MARIA VITTORIA LORENZONI

Notes on the «Classical Sources»
of John Lyly’s Plays

The following notes are designed to illustrate Lyly’s debt to the educational literature of his time, such as school-books, ‘compendia’, collections of *sententiae* and apophthegms.


As it is my intention to emphasize the indirect use of the classics on Lyly’s part, each Latin quotation or Latin line translated into English and inserted in his prose is followed by its immediate source as prompted to him by memory or dictated by the precepts for composition of 16th century rhetoric.

For the purpose of reference and in order to give appropriate value and limits to the wide range of the classical works Lyly uses, the ultimate classical source is also reported, together with the names of the critics who first pointed out the derivation.

Of the educational literature taken into consideration two works in particular are worth mentioning since their incidence of frequency in Lyly’s works is strikingly high. They are the Latin grammar of Lyly’s grandfather and a school poetry anthology collected by Octavius Mirandula.

Written partly by William Lilly, partly by John Colet and revised by Erasmus, the grammar reached its definite form in 1545 and is traditionally divided into three sections; in the copy from which I am quoting the three volumes are bound together as follows:

(a) *A Short Introduction of Grammar. Compiled and set forth for the bringing up of all those that intend to attain to the knowledge of the Latin Tongue*, London, Printed by Will. Norton..., 1699. *Cum Privilegio* (henceforth quoted as Grammar 1).
(b) Brevisssima Institutio, seu Ratio Grammatices conocendae, ad omnium puerorum utilitatem prescripta. Quam solam Regia Majestas in omnibus Scholis docendam praepicit. Londini, Execlit Guglielmus Nortonus..., 1699 (henceforth quoted as Grammar II).

(c) Lillie's Rules Construed, Whereunto are added Tho. Robinson's Heteroclites, the Latin Syntaxis, and Quo Mihi., London, Printed by William Norton, 1700 (henceforth quoted as Grammar III).

The full title of the anthology reads:

*Illustrium Poetarum Flores, Per Octavium Mirandam Collecti & in locos communes digesti, Lugduni, Apud Ioannem Tornaesium, & Gul. Garetium, 1559* (henceforth quoted as Mirandula).

Reference to other works which have occasionally been found to be the immediate source of Lyly's work is given in the course of the notes. Further research on other educational works of the time should prove rewarding, although, to allow an exhaustive and definite survey of them, computerization becomes an essential aid for the purpose of establishing parallels with the whole of Lyly's *opera*, a fact which should lead to a different evaluation of his achievements as a prose-writer and modify the generally-accepted theories on Euphuism as a fashionable oddity.

The notes follow the order of appearance in Lyly's works as edited by Bond.

**Campaspe (vol. II)**

Prol. i.12 "If the shower of our swelling mountaine seeme to bring forth some Eliphant, perfourme but a mouse" in *Sententiae et Proverbia ex Poetis Latinis. His adieicimus Leosthenis Colvandri Sententius prophanas ex diversis Scriptoribus, in communem puerorum usum, collectas. Venetitii, MDXLVII*, p. 104 (henceforth quoted as *Sententiae*), "Parturient montes, nascetur ridiculus mus" - intermediate source - and Mustard, 267, 'Orace, A.P., 139' - ultimate classical source.

i.1.31 "On Thebes, thy walles were rased by the sweetnesse of the harpe..." in Mirandula, p. 144, "Dictus et Amphion, Thebanae conditor arcis, / Saxa movere sono testudinis et prece blanda / Ducere quo velit." (under the headline *De Carminibus*). It might be useful to remind the reader that, in Mirandula, the various topics dealt with are arranged in alphabetical order and that quotations or lines are often easily found under headings consonant with the theme of Lyly's scenes, in due rhetorical manner) and Bond, 11, p. 542, 'Horace, Ars Poet. 394'.

i.ii.5 "Natura paucas contenta" in Mirandula, p. 488, "Natura paucis minimisque contenta est" is a heading given as a subtitle to groups of lines on the subject, under the headline *De Natura* (but cf. also Grammar, 11, p. 53, 'paucis contentus', given as an example of the construction of the adjective with the ablative case).

148
II.i.42 «Quia non egeo tui vel te» and Grammar, I, f. 30v. «Egeo or indigo tui vel te», in the part ‘Construction of the Verb. The Genitive Case’, used, according to Bond (II, 545), for comic effect.

II.i.44 «Quia scio tibi non esse argentum» and Grammar, I, f. 26r., «Scio tibi non esse argentum», in the part ‘Construction of the Verb. The Dative Case’.

II.i.66 «Aloe vendibili suspensa bedera non est opus» in Epitome Troporum ac Schematum et Grammaticorum et Rhetorum... Joanne Susenbroto Ravensburgi Ludimago Collectore, apud Christoporum Froscheouerum, Anno 1563 (henceforth quotes as Susenbrotus), p. 13, where it reads: «Vino vendibili suspensa bedera nihil est opus» and is given as an example of allegory. T.W. Baldwin (in Small Latine and Lesse Greeke, University of Illinois Press, Urbana 1944, vol. II, p. 142, henceforth quoted as Baldwin) also gives this example though not in connection with Lyly’s work.

II.i.67 «O Psyllus, habeo te loco parentis» and Grammar, II, p. 105, «habeo te loco parentis, id est, in loco» in the part ‘The Preposition’. Attention to this quotation, and to quotes II.i.42 and II.i.44, in relation to Lyly’s works, has been drawn by Dr. S. Black in his reprint of the Grammar from the 1527 and 1566 editions (cf. «Shakespeare’s Lategrammatik» in Shakespeare Jahrbuch, XLV, Berlin, 1909, 95).

III.i.39 «Peristi, actum est de te» in Grammar, II, p. 94 and III, p. 69 and Bond, II, 547, «probably recalling Ter. Eunuch, ii.9 ‘actum est: ilicit: Peristi’, and indicating the Terentian origin of Lyly’s comic servants».

III.iv.6 «They [kings] have long eares and stretched armes» and in Mirandula, «An nescis longas regibus esse manus?» under the headline De Regno, but cf. also Eupheus, i.221, line 34 «Kