Ibid., V, 11, 38-39.

<sup>3</sup>Ibid., V, 11, 60-61.

<sup>4</sup>Ibid., V, 11, 80-81; 84-85.

<sup>5</sup>Ibid., V, 11, 90.

The pages leave to seek a wife for Sir Topham and to hear what news they can of Endimion.

.....



### Children in Midas

Written, 1589.

Played by the Children of Paul's.

Lyly's source was Apulius, The Golden Ass; and Ovid's Metamorphosis.

Scene, Phrygia and Delphi.

Argument.

Bacchus, in return for the hospitality of Midas, King of Phrygia, offers to grant him anything he may desire. Eristus advises him to ask his mistress for her love; Martius, the sovereignty of the world; but Midas prefers the advice of the third councilor, Mellacrites, and asks Bacchus that his touch may turn everything to gold. After Midas has exercised the power of the golden touch for a time, he seeks release for his touch changes his food, wine and clothing to gold; he is about to die. Midas then takes the advice of a god and bathes in the sacred river, Pactolus, and thereby transfers to its waters the fatal gift. Sometime later, Midas is hunting in a wood and comes upon a music contest between Pan and Apollo. Nymphs, the judges of the competition, award the prize to Apollo but the king decides that Pan is the better musician and Apollo, to punish Midas, gives him asses' ears. Midas tries to conceal these ears under a tiara but with no avail for the nymphs spread the news and all in his kingdom know of his disgrace. The king, accepting the advice of his daughter, Sophronia, seeks Apollo's oracle at Delphi and there on his acknowledgment of folly and profession of repentance, the curse is removed and the king returns to Phrygia vowing to relinquish all signs of conquest.

There are eight children in Midas: Erato and her two nymphs; Licio, a page to Caelia; Petulus, the page to Mellacrites; Minutius, a page; Motto, the barber's boy; and Pipenetta, a maid to Caelia.

The mythological characters serve as judges of the music contest between Pan and Apollo. After Apollo sings his song, Erato praises him:

"O divine Apollo; O sweet consent"<sup>1</sup>.

Pan pipes his song and then sings. He tells the nymphs to judge both the art and the instrument. After he plays his piece, Erato gives this decision:

"We all say that Apollo hath shewed himself both a God, and of music the God; Pan himself a rude Satyr, neyther keeping time, nor measure, his piping as farre out of tune as his body out of forme. To thee divine Apollo, we give the prize and reverence"<sup>2</sup>.

Midas, who has listened to the contest, defies the decision of the nymphs and says Pan is the better musician, whereupon the first nymph exclaims:

"It were verie well, that it might bee hard to judge whether it were more Ox or Asse"<sup>3</sup>.

The second nymph then augments her companion thus:

---

<sup>1</sup>Midas, IV, 1, 95.

<sup>2</sup>Ibid., IV, 1, 121-126.

<sup>3</sup>Ibid., IV, 1, 148-149.

"I warrant they bee daintie eares, nothing can please them but Pan's pipe"<sup>1</sup>.

Erato, very pleased that Midas has been punished by Apollo with asses' ears, says:

"He hath the advantage of all eares except the mouse, for els there is no so sharpe of hearing as the asse"<sup>2</sup>.

The five real children were used in Midas for this purpose:

"Lyly added to his source material of this play the comic element of the pages and Pipenetta, and the Huntsman, and the contest between the former and the barber for the possession of the golden beard"<sup>3</sup>.

Licio and Petulus, when first shown, are discussing their masters and mistresses. They talk of their master's habits of living, their dispositions, and their peculiarities. Licio, a page to Caelia, in talking of his Lady, tells Petulus of some articles of his mistresses' wearing apparel, which easily suggests the extensive wardrobe of Elizabeth:

"It is impossible to reckon them up, much lesse to tell the nature of them. Hoods, frontlets, wires, calves, curling irons, perriwigs, bodking, filets, hairlaces, ribbons, roles, knotstrings, glasses, combs, caps, hats, coifes, kerchers, cloths, earrings, borders, crippins, shadows, spots, and so many other trifles as both I want the wordes of art to name them. ...."<sup>4</sup>.

Petulus comments to Licio's description of Caelia's ward-

<sup>1</sup>Midas, IV, 1, 152-153.

<sup>2</sup>Ibid., IV, 1, 154-155.

<sup>3</sup>Bond, R. W. The Complete Works of John Lyly, III,

p. 109.  
<sup>4</sup>Midas, I, 11, 76-84.

robe:

"That everie part require so much as the head, it will make the richest husband in the world ake at the heart"<sup>1</sup>.

Pipenetta joins the boys and scolds them for being idle.

She says to them:

"I marvel how old you will be before you be disposed to be honest. But this is the matter, my master is gone abroad and wants his page to wayt on him; my mistresse would rise, and lacks your worships to fetch her hair"<sup>2</sup>.

This statement calls forth more comments from the pages about Caelia, but Pipenetta quiets them with this announcement:

"Tush, everything that Midas toucheth is gold"<sup>3</sup>.

This statement amazes the boys and Licio incredulously tells the maid:

"Thou art deceived, wench, angels are gold. But is this true"<sup>4</sup>?

Pipenetta continues:

"True? Why the meat that he tutcheth turneth to gold, so doth the drinke, so doth his rainment"<sup>5</sup>.

The pages, greatly imaginative, explain:

---

<sup>1</sup> Midas, I, 11, 86-87.  
<sup>2</sup> Ibid., I, 11, 111-115.  
<sup>3</sup> Ibid., I, 11, 124.  
<sup>4</sup> Ibid., I, 11, 127.  
<sup>5</sup> Ibid., I, 11, 128-129.

"Petulus. I would that he would box me on the eare  
that I might have a golden cheeke.

Licio. How happy I would be if hee would stroke  
our heades that we might have golden hares.....  
come let us go leet we drink of a dry cup for  
our long tarrying"<sup>1</sup>.

Licio, Petulus and Pipenetta later are again discussing Midas' golden touch in a golden world:

"Licio. Ah, girle, is this not a golden worlde?

Pipenetta. It is all one as if it were lead with  
me, and yet as golden with the king.....

Licio. Gold is the earth's garbage. A weed bred  
by the sunne.

Petulus. Tush, Licio, thou art unlettered. All  
the earth is an egg; the white, silver; the  
yellow, gold.

Licio. Why thou foole! what hen should lay that  
egg?

Petulus. It was laid by the sunne"<sup>2</sup>.

Petulus tries to convince his companions that there is a difference between gold and egge. He says:

"Eggs make cuetards, and gold makes epoons to  
eat them"<sup>3</sup>.

Pipenetta adds:

"O wonderful mater: but your wisdom is overshote  
in your comparison, for egges have chickens and gold  
bath none"<sup>4</sup>.

This argument ceases abruptly for Licio announces:

".....here come our maeters, let us shrink aside"<sup>5</sup>.

<sup>1</sup>Midas, I, II, 130-134; 137.

<sup>2</sup>Ibid., II, II, 1-9.

<sup>3</sup>Ibid., II, II, 44.

<sup>4</sup>Ibid., II, II, 51.

<sup>5</sup>Ibid., II, II, 55.

Meanwhile, the pages, Licio and Petulus, have stolen Midas' golden beard from the barber, Motto. They complain:

Petulus. . . . . ever since I cosened him of the golden beard I have had the toothach.

Licio. I thinke Motto hath poysoned your gummes.

Petulus. It is a deadlie paine.

Licio. I knew a dog to run mad of it.

Petulus. I beleeve it Licio, and thereof it is that they call it a dogged payne<sup>1</sup>.

Dello, the barber's boy, who has entered unnoticed by Petulus and Licio, remarks:

"I am glad I have heard the wags, to be quittance for over-hearing us. We will take the vantage, they shal find us quick barbers. Ile tell Motto, my master, and then we will have a tooth for a beard"<sup>2</sup>.

Dello hastens to his master and tells him the pages have his golden beard and that he must seek revenge. Dello and Motto go to Licio and Petulus to endeavor to regain the prized possession and they hear Petulus wailing:

"I am almost dead with a toothacke, al my gummes are swollen, and my teeth stande in my head like thornes"<sup>3</sup>.

Licio, because he feels very sorry for his companion, begs the barber:

---

<sup>1</sup> Midas, III, 11, 1-5.

<sup>2</sup> Ibid., III, 11, 9-12.

<sup>3</sup> Ibid., III, 11, 63-64.

"Good Motto, geve some ease, for at þy coming in, I overheard if a cure thou hast done"<sup>1</sup>.

Dello tries to rub Petulus' gums with a leaf but the boy bites him because the remedy does not ease his pain.

Motto tells the pages that he can cure the pain if they will release the golden beard. The pages retire for conference:

Petulus. A doubtful dispute, whether I were best to loose my golden beard or my bone tooth. Help me Licio, to determine.

Licio. Your teeth ake, Petulus, your beard doth not.

Petulus. I, but Licio, if I part from my beard, my heart will ake.

Petulus. Tis true, but if I lacked money my whole body will go naked. But Licio, let the barber have his beard"<sup>2</sup>.

Having decided to return the beard, Licio summons Dello with these words:

"Let him go home with thee, ese him and thou shalt have thy beard"<sup>3</sup>.

The scene concludes with a song by Petulus and Licio:

---

<sup>1</sup>Midas, III, ii, 72-73.

<sup>2</sup>Ibid., III, ii, 101-107.

<sup>3</sup>Ibid., III, ii, 130-131.

"Petulus. O my teeth! deare Barber use mee...

tell mee, why my teeth disease mee,  
O!! what will rid mes of this paine?

Licio. Take Mastick's else.

Petulus. Mastick's a patch.....

If such a paine should brased the Horne

Twere happy to be cuckold's borne.

Should beards with such an ach begin,

Each boy to th' bone would scrub his chin.

Licio. His testh ake not now<sup>1</sup>.

Licio and Petulus, with Minutius, are with a huntsman  
in a glade in the forest asking:

"Licio. Is not hunting a tedious occupation?

Petulus. I, and troublesome, for if you call a  
dog you are undone.

Minutius. Indeed hunting were a pleasant sport,  
but the dogges make such barking that one can  
not hear the hounds cry<sup>2</sup>.

The huntsman, angered because of the impertinence of the  
pages, threatens to whip them if they continue to annoy  
him. A bugle about the huntaman's neck makes Petulus  
inquire:

"Petulus. I pray thee whats this about thy neck?.....

If it atood on thy head I should call it a  
horn.

Licio. Canst thou blow it<sup>3</sup>?

The huntsman hears his master's call and is glad to depart  
from these tormenting pages. Licio and Petulus ask  
Minutius to go with them to the barber's house to regain

<sup>1</sup>Ibid., III, 11, 138-145.

<sup>2</sup>Ibid., IV, III, 1-13.

<sup>3</sup>Ibid., IV, III, 59-61.



the golden beard, but are unsuccessful in their attempt. Again in the palace gardens they devise a plan whereby the beard may be secured. Pipenetta appears with the news:

"Whoever saith that Midas hath asses eares shal lose theirs"<sup>1</sup>.

Petulus exclaims:

"All the Gods me, because I can lie, sing swears and love. But soft, here comes Motto, now we shal have a fit time to be revenged, if by<sub>2</sub> devise we can make him say Midas hath asses' eares"<sup>2</sup>.

As Motto is approaching, Petulus, mindful of their plot, quietly tells Licio:

"Ten to one Motto knows of the asses' eares"<sup>3</sup>.

The boys proceed skilfully to question the barber that they may trap him into saying the king has asses' ears; Licio asks:

"What difference between the king's ears and thine"<sup>4</sup>?

When Motto answers that there is as much difference as between an asses' ears and his own, Petulus teases him:

"O, Motto, thou art modest; to mitigate the matter you call your own ears asses' ears"<sup>5</sup>.

---

<sup>1</sup> Midas, V, 11, 75.  
<sup>2</sup> Ibid., V, 11, 86-89.  
<sup>3</sup> Ibid., V, 11, 129.  
<sup>4</sup> Ibid., V, 11, 140.  
<sup>5</sup> Ibid., V, 11, 144-145.

Motto denies this statement, and his boy, Dello, laments:

"I told you so, Master! you have made a faire hand;  
for now you have made your lips cizars to cut off  
your eares"<sup>1</sup>.

The pages, having trapped Motto and having gained their point, compel the barber to surrender the beard at the price of their silence.

---

<sup>1</sup> Midas, v, ii, 149-150.

Children in Mother Bombie

Written, 1590.

Played by the Children of Paul's.

Lyly had no direct source for the plot, however, the idea of young masters being aided by the servants against their fathers' wishes is obviously from Terence, and the motive of child changing is Roman<sup>1</sup>.

Scene, Rochester.

Argument.

Two wealthy old men, Memphio and Stello, the fathers of Accius and Silena, scheme to cheat each other by having their weak witted children wed. Two other old men, Sperantus and Prisius, opposing the union of their children, Candius and Livia, because they are so poor, scheme to have them marry the children of Memphio and Stello. The pages of the four, Dromio, Riscio, Halfpenny, and Lucio know of the weak wits of Accius and Silena, and to deceive their masters, plot to forward the undesirable love match between Accius and Silena and Candius and Livia. The four pages arrange for a meeting of Accius and Silena before their parents discover that the mental defects are mutual. At a second meeting, when Accius and Silena are disguised as Candius and Livia, the weak witted ones betray their identity to their parents. Meanwhile, Candius and Livia, disguised as Accius and Silena, marry but their parents, who witness the wedding, do not recognize the

---

<sup>1</sup>Bond, R. W. The Complete Works of John Lyly, III, p. 167.

disguise. Eventually the four fathers discover they have been duped, but at length determine to forgive the children and pages. Memphio and Stello are similarly persuaded that a match between Accius and Silena is better than none at all, but this marriage is prevented by the confession of Vincia, an old nurse, who says they are brother and sister and exchanged by her at birth for the rich men's children, Maestius and Serena. Memphio and Stello plan the wedding festivities for Maestius and Serena and they forgive the mischievous pages.

The children in Mother Bombie are five: Dromio, a boy servant to Memphio; Riscio, a boy servant to Stello; Lucio, the boy servant to Prisius; Halfpenny, the greatest wit of them all, the boy servant to Sperantus; and Rixula serves as a maid to Prisius. The children in this drama, shown in ten of the seventeen scenes, have been given more consideration than the children in any other drama of Lyly.

Dromio and his master are discussing Memphio's son, the weak witted Accius. Memphio schemes to marry this child to the daughter of the wealthy neighbor, Stello, and since Dromio is a witty and ingenious boy, he is asked to arrange the union. Dromio responds:

"Thinke it done, this noodle shall coin such new device as you shall have your scenne marryed by to-morrow"<sup>1</sup>.

Memphio cautions Dromio not to let Stello know that Accius is mentally defective and the boy promises:

---

<sup>1</sup>Mother Bombie, I, 1, 80.

"Lay all the care on mee.....I wil rid you of a foole"<sup>1</sup>.

Meanwhile, Stellio is scheming with his page, Riscio, to marry his foolish daughter to the son of Memphio. The master tells the page that he must make a match between the boy and the girl, but he cautions the page to handle the case with tact for, he explains, he is not as interested in the marriage as he is in his neighbor's farm. Riscio, who seems to have a head for business, asks:

"Well, if by flat wit I bring this to passe, what's my reward"<sup>2</sup>?

The page, pleased with the promise that his reward will be anything he asks, leaves to fulfill his errand.

The pages, Dromio and Riscio, meet on their way to perform their assigned tasks; each boy relates his mission:

Riscio. My master, olde Stellio, hath a foole to  
his daughter.

Dromio. Nay, my master, old Memphio, hath a  
foole to his sonne.

Riscio. I must convey a contract.

Dromio. And I must convey a contract.

Riscio. Between her and Memphios sonne without  
speaking to one another.

Dromio. Between him and Stellios daughter without  
speaking to one another"<sup>3</sup>.

---

<sup>1</sup> Mother Bombie, I, 1, 84.

<sup>2</sup> Ibid., I, 11, 42-43.

<sup>3</sup> Ibid., II, 1, 16-23.

Halfpenny joins Dromio and Riscio and tells them:

"My master hath a fine scholer to his sonne, Prisius, a faire lasse to his daughter.....They love one another deadly. The fathers have put them up, utterly disliking the match and have appointed the one shall have Memphios son and the other Stello's daughter"<sup>1</sup>.

Dromio explains to Halfpenny:

"Memphio made me of his council about marriage of his sonne to Stello's daughter; Stello made Riscio acquainted to plot a match with Memphios sonne. To be short, they are both fooles"<sup>2</sup>.

Lucio, the page to Prisius, joins the three boys and

Dromio exclaims:

"Foure makes a messe, and we have a messe of masters that must be cosened; let us lay our heads together"<sup>3</sup>.

The idea of the four plotting together is favorably accepted and Halfpenny and Lucio offer these suggestions:

"Halfpenny. Let us consult at the tavern, where after to the health of Memphio, drinke we to the life of Stello, I carouse to Prisius and brinch you mas Sperantus.

Lucio. All freends, and so let us sing, tis a pleasant thing to go into a tavern cleering the throate"<sup>4</sup>.

Before going into the tavern the four pages sing this

---

<sup>1</sup> Mother Bombie, II, 1, 61-69.

<sup>2</sup> Ibid., II, 1, 77-80.

<sup>3</sup> Ibid., II, 1, 122-123.

<sup>4</sup> Ibid., II, 1, 125-127; 147-148.

song about all drinkers of wine:

"Dromio. Wine, O Wine!  
 O Juyce divine,  
 How do'st thou the Nowle refine!  
Riscio. Plump thou mak'st mens rubie faces  
 And from Girles canst fetch embraces.  
Halfpenny. By thee our noses swell  
 With sparkling carbuncle.  
Lucio. Other deare bloud of Grapes  
 Turnes us to anticke shapes  
 Now to shew trickes like Apes"<sup>1</sup>.

After the pages leave the tavern, they make plans for a future meeting:

"Lucio. Let us remember our compact.....  
Halfpenny. When shall we meete?  
Riscio. To-morrow, fresh and fasting.  
Halfpenny. Away, Away, if our masters take  
 us here, the matter is mard.  
Lucio. Let us everie one to his taske"<sup>2</sup>.

The four pages meet again and report:

"Dromio. I tolde him that I understood that Silena  
 was verie wise and could sing exceedingly well;  
 that my device was, seeing Accius his sonne a  
 proper youth and could also zing sweetly should  
 come in the nicke when she was singing and  
 should answere her"<sup>3</sup>.  
"Riscio.....So have I done in everie point for  
 the song, calling her in and the hoping that  
 another shall woo Accius, and his daughter wed  
 him. I tolde him this wooing should be at  
 night"<sup>4</sup>.

---

<sup>1</sup> Mother Bombe, II, 1, 152-163.

<sup>2</sup> Ibid., II, iv, 5; 22-28.

<sup>3</sup> Ibid., III, ii, 17-20.

<sup>4</sup> Ibid., III, ii, 33-35.

"Halfpenny.....Candius and Livia will send their attires, you must send the apparel of Accius and Silena; they wonder wherefore, but commit the matter to our quadrupertit wit"<sup>1</sup>.

As the pages are telling of their progress, Accius and Silena approach; the four boys leave so that they may, as Promio explains: "commit to our intricate considerations"<sup>2</sup>, that is, effect the disguise and promote the marriage of Candius and Livia; also that of Accius and Silena. Halfpenny and Lucio have asked Rixula, a servant girl to get Livia's clothes for them. Halfpenny obtains clothes of Candius, while Rixula gets those of Livia. The maid does not have as much faith in the scheme as the boys and she complains:

".....though I be but a poor wench I am hardie as you both; I cannot speake Latin but in plainne English if anie thing fall out crosse, Ile runne away"<sup>3</sup>.

Rixula chides the pages and says they will be hanged, but these threats hold no fears for the boys. Rixula sings this song:

"Rixula. Full hard I did sweate  
 When hemp I did beate  
 Then thought I of nothing but hanging;  
 The hemp being spun, My beating was done;  
 Then I wish'd for a noyse  
 Of cracked-halter Boyes  
 On those hempen strings to be twanging....."

<sup>1</sup>Mother Bomble, III, 11, 49-51.

<sup>2</sup>Ibid., III, 11, 59.

<sup>3</sup>Ibid., III, 1v, 9-11.



" Yes, at last coming thither, I saw the four together"<sup>1</sup>.

As given in the dialogue, Dromio and Riscio enter carrying the clothes of Accius and Silena; the plans for the disguise of the matched couples, Candius and Livia, and Accius and Silena, are complete, but what will the children do when their masters discover their plot?

"Lucio. Now it is come to the pinch my heart pants.  
Halfpenny. I for my part am resolute.....readie to die or to runne away.

Lucio. I was troubled with a vile dream and therefore it is little time spent to let Mother Bombie expound it.

Dromio. Then will I know my fortune.

Rixula. And Ile ask for a silver spoone which was lost last daie, which I must paie for.

Riscio. And Ile know what wil come of our device"<sup>2</sup>.

The five children go to Mother Bombie; each presents his own case:

"Lucio. In the dawning of the day....me thought I saw a stately peece of beefe, with a cape cloake of cabidge, imbroidered with pepper; having two honorable pages with hats of mustard on their heades; himselfe in great pompe sitting upon a cushion of white Brewish, linde with browne....."<sup>3</sup>.

Next, Halfpenny tells his dream:

"Nee thought there sate upon a shelf three damaske prunes in velvet cape and preest satten gownes like

<sup>1</sup> Mother Bombie, III, iv, 40-54.

<sup>2</sup> Ibid., III, iv, 70-78.

<sup>3</sup> Ibid., III, iv, 95-101.

Judges; and there were a whole handful of currants to be araigned of a riot, because they chuged together in such clusters; twelve reisons of the sunne were impaneled in a Jewry and, as a leafe of whole masse, which was bailef, was carrying the quest to consult, me thought ther came an angrie cooke and gelded the Jewry of theyr stones, and swept both judges, stones, rebels and baillefe into a porredge pot<sup>1</sup>.

Rixula and Dromio each ask fortunes of Mother Bombie but Riscio is interested only in the outcome of their enterprise so he asks the fortune teller:

"Nay mother, tell us this. What is all our furtunes? We are about a matter of legermaine, how wil it fodge"<sup>2</sup>?

When Mother Bombie tells them that all shall end well, the children thank her and return to their scheming with renewed ambition.

Dromio and Riscio soon have made all arrangements for the marriage of Candius and Livia, now disguised as Accius and Silena. As the four are going to the church, they meet Priscus and Sperantus. The men are greatly disappointed for their pages had promised to arrange matches for their children with Accius and Silena. Dromio consoles them as best he can:

---

<sup>1</sup>Mother Bombie, III, iv, 125-134.

<sup>2</sup>Ibid., III, iv, 175-176.

"I am sure you are not angry, seeing all things past cannot be recald; and being witnesses to, their contract wil be also welwillera to the match"<sup>1</sup>.

The men are too angry to be consoled and Dromio speaks to Candius:

"Sir, heres two old men that are glad that your loves so long continued is happily concluded 2.

In the meantime, Lucio and Halfpenny are waiting for Dromio and Riscio so that they may complete their plans.

Lucio says:

"By this time I am sure the waggas have played their parts; there rests, nothing nowe but for us to match Accius and Silena"<sup>3</sup>.

As the two approach the pages, Lucio asks:

".....shall we two make a match between you"<sup>4</sup>?

Neither Accius nor Silena knows who his mate is but when the fathers, Memphis and Stello, enter they discover that their pages have deceived them and each sees for himself that both children are weak witted. Lucio, worried over the situation, exclaims:

"A brave eric to heare two olde mules weep over the young fooler"<sup>5</sup>.

Lucio and Halfpenny, who have received a severe scolding,

---

<sup>1</sup>Mother Bomble, IV, 1, 69-71.

<sup>2</sup>Ibid., IV, 1, 78-79.

<sup>3</sup>Ibid., IV, 11, 4.

<sup>4</sup>Ibid., IV, 11, 71-72.

<sup>5</sup>Ibid., IV, 11, 123-124.

join Dromio and Riscio:

"Dromio. How goeth the world now? We have made all sure: Candius and Livia are married, their fathers consenting, yet not knowing.

Lucio. We have flat married all! Accius and Silena courted one another; their fathers took them napping; both are ashamed; and you both shall be swinged.

Riscio. Tush! let us alone; we will persuade them that all falls out for the best....But why is Halfpennie so sad"

Halfpenny. Because I am sure I shall never be a pennie"<sup>1</sup>.

Later when Dromio meets his master, he does not receive a punishment as he had supposed, but Dromio asks him what to do about Accius and Silena. The page advises this:

".....make a match, for better one house to be cumbered with two fools than two"<sup>2</sup>.

Prisius and Sperantus are still very angry about the marriage of Candius and Livia, and they compel their pages to give all details of their schemes:

"Lucio. True it is they were both in a church.

Halfpenny. And with them was a priest.

Lucio. They took each other by the hand.

Halfpenny. And the priest spoke many kind words.

Lucio. Faith there was a bargin during life,<sup>3</sup>  
and the clockes cryed, God give them joy"<sup>3</sup>.

---

<sup>1</sup>Mother Bombie, IV, 11, 159-160.

<sup>2</sup>Ibid., V, 111, 106-107.

<sup>3</sup>Ibid., V, 111, 106-107.

Stellio and Memphis decide to complete the plot of their pages and have Accius and Silena wed, but before they are able to make the necessary arrangements they ask the boys the reason for their scheme. The pages answer:

"Dromio. Memphis had a foole to his sonne, which Stellio knew not; Stellio had a foole to his daughter unknown to Memphis; to coosen eache other they dealte with theyr boyes for a match; we met with Lucio and Halfpennie who told of the love betweene their masters children, the youth deeply in love, the fathers unwilling to consent.

Riscio. .....then we foure met.....and everyone in his wine told his dayes worke.....and seeing all our masters troubled with devices, we determined a little to trouble the water before they dronke; so that in the attire of your children bewrayed theyr good natures; in the garments of our masters children yours made a marriage....."<sup>1</sup>.

Memphis and Stellio accept the story of the pages, but the marriage of Accius and Silena is prevented by the confession of the old nurse, Vincia, that the children are brother and sister, exchanged by her at birth for the rich men's children, Maestius and Serena. The pages are forgiven and are invited to the marriage of Maestius and Serena, and all of them receive double fees.

---

<sup>1</sup> Mother Bombie, V, 111, 146-156.

Children in Loves Metamorphosis

Written, ca. 1600.

Played by the Children of Paul's and the Chapel Children.

Lyly's source was Ovid's Metamorphosis

Scene, Arcadia.

Argument.

Erisichthon, a wealthy farmer, jealous of the honors paid to Ceres by her nymphs, destroys a tree sacred to the goddess; and in so doing kills Fidela, another nymph of Ceres who has found protection in that shape from the pursuit of a satyr. Ceres, in revenge, commissions Famine to prey upon Erisichthon; he is quickly reduced by his insatiable hunger to poverty, and is forced to sell his daughter, Protea, to a merchant. The girl's appeal to Neptune enables her to change into the form of a fisherman, and thereby elude him who bought her.

Later, by a second transformation to the likeness of Ulysses, she rescues her lover, Petulius, from the dangerous fascinations of a siren. Meanwhile, Ceres' three nymphs, to whose information the farmer owed his punishment, have angered Cupid by their disdainful treatment of three foresters, and at the latter's request the god transforms the nymphs into a rock, a rose, and a bird. Ceres' petition for their release is used by Cupid to extort from her the pardon for Erisichthon, whose daughter's faithful love has given her a claim on his protection. The nymphs recover their true shapes on condition they will accept the foresters, and their wedding feast is held at Erisichthon's house.

---

<sup>1</sup> Bond, R. W. The Complete Works of John Lyly, III, p. 291.

The children in Loves Metamorphosis are mythological characters: Fidela, Nisa, Niobe, Celia, and Tirtena, the nymphs of the goddess, Ceres. They are childlike divinities of nature, dwelling in the mountains, forests, meadows or waters. In this drama, Cupid as a child is not included as he was in Sapho and Pnao and Gallathea because "He is no longer a petulant boy, but a great god to whom Ceres and her nymphs pay homage"<sup>1</sup>.

Nisa, Celia, and Niobe are preparing for the Harvest day festivities. This conversation describes the garlands they are making for this occasion:

Nisa. .....we must both sing and dance in honor of Ceres; of what colours or flowers is thine made of Niobe?

Niobe. Of Salimants, which in the morning are white, red at noone, and in the evening purple, for in my affections there shall be no staledness but what is yours of, Nisa?

Nisa. Of Hollie, because it is most holy.....but Celia, what garland have you?

Celia. Mine all of<sup>2</sup> Cypres leaves which are broadest and beautiful"<sup>2</sup>.

The nymphs discover someone has been in the woods before them; Nisa explains:

"The amorous foresters, or none;.....they cannot sleep for love....."<sup>3</sup>.

As the three wander around from tree to tree, they find

---

<sup>1</sup>Bond, R. W. The Complete Works of John Lyly, III, p. 293.

<sup>2</sup>Loves Metamorphosis, I, 11, 1-11.

<sup>3</sup>Ibid., I, 11, 18-19.

love notes written by the foresters and addressed to them. Although these maidens are pleased, Celia cautions them:

".....Attend on Ceres; for this day although into her heart never entered any motions of love, yet usually to the Temple of Cupid, shee offereth two white Doves....."<sup>1</sup>.

As the nymphs reach the sacred tree of Ceres, they meet a farmer, Erisichthon, who is jealous of the honors paid by them to the goddess. Niobe reproaches him:

".....Wee are the handmaide to divine Ceres; to faire Ceres this holy tree is dedicated; to Ceres.... thou art worthy to perish....."<sup>2</sup>.

Erisichthon smites the tree trunk with his axe and the nymphs cry:

"Celia. Out, alas! What hath he done?  
Niobe. Ourselves, I feare, must also minister matter to his furie.  
Nisa. Let him alone; but see, the tree poureth out bloud, and I heare a voice"<sup>3</sup>.

Fidela, a nymph who has found protection in the tree, speaks of her devotion to Ceres and the hardships of her life. These lines, also, effect the punishment of Erisichthon:

"Goe.....tell Ceres that I am Fidela, that so long, knit Garlands in her honor.....a tree whose body is now grown over with rough barke, and whose golden lockes covered with green leaves.....but alas, I feel my last blood.....and therefore must end my last breath"<sup>4</sup>.

---

<sup>1</sup>Loves Metamorphosis, I, 11, 53-55.

<sup>2</sup>Ibid., I, 11, 72-77.

<sup>3</sup>Ibid., I, 11, 72-77.

<sup>4</sup>Ibid., I, 11, 117-124.



The farmer disregards Fidela's voice and proceeds to fell the tree. Nisa tells her companions:

"Come, let us to Ceres and complaine of this unacquainted and incredible villaine.....this monster cannot escape"<sup>1</sup>.

The nymphs summon Ceres to the fatal tree and tell her how Fidela met her death. Ceres sends Tirtena to Famine, commanding her to gnaw upon Erisichthon. The nymph responds:

"I obey; but how should I know her from the others"<sup>2</sup>?

The goddess gives Tirtena a description of Famine, and then goes with her nymphs to the Temple of Venus.

Nisa, Celia, and Niobe are later in a glade in the forest with foresters. Ramia confesses his love for Nisa, but the nymph laughingly tells him:

"Gods doe know, and men should, that love is a consuming of wit, and restoring of folly, a staring blindnesse, and a blind gazing"<sup>3</sup>.

Celia, who has been pursued by Monatus, replies:

".....Yeeld to love I cannot, or if I do, to thy love I wil not"<sup>4</sup>.

Silvestris tells Niobe he cannot live without her love,

---

<sup>1</sup> Loves Metamorphosis, I, ii, 145-147.

<sup>2</sup>Ibid., II, i, 1<sup>15</sup>.

<sup>3</sup>Ibid., III, i, 23-25.

<sup>4</sup>Ibid., III, i, 43-44.

but she haughtily says to him:

"The stringes of my heart are tuned in a contrarie  
keye to your Lute, and make as sweet harmonie  
in discords, as yours in concord"<sup>1</sup>.

The young lovers present their case to Cupid who inflicts  
punishment upon the nymphs:

"Thou Nisa, whose heart no teeres can pearce...  
shal instead of thy faire haire....have greene  
mosse; thy face of flint because thy heart is  
marble....Thou Celia, whose beautie made proud,  
shall have the fruit of beauty....thy face is  
faire as the Damaske rose shall perish like the  
Damaske rose.....Thou Niobe, whom nothing can  
please....shall only breathe and sucke ayre for  
food, and weare feathers for silk....."<sup>2</sup>.

Tirtona is shown with Ceres at the Temple of Cupid;  
she begs that her nymphs be changed back to their true  
shapes. The foresters and Ceres are greatly pleased  
when Cupid says that he will permit Nisa, Celia and Niobe  
to regain their original forms if they will yield to love.  
The nymphs refuse and Cupid threatens that they shall be  
loathsome always if they do not obey. The fairy maidens  
protest:

---

<sup>1</sup>Loves Metamorphosis, III, 1, 118-120.

<sup>2</sup>Ibid., IV, 1, 94-107.

- "Nisa. Shall I yeeld to him who caused me to be  
 changed into a rocke?.....  
Celia. Shall I yeeld to him that made so small  
 account of my beautie?.....  
Niobe. Shall I yeeld to him that caused me to  
 have wings that I might flie farther from  
 him"<sup>1</sup>?

Ceres pleads that the nymphs yield for the honor of their sex, for her love, and for their country; the nymphs promise to accept the love of the young foresters. Plans are made for the weddings to be solemnized at the home of Erisichthon who, because of the intercession of Cupid, has now been pardoned by Ceres.

---

<sup>1</sup>Loves Metamorphosis, V, 1v, 113-114; 119-120; 125-126.

CHILDREN IN THE DRAMAS OF ROBERT GREENE  
(1560-1592)

The Child in Orlando Furioso

Written, 1588-1592; entered on the Stationer's Register in 1589.

Greene's source was Aristo's Epic<sup>1</sup>.

Scene, Palace of Marsilius, Emperor of Africa.

Argument.

Angelica, the daughter of Marsilius, emperor of Africa, is sought in marriage by many suitors but she refuses rulers from Egypt, Cuba, Mexico, and the Isles for Orlando, one of the twelve peers of France. Consequently, Sacripant, a rival lover, in order to make Orlando jealous, writes love verses about Angelica and Medor on every tree in a grove near the palace. Orlando, while walking through this grove, sees his sweetheart's name linked with Medor's, and struck with jealousy, as Sacripant had planned, he goes mad. King Marsilius hears that his daughter has been untrue to Orlando so he banishes her from his kingdom. In the meantime, Melissa, an enchantress, tells Orlando of Sacripant's treachery; Orlando regains his sanity and seeks his revenge by slaying Sacripant. He then finds Angelica and asks to be forgiven. King Marsilius, who meanwhile has discovered his accusations against his daughter were false, recompenses this wrong by giving her in marriage to Orlando and giving Orlando the throne of Africa.

One child is found in Orlando Furioso; Orgalio, the page to Orlando.

---

<sup>1</sup>Collins, J. Churton, The Plays and Poems of Robert Greene, I, p. 217.

Orgalio is sent to Sacripant by Orlando and Marsilius to deliver this message:

"I am sent on imassage to the right mightie and magnificenet.....the Countie Sacripant; For Marsilius and Orlando, knowing him to be as full of prowesse as policy, and fearing least in leaning to the other faction hee might greatly prejudice them, they seeke first to hold the candle before the divell, and knowing him to be a Thrasonicall mad cap, they have sent mee a Gnathonical companion, to give him lettice fit for his lippes....."<sup>1</sup>.

After Orgalio makes sure that Sacripant understands that he has been sent to him, he continues with the rest of his message:

"Then it may please your honor, the Emperor Marsilius, together with his daughter, Angelica and Orlando, entreateth your Excellencie to dine with them"<sup>2</sup>.

The page, when next shown, is accompanying Orlando on a walk through a grove. Orlando commands the boy to tell the soldiers to guard the court well for he wants to be alone to meditate on thoughts of love. The page obeys and returns to his master who has found love verses about Angelica and Medor carved on all the trees. Orlando asks the boy to tell what he thinks about the verses. Orgalio

---

<sup>1</sup>Orlando Furioso, I, 1, 311-318.

<sup>2</sup>Ibid., I, 1, 348-350.

answers:

".....I thinke Angelica is a woman....therefore unconstant, mutable, having their loves hanging in their eye-lids; that as they are got with a locke, so they are lost aganie with a winke....."<sup>1</sup>.

Orlando, struck with jealousy because of the love verses, goes mad. He turns to his page and fiercely demands to know why he is being followed. The boy replies:

"Alas, my Lord, I am your servant, Orgalio"<sup>2</sup>.

In a fit of fury, Orlando seizes a shepherd of the grove and tries to kill him. The boy calls in fright to a duke and his soldiers:

"...Helpt Helpt .....O my lord of Aquitaine, the Count Orlando is run mad, and taking of a shepherd by the heeles, rends him as one would teare a Larkel. See where he comes, with a leg on his necke"<sup>3</sup>.

The duke and his soldiers were unable to subdue the mad Orlando, and each receives a beating from the demented man. Orgalio, in feer, summons the passing Marsilius:

"Orlando, my Lord runs madding through the woods,  
Like mad Orestes in his greetest rage.  
Step but aside into the bordring grove  
There shall you see engraven on everie tree  
The lawlesse love of Medor and Angelica.  
.....If thou beest mightie King Marsilius,  
From whom the countie would adventure live,  
Revenge it on the false Angelica"<sup>4</sup>.

---

<sup>1</sup>Orlando Furioso, II, 1, 625-629.

<sup>2</sup>Ibid., II, 1, 694.

<sup>3</sup>Ibid., II, 1, 703-706.

<sup>4</sup>Ibid., II, 1, 721-731.

Orgalio remains faithful to his master regardless of abuse from him. He weeps or laughs as his master commands even though he is whipped for his pains. Orgalio has been sent by Orlando to seek herb Moly and tell him to prepare a place for him in hell with Medor and Angelica. When he returns from his errand, Orlando is fighting with Brandemart, the King of the Isles. After the fight is over, Orgalio is to go to Charlemaine, there to find Angelica. The page answers:

"Faith, Ile find you such an Angelica as you never saw before....."<sup>1</sup>.

Unable to find Angelica, the boy, to pacify his master, returns with a clown dressed like a girl. Orlando, angered at the sight of the disguised clown, beats him and sends him away. Meeting a fiddler, Orgalio begs of him:

"Play a fit of mirth for my Lord"<sup>2</sup>.

The musician accompanies the page, but Orlando strikes and beats the entertainer with the fiddle. At that time, the enchantress, Melissa, enters; Orlando asks who she is and the page answers:

---

<sup>1</sup>Orlando Furioso, III, 11, 938.  
<sup>2</sup>Ibid., III, 11, 962.



"Faith, my lord, Some old witch, I thinke"<sup>1</sup>.

This witch charms Orlando with a magic wand and puts him to sleep. When he awakes, his spell of insanity is removed. He knows not where he is or why he is wearing the disguise of Orestes. His faithful page tells him:

"Like mad Orestes! nay my Lord you may boldly justify the comparison, for Orestes was never so mad in his life as you were"<sup>2</sup>.

---

<sup>1</sup> Orlando Furioso, IV, 11, 1104.

<sup>2</sup> Ibid., IV, 11, 1187-1189.

The Child in A Looking Glass for London and England

Written, ca. 1590; entered on the Stationer's Register in 1594.

Greene collaborated with Thomas Lodge in writing this drama.

Scene, Nineva.

"The object of this play is a moral and a religious one. It is an exposure of the vices prevalent in the London of that day, and an earnest exhortation to amendment and repentance. It especially denounces luxury and lust, contempt of God, usury, the corruption of lawyers and judges, the debauchery of the lower classes, the oppression of the poor, and ingratitude to parents"<sup>1</sup>.

Argument.

This story takes place during the reign of Rasni, the conqueror of Jerobam. Rasni, who lives in a spacious oriental Court, proclaims himself a god of the earth, defies all warnings of Oneas and takes Remila, his sister, for his paramour. Sometime later a bolt of lightning strikes and kills Remila, and Rasni immediately conceives a passion for Aulida, who poisons her own husband so that she may be free to love both Rasni and Cilicia.

In the same city, a poor man, Alcon, is cheated by both a lawyer and a usurer and is left penniless and without food. Alcon asks his son, Radagon, a member of the Imperial Court, for assistance but the son threatens to have his family tortured if annoyed again.

---

<sup>1</sup>Collins, J. Churton, The Poems and Plays of Robert Greene, II, p. 139.

At last, Oneas, the prophet and witness of all, warns the people of their wrong living; Jonas, another prophet, comes to the city and preaches repentance and threatens complete destruction of the city within forty days if his words are not heeded. All people in Nineva then forsake their evil forces. In the conclusion of the play, Jonas solemnly warns London to repent and become a righteous sin free city.

The child in A Looking Glass for London and England is Clesiphon, the son of Alcon and Samia, poor people of Nineva.

When the child is first shown, he is starving for food because his father has lost all his property to usurers and lawyers in the city. The boy asks:

"Mother, some meat, or else I die for want"<sup>1</sup>.

When the child is told there is nothing for him to eat, he appeals to his father:

"Father, shall Clesiphon have no relief"<sup>2</sup>?

In order to obtain food for the child, the parents ask their older son, Ragadon, a member of the King's court, for assistance, but instead, Radagon threatens to have his family tortured for asking a request of him. Clesiphon says:

---

<sup>1</sup>A Looking Glass for London and England, III, 11, 1008-1009.

<sup>2</sup>Ibid., III, 11, 1015.

"Mother, I see it is a wondrous thing,  
From base estate for to become a king;  
For why, methinks, my brother in these fits  
Hath got a kingdom and hath lost his wits"<sup>1</sup>.

The parents appeal for help to King Rasni, being of no avail, Cleophon again chides his brother:

"He plaies the serpent right, described by AEsop's tale,  
That sought the Fosters death that lately gave him life"<sup>2</sup>.

As the boy, with his parents, leaves the court, he gives a parting warning to Ragadon:

"Brother, beware; I oft have heard it told,  
That sonnes who do their fathers scorne  
Shall beg when they are old"<sup>3</sup>.

Later, Clesiphon has heard Jonas, the prophet, warn all people in Nineva to repent, and he tells his father:

"....., methinks this word 'repent' is good,  
He that punisheth disobedience  
Doth hold a scourge for every fault"<sup>4</sup>.

---

<sup>1</sup>A Looking Glass for London and England, III, 11, 1080-1084.

<sup>2</sup>Ibid., III, 11, 1120-1121.

<sup>3</sup>Ibid., III, 11, 1164-1166.

<sup>4</sup>Ibid., IV, v, 1715-1717.

Children in James the Fourth

Written, ca. 1590; entered on the Stationer's Register in 1594.

Greene's source was G. B. Giraldi Cinthio's Hecatomithi<sup>1</sup>.

Scene, Scotland.

Argument.

James the Fourth of Scotland weds Dorothea, the daughter of Henry VII of England, and at the same time conceives a passion for Ida, the daughter of the Countess of Arran. Ida will not listen to the suit of a married lover so the king, upon the suggestion of the villain, Ateukin, plans to kill Dorothea. The queen hears of this plot and escapes in the disguise of a squire, but is pursued and wounded by Jaques and has to remain for a time in concealment at the home of Lord and Lady Anderson. The King of England hears of his daughter's supposed death and starts war with Scotland. When Dorothea hears of this, she leaves her hiding place and by her intervention reconciles her husband and father. Meanwhile, Ida has married an English nobleman, and James, who has discovered that Dorothea has been his only love, resolves to be true to her.

The children in James the Fourth are three; Slipper, Nano, and Andrew. Greene's treatment of children is most outstanding in this play for he gives them important parts in ten of the nineteen scenes of this drama.

---

<sup>1</sup>Collins, J. Churton, The Poems and Plays of Robert Greene, III, p. 80.

The boys are first shown posting bills, written by them. Each feels that his must have first attention:

"Andrew. Stand back, sir, mine shall stand highest.

Slipper. Come up under my arm, sir, or get a footstool; or else, by the light of the Moone, I must come to it.

Nano. Agree, my maisters, every man to his height, Though I stand lowest, I hope I get the best maister.....

Andrew. What can you do worthis preferment?

Nano. Marry, I can smell a knave from a rat.

Slipper. And I can lick a dish before a cat"<sup>1</sup>.

Their discussion was interrupted by Ateukin who enters, reads their applications, and then asks what they can do.

Slipper is first to respond:

"If you need me in your chamber, I can keepe the doore at a whistle; in your kitchen, turne the spit and lick<sup>2</sup> the pan and make your fire burn...  
....."<sup>2</sup>.

When Ateukin consents to employ the boy, Slipper speaks of Nano, his brother, who is a dwarf:

"He is my brother, sir; and we two were born together, must serve together, and will die together, though we both be hanged"<sup>3</sup>.

Nano is not enthusiastic about the position for which he is chosen, but when Ateukin tells him that he is welcome, the boy responds:

---

<sup>1</sup>James the Fourth, I, 11, 394-399; 408-410.

<sup>2</sup>Ibid., I, 11, 473-475.

<sup>3</sup>Ibid., II, 11, 505-507.

"In all humility I submit myselfe"<sup>1</sup>.

Andrew next steps forward, saying:

"May it please your honor to abase your eye so lowe as to looke either on my bill or myselfe.....By birth a gentleman; in profession, a scholler; and one that knew your honor in Edenborough before your werthiness cald you to this reputation. By me, Andrew Snoord"<sup>2</sup>.

Ateukin thereupon tells Nano, Slipper and Andrew to follow him that they may be assigned to their new tasks.

Slipper is next presented with Ateukin as they join the Countess of Arran and Lady Arran. The ladies immediately prepare to leave because they dislike Ateukin, but Slipper gives this advice:

"Sir, living by your wit as you doo, shifting is your letters pattents; it were a hard matter for me to get my dinner that day wherein my Maister had not solde a dozen of devices, a case of cogges, and a shute of shifts in the morning. I speake of your condemnations, sir, and I pray you take it"<sup>3</sup>.

The boy receives a beating because he has violated decorum in the presence of his elders; but he soon forgets his punishment and again interrupts the conversation of Ateukin and the ladies by saying to the Countess:

---

<sup>1</sup>James the Fourth, I, 11, 515

<sup>2</sup>Ibid., I, 11, 523-525.

<sup>3</sup>Ibid., II, 1, 775-780.

"Oh, what a happie gentlewoman bee you truly! the world reports this of you, Mistresse, that a man can no eooner come to your house than the butler comes up with a black jack and eays, "Welcome, friend, heeres a cup of the best for you.", verillie, Mistresse, you are said to have the best ale in all Scotland"<sup>1</sup>.

Slipper meets Sir Bartram who asks him what money he will want to convey certain lettere from hie master's pocket. The boy says:

"Will I sir? Why, were it to rob my father, hang my mother or any such trifles, I am at your commandment"<sup>2</sup>.

The page, promised one hundred pounde for the work, responds:

"Why, eir, I can lift a pot as well as any man and picke a purse ae soon as any theefe in my countrie"<sup>3</sup>.

Andrew faithfully executes hie job as a stable keeper. He is arguing with a purveyor about horses which the man wants for the king. The boy says:

"Sirrah, you must needs go without them for my maister must be served"<sup>4</sup>.

The purveyor protests that he will take them since the king needs them and Andrew replies:

---

<sup>1</sup>James the Fourth, II, 1, 841-847.

<sup>2</sup>Ibid., III, 1, 1159-1161.

<sup>3</sup>Ibid., III, 1, 1166-1167.

<sup>4</sup>Ibid., III, 11, 1176-1177.



"I tel thee, my maisters horses have gald backes, and therefore cannot fit a king. Purveyr, Purveyer, purvey thee of more wit; darst thou presume to wrong my Lord Ateukin being the chiefst man in the court"<sup>1</sup>.

The purveyor then leaves without the horses he wanted and Ateukin joins Andrew. Ateukin asks for the writings that were in his pocket and the boy answers:

".....as for your writings, I am not for them not they for me"<sup>2</sup>.

Ateukin beats Andrew and tells him if the papers are lost, he must recover them.

Nano has been chosen for Queen Dorothea's attendant since the Queen has been warned by Sir Bartram of the King's intent to kill her. Nano advises the Queen to disguise herself as she leaves the court:

"Tut, go me thus, your cloak before your face,  
Your sword upreared with quaint and comely grace;  
If any come and witness what you be,  
Say you, a man, and call for witsesse me"<sup>3</sup>.

When preparations are completed for Dorothea and Nano to leave the palace, the dwarf assures her:

"The time in words mispent is little woorth;  
Madame, walk on, and let them bring us forth"<sup>4</sup>.

---

<sup>1</sup>James the Fourth, III, 11, 1189-1192.

<sup>2</sup>Ibid., III, 11, 1255-1257.

<sup>3</sup>Ibid., III, 111, 1424-1427.

<sup>4</sup>Ibid., III, 111, 1453-1454.

The scene next changes to Andrew who is conversing with Jaques, the man hired to find the Queen and kill her. The boy speaks to him scornfully:

".....the queen as I am certified is departed with her dwarfe appavelled as a squire. Overtake her, Frenchmen, stab her; Ile promise this dubbet shall be happy"<sup>1</sup>.

Additionally, Andrew says in disgust to the Frenchman:

"Go, and rot consume thee!.....My maister lives by cousoning the king, I by flattering him; Slipper, my fellow by stealing, and I by lying.....This last night our jolly horseman beeing well stept in licor, confessed to me the stealing of my Maister's writing and his great reward; now dare I not betray him lest he discover my knaverie"<sup>2</sup>.

Andrew is then joined by Slipper, a tailor, a shoemaker, and a cutler. Slipper is using his one hundred pounds for the ordering of new clothes, new shoes and a rapier and dagger. After ordering these articles from each workman, he says:

"Now what remains? there: twentie crowns for household stuff, six pence to buy a constables staffe; nay, I will be the chiefe of my parish. There wants nothing but a wench, a cat, a dog, a wife and a servant to make a holie familie"<sup>3</sup>.

Three fairies enter, dance around and take Slipper with

---

<sup>1</sup>James the Fourth, IV, 111, 1546-1549.

<sup>2</sup>Ibid., IV, 111, 1553-1560.

<sup>3</sup>Ibid., IV, 111, 1619-1623.

them. While they are dancing, Andrew takes Slipper's money and when the dancers leave Slipper discovers that he has been robbed. He cries:

"Theeves, theeves! I am robd!.....but I will after and teach them to caper in a halter that have cousoned me of my money"<sup>1</sup>.

Nano is next shown with Dorothea who complains of being weary of travel and of life; the boy tries to comfort her:

"If you please, sit down, let wearie dye and take your ease"<sup>2</sup>.

While Nano and Dorothea are resting, they are interrupted by Jaques who enters with a drawn sword and starts fighting with the Queen. Nano quickly runs for help and when he returns with Sir Cuthbert Anderson he finds his mistress has been badly wounded. They carry Dorothea to Sir Cuthbert Anderson's house; Nano kindly thanks the gentleman:

"The God of heaven reward thee, curteous knight"<sup>3</sup>.

Nano remains with the Queen while she is recovering at Sir Anderson's house. Her host has had dispatches saying that the Queen is slain and that the King of England has

---

<sup>1</sup>James the Fourth, IV, 111, 1641-1645.

<sup>2</sup>Ibid., IV, 1v, 1651-1652.

<sup>3</sup>Ibid., IV, 1v, 1717.

declared war on Scotland. Nano advises Dorothea:

"Fie, Princess, faint on every fond report;  
How well nigh had you opened your estate,  
Cover these sorrows with the vaille of joy and hope  
for the best; for why this warre will cause great  
repentence in your husbands kind"<sup>1</sup>.

The Queen sends Nano to the court to tell Ross and Sir Bartram she is alive and to tell them to guard the King well.

The page responds;

"Madame, I goe, yet loth to leave you heere"<sup>2</sup>.

Nano, after executing Dorothea's wishes, returns to her with this news:

"The English King hath all the borders spyled, and hath seven thousand Scottish lads killed not far from Tweed.....The King hath sought by many meanes for to appease his enemies by prayers: Naught will prevaile unless he can restore faire Dorothea, long supposed dead.  
To this intent he hath proclaimed late,  
That whosoever returns the Queene to court  
Shall have a thousand markes for his reward"<sup>3</sup>.

Nano and Dorothea later return to the King's palace.

Andrew, accompanied by Slipper, finds King James and gives him this message:

---

<sup>1</sup>James the Fourth, V, 3, 1901-1905.

<sup>2</sup>Ibid., V, 1, 1922.

<sup>3</sup>Ibid., V, v, 2130-2140.

"Your Ida.....is married late.....my master sad  
is fled away; onelie myselfe, ah who can love you  
more!  
To shew my dutie an come unto your grace  
To let you know, oh would it were not thus!  
That love is vain and maids soon lost and wonne"<sup>1</sup>.

The King promises Andrew a reward and Slipper begs that  
he may be remembered:

"May Sir, if you be in your deeds of charitie, re-  
member me. I rubd Master Ateukins horse heeles  
when he rid to the meadows"<sup>2</sup>.

The King says Slipper will have no reward but will be put  
in prison because his master was a traitor. Andrew inter-  
cedes for him:

"If so your grace in such sort give rewards,  
Let me have naught....."<sup>3</sup>.

But Slipper, eager that Andrew not lose his reward, says  
to the King:

"Why, alas, sir, I will go away.....I thanke you,  
gentle friends, I pray you spare your paines:  
I will not trouble his honors maistership; ile  
run away"<sup>4</sup>.

The boy tries to run away but is caught by Oberon and the  
antiques and is carried away.

Nano accompanies Dorothea to the King's palace where

---

<sup>1</sup>James the Fourth, V, vi, 2226-2235.

<sup>2</sup>Ibid., V, vi, 2251-2253.

<sup>3</sup>Ibid., V, vi, 2257-2258.

<sup>4</sup>Ibid., V, vi, 2389-2399.

the Queen brings about a reconciliation between her father and her husband. She says that she will keep Nano for her page and the King asks if he is a pigmy; the boy answers this question himself:

"Not so, great king, but Nature when she framed me  
Was scant of Earth, and Nano therefore named me;  
And when she saw my body was so small,  
She gave me wit to make it big withal"<sup>1</sup>.

---

<sup>1</sup>James the Fourth, v, vi, 2432-2440.

Children in George a'Greene, the Pinner of Wakefield

Written, exact date unknown; entered on the Stationer's Register in 1595.

Greene's source was probably Early English Romances by N. W.<sup>1</sup>

Scene, Wakefield.

Argument.

George a'Greene was the stoutest man in the land, and by his bravery and craft he quelled the rebellion of the Earl of Kendell and sent him prisoner to King Edward with the request that his life be spared. George was deeply in love with Bettris but the girl's father would not consent to the match because the pinner was such a humble'woocer.

Meanwhile Robin Hood and his band have heard of the bravery and strength of George a'Greene and wishing to encounter him, they go to Wakefield. When Robin Hood finds the pinner, he tells of his intent to test his strength to see if all reports about him be true. George first fights Scarlat and Much and defeats them, but he is unable to overthrow Robin. The outlaw, much pleased with his opponent's superior strength asks him to join his merry band but George refuses to do so.

King Edward and King James, disguised as shoemakers, have come to Wakefield to pay tributs to George a'Greene. In reward for the pinner's valor, King Edward offers land and asks to dub him knight. George refuses the offers but

---

<sup>1</sup>Collins, J. Churton, The Poems and Plays of Robert Greene, II, p. 164.

asks that he be permitted to marry Bettris, and that there be peace between the English and Scots. The Kings pledge peace between their countries and King Edward invites himself to George's sboode for dinner.

The children in George a'Greene are three: Cuddie, a lancer's son; Ned a'Barley, son of Jane a'Barley; and Wily, George a'Greene's boy.

Cuddie has a request to ask his aged father concerning his father's position; he says:

".....O father, you are idle, and waying, age unto the grave,  
Old William Musgrove, which whilome was thought  
The bravest horseman in sll Westmerland,  
Is weake and forct to stay his arme upon a staffe,  
That earst could wield a lance.  
Then, gentle Father, resigne the hold to me;  
Give armes to youth, and honor unto age"<sup>1</sup>.

Cuddie does not receive permission to take his father's place; instead he is called a false hearted boy and is told he will not receive the place until his father's death.

Ned a'Barley is next presented in the play, outside the castle wall of Jane a'Barley. He is approached by King James and his men; the King asks the child who he is and Ned replies:

"Sir, I am son unto Sir John a'Barley,  
Eldest, and all that ere my mother had;  
Edward, my name"<sup>2</sup>.

---

<sup>1</sup>George a'Greene, the Pinner of Wakefield, I, 111, 159-165.

<sup>2</sup>Ibid., II, 1, 259-261.



When the King asks Ned where he is going, the child says:

"To seeke some birds and kill them if I can;  
And now my schoolmaster is also gone  
And I have liberty to ply my bowe;  
For when he comes, I stir not from my booke"<sup>1</sup>.

King James and his men start to enter the castle and Jane a'Barley who sees them is very much frightened. Her son speaks to the men:

"Nay, soft you sirl you get no entrance there  
That seek to wrong Sir John a'Barley and offer such  
dishonor to my Mother.....  
Were I of age, or were my bodie strong  
Were he ten kings, I would shoot him in the heart....  
Mother, let him not come in,  
I will go lie at Jackie Miller's house"<sup>2</sup>.

The King threatens to kill Ned if he is not permitted to enter the castle, but soon a messenger warns the King that Musgrove is at hand; James and his men flee leaving Ned and his mother unharmed.

Another child, Wily, disguised as a girl, is sent by his master to Grimes' house. Before entering the house, he tells of his mission:

"O what is love! it is some mightie power,  
Else could it never conquer George a'Greene.  
Here dwels a churle that keeps away his love;

---

<sup>1</sup>George a'Greene, the Pinner of Wakefield, II, 1, 259-265.

<sup>2</sup>Ibid., II, 11, 341-345,

"I know the worse, and if I be espied  
Tis but a beating, and if by this meanes  
Can get faire Bettris forth her fathers doore,  
It is enough....."<sup>1</sup>.

Wily knocks at Grimes' door and makes known his mission:

"I am forsooth a semsters maide hard by  
That hath brought worke home to your daughter"<sup>2</sup>.

Old Grimes demands to know why the boy is muffled; Wily  
tells him:

"I am not sir, ashamed to shew my face,  
Yet loth I am my cheekes should take the air  
Not that I am charis of beauties hme  
But I am troubled with a tooth-ach sore"<sup>3</sup>.

Wily is permitted to see Grimes' daughter and thereby  
Bettris is able to escape in Wily's garments and go to  
George a'Greene.

When Cuddie is next presented, he is with King Edward  
telling him of his father's great deeds. The boy remarks:

"And it please your grace, my father was  
Five score and three at Midsummer last past.  
Yet had King Jamie been as good as George a'Greene  
Billy Musgrove would have fought with him"<sup>4</sup>.

The Earl of Kendell is brought before the King; King  
Edward asks Cuddie who won the victory against this rebel,  
and the boy proudly says:

---

<sup>1</sup> George a'Greene, the Pinner of Wakefield, III, 1,  
552-554.

<sup>2</sup> Ibid., III, 1, 565-569.

<sup>3</sup> Ibid., III, 1, 570-576.

<sup>4</sup> Ibid., IV, 1, 748-751.

"George a'Greene, the Pinner of Wakefield"<sup>1</sup>.

Cuddie continues:

"This at their parting George did say to me,  
To the King vouchsafe of this my service,  
Then, gentle Cuddie, kneele upon thy knee,  
And humbly crave a boone of him for me.....  
It is his will your grace would pardon them  
And let them live, although they have offended"<sup>2</sup>.

In the final scene of the play, Cuddie and Wily are present with Musgrove, Grimes, Maid Marian and Bettris and are joined by King Edward, King James, and several men. King Edward asks Cuddie to point out his father; the boy looks to his father and says:

"This, if it please your majesty"<sup>3</sup>.

According to the story, Grimes permits George to marry Bettris if George will permit him to marry the disguised Wily, whom he considers a lovely lass. Wily then speaks for himself:

"Then shall the marriage soon be at an end,  
Witness, my Lord, if that I be a woman;  
For I am Wily, boy to George a'Greene,  
Who for my maister wrought this subtill stuff"<sup>4</sup>.

---

<sup>1</sup>George a'Greene, the Pinner of Wakefield, IV, 1, 792.

<sup>2</sup>Ibid., IV, 1, 805-810.

<sup>3</sup>Ibid., V, 1, 1151

<sup>4</sup>Ibid., V, 1, 1177-1180.

Children in The Tragedy and Reign of Selimus

Written, exact date unknown; no entry is shown on the Stationer's Register or in Henslowe's Diary.

This play was published anonymously but was attributed to Robert Greene because "R. G." was found on the title page.

Scene, a Turkish Court.

Argument.

Emperor Bajazet fears that his son, Selimus, will attempt to rob him of his empire but thinks that his other sons, Acomat and Corcut, are not greedy. Selimus comes to his father's court and announces that he wishes to see his father but Bajazet refuses to see him. Selimus, however, forces admittance and tells his father that they are in a state of war and henceforth will be bitter enemies. Mustaffa, a high official of Bajazet, turns to Selimus, because he knows Bajazet will be defeated. Acomat also turns traitor to his father because he fears that Selimus will conquer the kingdom of Turkey. Bajazet, because he now believes Acomat to be more traitorous than Selimus, gives Selimus the crown of Turkey.

After Selimus receives the crown, he commands Abraham, an old Jew, to give Bajazet and Ala poisoned wine. Since Abraham is an old man and does not care to live, he drinks first and dies; then both Bajazet and Ala drink and die. The false Selimus starts war on his brothers; Corcut is found and killed, and because his identity is made known by his unfaithful page, this page is to be famished to death. Mustaffa's wife, the next to be killed, is strangled; Mustaffa sends a message to warn Acomat's sons and he himself meets death for being a traitor to Selimus. Acomat, the last victim, is captured and killed by Sinam.

The children in The Tragedy and Reign of Selimus are four: Occhiali, a page to Selimus; Mahomet, son of Bajazet's oldest son; Zonara, Mahomet's sister; and a page to Corcut. Zonara is the only girl among the list of Greene's child characters; in this drama, three of the children are killed: Mahomet, Zonara and Corcut's page.

Occhiali is present with his master, Selimus, at the court of Bajazet, Emperor of Turkey. The page is sent to Bajazet to deliver the message:

"He craves, my lord, another seignory,  
Hearer to you and to the Christians,  
That he may make them know, that Selimus  
Is born to be a scourge unto them all"<sup>1</sup>.

The two royal children, Mahomet and Zonara, are presented when their uncle turns traitor to their grandfather and comes to Iconium to murder them. The young prince is aware of this plot and he asks his adviser, the Belisbey of Natolia:

"Lord Governor, what think you best to do?  
If we receive the souldan Acomat,  
Who knoweth not but his blood-thirsty sword  
Shall be emboweled in our country men?  
You know he is displeas'd with Bajazet  
and will rebel as Selim did to fore;<sup>2</sup>  
And would to God, Selim's overthrow"<sup>2</sup>.

<sup>1</sup>The Tragedy and Reign of Selimus, I, 1121-1130.  
<sup>2</sup>Ibid., I, 1142-1147.

The young prince is told that Acomat seeks his life because by right the Turkish crown is his. The boy answers:

"Nay, good my lord, never shall it be said  
That Mahomet, the son of Alemshae,  
Fled from his citizens for fear of death  
But I will stay and help to fight for you,  
And if you needs must die, I'll die with you....."<sup>1</sup>.

Acomat comes to Mahomet and tells him he must die a monstrous death. The boy pleads with his uncle:

"Uncle, if I may call you by that name,  
Which cruelly hunt for your nephew's blood;  
You do us wrong thus to besiege our town,  
That ne'er deserved such hatred by your hands,  
Being your friends and kinsmen as we are"<sup>2</sup>.

When the boy is told he will die because he is next in line for the throne, he begs:

"Why, uncle, I resign my right to thee,  
And all my title were ne'er so good"<sup>3</sup>.

Mahomet then realizes no words of reasoning with his uncle will save his life and he again speaks, this time acknowledging his surrender:

"Then, Acomat, know we will rather die  
Than yield us up into a tyrant's hand"<sup>4</sup>.

The young prince is then marched to the castle wall from

---

<sup>1</sup>The Tragedy and Reign of Selimus, I, 1156-1168.

<sup>2</sup>Ibid., I, 1174-1178.

<sup>3</sup>Ibid., 1182-1183.

<sup>4</sup>Ibid., I, 1194-1195.

which he is forced to fall on a picket of spears. These are his last words:

"Thou shalt not fear me, Acomat, with death,  
Nor wilt I beg my pardon at thy hands,  
But as thou has given me such a monstrous death,  
So do I freely leave to thee my curse"<sup>1</sup>.

Zonara is next sought by Acomat and when he approaches her, she cries out:

"If ever pity entered thy breast  
Or ever thou were touched.....sweet uncle spare  
wretched Zonara's life,  
Thou wast once a quiet prince; soft hearted, gentle  
as a lamb;  
Ah do not prove a lion unto me"<sup>2</sup>.

Acomat tells Zonara that Mahomet is dead and she is next to die; she shrieks:

"Thou art not, false groom, son to Bajazet,  
He would relent to hear one weep,  
But thou wast born on the desert Caucasus,  
And the Hyrcanian tigers gave thee suck;  
Knowing thou wert such a monster as themselves"<sup>3</sup>.

After the girl speaks these words, she is strangled by Acomat.

The page to Corcut and his master are disguised as mourners and are dwelling with shepherds. The page real-

---

<sup>1</sup> The Tragedy and Reign of Selimus, I, 1215-1219.

<sup>2</sup> Ibid., I, 1224-1229.

<sup>3</sup> Ibid., I, 1235-1239.

izes his master is being sought by Selimus so he devises this scheme:

"Now is the time when I shall be enrich'd  
The bretheren that were sent by Selimus  
To take my lord, prince Corcut prisoner,  
Finding him fled, proposed large rewards  
To them that could declare where he remains  
Faith, I'll to them and get the portagues<sup>1</sup>.  
Though by the bargin Corcut lose his head"<sup>1</sup>.

The page proceeds to Hali and Cali and tells them:

"My lords, if I bring you not where Corcut is then  
let me be hanged;  
but if I deliver him up into your hands,  
then let me have the reward due to so good a deed"<sup>2</sup>.

The boy accompanies these men to his master's hiding place and tells who Corcut is:

"That same is he, that in disguised robes  
Accompanies yon shepherd in the fields"<sup>3</sup>.

The page enters with Hali, Cali, and Corcut when his master is brought before Selimus. The King sentences the boy to be farnished to death because he was false to his master.

---

<sup>1</sup>The Tragedy and Reign of Selimus, I, 1901-1908.

<sup>2</sup>Ibid., I, 2039-2042.

<sup>3</sup>Ibid., I, 2047-2048.



## CONCLUSION

The results of this research on the presentation of children in the dramas of John Lyly and Robert Greene have been enlightening. One usually imagines that because of the lack of a definite child psychology and the inability of the dramatists of the period to treat the child as is common today, the child was not of any importance in the drama. Upon careful investigation, one finds that Lyly shows a great interest in child life, and Greene, too, though he had less opportunity for knowing children, made his valuable contributions to child literature.

The children studied in the twelve dramas are beyond the early childhood age. Some of them are mythological, some are children of nobility, and others those of citizens. There are many pages. In Lyly's plays, there are found thirty-eight children; of this number fifteen are mythological. Lyly's interest in the classics, no doubt, was partly responsible for his use of mythological children. In the selection of his child characters, he uses many mythological names: Cupid, as in Sappho and Phao; Larissa,

Clymene, Telusa, Eurota, Ramia, and Cupid as in Gallathea; Ereto and her two nymphs as in Midas; and Fidela, Tirtena, Nisa, Niobe and Celia as in Loves Metamorphosis. In addition to the mythological characters, Lyly has used children of citizens as exemplified by Perim, Milo, and Trico in Campepe and by Raffe, Robin, and Dicke in Gallathea. The pages and servants in Lyly's plays number seventeen and are found in all but one drama. These impish child characters are loyal to their masters, and serve them with little or much as the occasion demands.

Lyly was able through the use of children to elaborate on the sciences and to satirize the pseudo-sciences of the day. This is shown by Raffe, Robin and Dicke in Gallathea who discuss the points of the compass. The same play presents through the use of Robin, Raffe, Dicke, and Peter the satire of the pseudo-sciences, alchemy and astrology. The conversations of Criticus and Molus in Sapho and Phao, and Dares, Epiton and Samias in Endimion, serve as excellent parodies of formal logic. Fortune telling, a favorite practice of the time is made important in Mother Bomble by Dromio, Riscio, Lucio and Halfpenny, and is mentioned by Dicke in Gallathea.

The Elizabethans, as is well known, were a nest of songsters and early taught their children to sing. Lyly, closely associated with the boy companies, introduces into his dramas many boy singers. Lyly wrote songs, says Bond<sup>1</sup> for the primary purpose of exhibiting the voices of the children who acted in his dramas. Ten songs of the twenty-one composed by Lyly are sung by his child characters. Trico sings one song in Campaspe; Criticus and Molus sing two songs in Sapho and Phao; Robin, Raffe, and Dicke and the nymphs of Diana each sing a song in Gallathea; and Epiton, Dares and Samias sing two songs in Endimion. Pipenetta, Petulus and Licio sing one in Midas; and Dromio, Riscio, Halfpenny, and Lucio and Rixula sing two songs in Mother Bomble.

Greene, best known for his portrayal of the Rosalinds and Celias of the Elizabethan drama, did not have the opportunity that Lyly had for association with children, yet he presents twelve child characters in his dramas. In general, these are more life-like than those found in the dramas of Lyly. There are references to domestic scenes in several of his dramas; Slipper offers to turn the spit

---

<sup>1</sup>Bond, R. W. The Complete Works of John Lyly, I, p. 5.

and lick the pan in James the Fourth; Clesiphon begs his mother and father for food in A Looking Glass for London and England; Ned a'Barley puts his books aside to go kill birds in George a'Greene, the Pinner of Wakefield; and Cuddie in the same play boasts proudly of his father.

Greene differs from Lyly in that he uses no mythological characters; he also gives his child characters more simple names. Some of the common names used by Greene are Andrew, Ned, Nano, Cuddie, Wily, and Zonara. As in Lyly's plays, Greene has made much use of the court page and the servant; he has a total of seven such characters, and he presents them in all but one of his dramas. Three child characters, Zonara, Mahomet, and Corcut's page die and in presenting their deaths, Greene shows himself familiar with the place of pathos in the drama of child life.

This research has been satisfying for it has disclosed that the child in this early material is of more importance than is generally supposed and that the Elizabethan dramatists did more with the child in drama than one would imagine. It is well to remember, to be sure, that this was long before the time of Rousseau, Pestalozzi, Froebel, Darwin and the later child psychologists, and that the

child as an individual had not yet come into its own. But the fact that Lyly and Greene present fifty children as part of their dramatis personae is evidence that they considered the child of appreciable importance in their dramas.

## LIST OF THE DRAMAS STUDIED

## Lyly, John (1553-1606)

<u>Campaspe</u>	. . . . .	(1579-1580)
<u>Sapho and Phao</u>	. . . . .	(1581)
<u>Gallathea</u>	. . . . .	(not before 1582)
<u>Endimion</u>	. . . . .	(1585)
<u>Midas</u>	. . . . .	(1589)
<u>Mother Bombye</u>	. . . . .	(1590)
<u>The Woman in the Moone</u>	. . . . .	(1591-1593)
<u>Loves Metamorphosis</u>	. . . . .	(ca. 1600)

## Greene, Robert (1560-1592)

<u>Orlando Furioso</u>	. . . . .	(1588-1592)
<u>Friar Bacon and Friar Bongay</u>	. . . . .	(1589-1592)
<u>Alphonsus, King of Arragon</u>	. . . . .	(ca. 1590-1591)
<u>A Looking Glass for London and England*</u>	. . . . .	(ca. 1590)
<u>James the Fourth</u>	. . . . .	(ca. 1590)
<u>George a'Greene, the Pinner of Wakefield</u>	. . . . .	(unknown)
<u>The Tragedy and Reign of Selimus</u>	. . . . .	(unknown)

\*Thomas Lodge collaborated with Greene.

## CHILDREN IN LYLY'S DRAMAS

- Boy, Page to Alexander, Campaspe, II, 11, 116; IV, v, 5-6; 24; 83.
- Celia, Loves Metamorphosis, I, 11, 1-11; 18-19; 83-87; III, 1, 43-44; V, iv, 119-120.
- Clymene, Callathea, I, 11, 3-8; 10-35.
- Criticus, Sapho and Phao, I, 1, 35; 39-41; 47; III, iv, 5; 10; IV, 1, 12-13; IV, 11, 3-4; 28-31; 33-37; IV, iv, 61-62.
- Cupid, Sapho and Phao, I, 1, 35; 39-41; 47; III, iv, 5; 10; IV, 1, 12-13; IV, 11, 3-4; 28-31; 33-37; IV, iv, 61-62.
- Cupid, Callathea, I, 11, 1-2; 10-35; III, iv, 86-88; IV, 11, 23-24; 49-50; 87; V, 1.
- Dares, Endimion, I, 111, 1-4; 26-28; 46-47; 90; 105-106; II, 11, 22-25; 41-43; 57-58; 103-105; 154; III, 111, 70-76; 88-89; 109-114; 149-155; IV, 11, 1-2; V, 1, 1-8; V, 11, 80-81; 84-85.
- Dello, Midas, III, 11, 9-12; V, 11, 149-150.
- Dicke, Callathea, I, iv, 85-94; V, 111, 181-184.
- Dromio, Mother Bombie, I, 1, 80-84; II, 1, 16-23; 77-80; 122-123; 152-163; III, 11, 17-20; 59; III, iv, 75; 161-164; IV, 1, 78-79; IV, 11, 150-160; V, 1; V, 111, 106-107; 146-156.
- Epiton, Endimion, I, 111, 22; II, 11, 72-74; III, 111, 45-47; 77-78; 92-94; 109-114; V, 11, 38-39; 64.
- Erato, Midas, IV, 1, 95; 121-216; 154-155.

- Eurota, Gallathea, III, i, 31; 32-64; III, i, 65; IV, ii, 1-20; V, ii.
- Fidela, Loves Metamorphosis, I, ii, 117-124.
- Halfpenny, Mother Bomble, II, i, 61-69; 125-127; 152-163; II, iv, 72-28; III, ii, 49-51; III, iv, 54-71; 125-154; IV, ii, 72; V, i.
- Larissa, Gallathea, III, iv, 15; IV, ii, 16-20; V, i.
- Licio, Midas, I, ii, 76-84; 127; 130-134; 137; II, ii, 1-9; 55; III, iii, 1-5; 72-73; 101-107; 130-131; 138-145; IV, iii, 1-13; 61; V, ii, 40.
- Lucio, Mother Bomble, II, i, 147-148; 152-163; II, iv, 5; III, iv, 54; 70-78; 95-101; IV, ii, 150-160; V, iii, 106-107.
- Milo, Campaspe, V, i, 10.
- Minutius, Midas, IV, iii, 1-13; 80-81.
- Molus, Sappho and Phao, I, ii, 1-43; II, ii; II, iii, 1-34; 49-97; 97-106; III, ii, 1; 2-4; 15-25; 35; 61-64; 65-95.
- Niobe, Loves Metamorphosis, I, ii, 1-11; 72-73; 83-87; III, ii, 118-120; V, iv, 125-126.
- Nisa, Loves Metamorphosis, I, ii, 1-11; 18-19; 83-87; 145-147; III, i, 23-25; V, iv, 113-114.
- Nymph, first, Midas, IV, i, 148-149.
- Nymph, second, Midas, IV, i, 152-153.
- Perim, Campaspe, V, i, 14; 26; 51.
- Peter, Gallathea, II, iii, 9-15; 21-25; 30-41; 47-50; 116-118; 130-135; V, i, 63-64.



- Petulus, Midas, I, II, 86-87; 130-134; II, II, 1-9; 44; III, II, 1-8; 63-64; 101-107; 138-145; IV, III, 1-13; 59-61; 101-107; 138-145; V, II, 86-89; 129; 144-145.
- Pipenetta, Midas, I, II, 111-115; 128-129; I, II, 150-154; II, II, 51; V, II, 75.
- Raffe, Callathea, I, IV, 66-67; 75-76; 85-94; II, III, 6-7; 16-17; 30-41; 47-50; 128-129; III, III, 26; 60-62; 83-85; IV, I, 5-10; V, III, 181-184.
- Ramia, Callathea, III, I, 80-86; IV, II, 80-85; V, II.
- Riscio, Mother Bombie, I, II, 42-43; II, I, 16-23; 152-163; III, II, 33-35; III, IV, 70-78; 175-176; V, III, 146-156.
- Rizula, Mother Bombie, III, IV, 9-11; 40-53.
- Robin, Callathea, I, IV, 37-40; 85-94; IV, I, 34-36.
- Samias, Endimion, I, III, 1-4; 26-28; 97-100; 105-106; 109-111; II, II, 22-25; 41-43; III, III, 70-76; 88-89; 149-155; IV, II, 1-2; V, I, 1-3; V, II, 60-61; 80-81; 84-85; 90.
- Telusa, Callathea, II, I, 38-39; 41; 43; 55-59; III, I, 1-27; 31; III, I, 32-64; III, IV, 13.
- Tirtena, Lovea Metamorphosis, II, I, 15; V, II.
- Trico, Campaspe, V, I, 32-45.

## CHILDREN IN GREENE'S DRAMAS

- Andrew, James the Fourth, I, 11, 394-399; 408-410; 523-525; III, 11, 1176; 1177; IV, 111, 1546; 1549; 1553-1560; V, vi, 2226-2235; 2251-2253.
- Boy, Page to Corcut, The Tragedy and Reign of Selimus, I, 1991-1998; 2039-2042; 2047-2048.
- Clesiphon, A Looking Glass for London and England, III, 11, 1008-1009; 1015; 1080-1084; 1120-1121; 1164-1166; IV, v, 1715-1717.
- Cuddie, George a'Greene, the Pinner of Wakefield, I, 111, 159-165; II, 11, 341-345; IV, 1, 748-751; 792; 805-810; 1151.
- Mahomet, The Tragedy and Reign of Selimus, I, 1121-1130; 1142-1146; 1174-1178; 1182-1183; 1194-1195.
- Nano, James the Fourth, I, 11, 394-399; 408-410; 515; III, 111, 1345-1347; 1424-1427; 1453-1454; IV, 1v, 1651-1652; 1717; V, 1, 1901-1905; 1922; V, v, 2130-2140; V, vi, 2226-2235; 2432-2440.
- Ned a'Barley, George a'Greene, the Pinner of Wakefield, II, 1, 259-261; 263-266; 286-296.
- Oechiali, The Tragedy and Reign of Selimus, I, 387; 478-481.
- Orgalio, Orlando Furioso, I, 1, 311-318; 345; 348-350; II, 1, 550; 625-629; 694; 703-706; 721-731; III, 1, 819; III, 11, 910; 938; 950; 962; IV, 11, 1104; 1128; 1187-1189.
- Slipper, James the Fourth, I, 11, 394-399; 408-410; 473-475; I, 1, 775-780; 841-847; III, 1, 1159-1161; 1166-1167; IV, 111, 1619-1623; 1641-1645; V, vi, 2251-2253; 2265; 2268.

Wily, George a'Greene, the Pinner of Wakefield, III, 1,  
541-547; 552-554; 565-569; V, 1, 1177-1180.

Zonara, The Tragedy and Reign of Selimus, I, 1224-1229;  
1235-1239.

## CHART OF LYLY'S DRAMAS AND THE CHILDREN STUDIED

<u>Drama</u>	<u>:</u>	<u>Dates</u>	<u>:</u>	<u>No. of</u> <u>children:</u>	<u>Names of children</u>
<u>Campaspe</u>	:	1579-1580	:	Four	:Page to Alexander :Perim, Milo, Trico
<u>Sapho and Phao</u>	:	1581	:	Three	:Cupid, Criticus :Molus
<u>Gallathea</u>	:	not before 1582:	:	Ten	:Cupid, Telusa :Ramia, Eurota :Larissa, Clymene :Raffe, Robin :Dicke, Peter
<u>Endimion</u>	:	1585	:	Three	:Epiton, Dares :Samias
<u>Midas</u>	:	1589	:	Eight	:Erato, First Nymph :Licio, Petulus :Second Nymph, Dello :Pipenetta, Minutius
<u>Mother Bombie</u>	:	1590	:	Five	:Riscio, Dromio :Halfpenny :Lucio, Rixula
<u>The Woman in the Moone</u>	:	1591-1593	:	None	:
<u>Loves Metamorphosis:</u>	:	ca. 1600	:	Five	:Fidela, Celia :Niobe, Tirtena :Nisa

## CHART OF GREENE'S DRAMAS AND THE CHILDREN STUDIED

<u>Drama</u>	<u>:</u>	<u>Dates</u>	<u>:</u>	<u>No. of</u>	<u>:</u>	<u>Names of children</u>
				<u>children</u>		
<u>Orlando Furioso</u>	:	1588-1592:	One	:		Orgallo
<u>Friar Bacon and</u> <u>Friar Bongay</u>	:	1589-1592:	None	:		
<u>Alphonsus,</u> <u>King of Arragon</u>	:	ca. 1590-1591:	None	:		
<u>A Looking Glass</u> <u>for London and</u> <u>England</u>	:	ca. 1590	:	One	:	Clesiphon
<u>James the</u> <u>Fourth</u>	:	ca. 1590	:	Three	:	Andrew Slipper Nano
<u>George a'Greene,</u> <u>the Pinner of</u> <u>Wakefield</u>	:	unknown	:	Three	:	Ned a'Barley Wily Cuddie
<u>The Tragedy and</u> <u>Reign of</u> <u>Selimus</u>	:	unknown	:	Four	:	Mahomet Zonara, Occhiali Page to Corcut

## ACKNOWLEDGMENT

The writer wishes to express sincere appreciation to her major instructor, Miss Anna Marie Sturmer, Associate Professor of English, for her help and guidance throughout this study.

## BIBLIOGRAPHY

- Alden, John B., Cyclopedia of Universal Literature, vol. 9. New York. John B. Alden. 477 p. 1888.
- Antho'n's Classical Dictionary. New York. Harpers. 1451 p. 1843.
- Babenroth, Charles, English Childhood. New York. University Press. 401 p. 1922.
- Boas, Fredrick Samuel, Shakespeare and His Predecessors. Boston. Scribner's. 555 p. 1896.
- Bond, Richard Warwick, The Complete Works of John Lyly. Oxford. Clarendon Press. 3 vol. 1902.
- Brooke, Charles Fredrick Tucker, The Tudor Drama. Chicago. Houghton Mifflin. 455 p. 1911.
- Bryant, William Cullen, The Iliad of Homer. New York. Houghton Mifflin. 355 p. 1898.
- Bryant, William Cullen, The Odyssey of Homer. New York. Houghton Mifflin. 256 p. 1899.
- Cambridge History of English Literature, vol. 5. New York. G. F. Putnam's Sons. 558 p. 1910.
- Carlson, Ida, Children in Shakespeare's Dramas. Kansas State College of Agriculture and Applied Science, Manhattan, Kansas. (Unpublished thesis) 54 p. 1927.
- Castiglione, Baldassare, The Book of the Courtier, Everyman ed. London. J. M. Dent & Sons. 324 p. 1928.
- Chambers, Edmund K., The Elizabethan Stage, vol. 2. Oxford. Clarendon Press. 557 p. 1923.

- Collins, John Churton, The Plays and Poems of Robert Greene. Oxford. Clarendon Press. 2 vol. 518 p. 1905.
- Davidson, Works of Virgil. London. Bell and Daldy. 404 p. 1873.
- Dictionary of National Biography. London. University Press. 2 vol. 1917.
- Encyclopedia Americana, Chicago. Americana Corporation. 2 vol. 1929.
- Encyclopedia Britannica, Cambridge. University Press. 2 vol. 1910.
- Garnett, Richard, and Gosse, Edmund, English Literature, vol. 2. London. William Heinemann. 389 p. 1906.
- Green, John Richard, A Short History of the English People. New York. American Book Co. 872 p. 1916.
- Greene, Robert, The Tragedy and Reign of Selimus. London. J. M. Dent & Co. 106 p. 1898.
- Greg, Walter W., Alcazar and Orlando. Oxford. Clarendon Press. 366 p. 1923.
- Henslowe's Diary, vol. 2, edited by Walter W. Greg. London. A. H. Bullen. 400 p. 1908.
- Holy Bible, Matthew, 18: 3. Oxford. Oxford University Press. 1087 p.
- Ide, Fannie Ogden, "Character and Charm in Children". Outlook, vol. 75. New York. Outlook Co. 6 p. 1903.
- Mateer, Florence, Child Behavior. Boston. Gorham Press. 239 p. 1918.
- Moulton, Charles W., The Library of Literary Criticism, vol. 1. New York. Peter Smith. 768 p. 1925.



- Worsworthy, Naomi, and Whitley, Mary Theodora, The Psychology of Childhood. New York. Macmillan. 375 p. 1920.
- Payne, George Henry, The Child in Human Progress. New York. G. P. Putnam's Sons. 400 p. 1916.
- Rasmussen, William, Child Psychology, vol. 1. London. Gylldendal. 166 p. 1920.
- Schelling, Felix E., Elizabethan Drama. New York. Houghton Mifflin. 2 vol. 1908.
- Scudder, Horace., "Childhood in Greek and Roman Literature. Atlantic Monthly. Boston. Houghton Mifflin. vol. 55. 10 p. 1886.
- Scudder, Horace E., "Childhood in Early Christianity". Atlantic Monthly. Boston. Houghton Mifflin. vol. 55 8 p. 1885.
- Scudder, Horace E., "Childhood in Medieval Art". Atlantic Monthly. Boston. Houghton Mifflin. vol. 56. 7 p. 1885.
- Scudder, Horace E., "Childhood in Modern Literature and Art. Atlantic Monthly. Boston. Houghton Mifflin. vol. 56. 16 p. 1885.
- Scudder, Horace E., "Childhood in English Literature and Art I". Atlantic Monthly. Boston. Houghton Mifflin. vol. 56. 11 p. 1885.
- Scudder, Horace E., "Childhood in English Literature and Art II". Atlantic Monthly. Boston. Houghton Mifflin. vol. 56. 13 p. 1885.
- Shakespeare's Complete Works, edited by William Allan Neilson, 3rd ed. New York. Houghton Mifflin. 1237 p. 1910.
- Skeat, William Walter, The Complete Works of Geoffrey Chaucer. Oxford. Clarendon Press. 732 p. 1927.

- Social England, vol. 3, edited by Henry Duff Traill. New York. G. P. Putnam's Sons. 580 p. 1901.
- Swift, Edgar J., The Psychology of Childhood. New York. D. Appleton. 431 p. 1930.
- Symonds, John Addington, Shakespeare's Predecessors. London. Smith, Elder & Co. 668 p. 1884.
- Waddle, Charles W., Introduction to Child Psychology. New York. Houghton Mifflin. 317 p. 1918.
- Ward, Alphonsus W., History of English Dramatic Literature, vol. 1. New York. Macmillan. 575 p. 1899.
- Warner, Charles Dudley, Library of the World's Best Literature, vol. 12. New York. J. A. Hall. 7246 p. 1898.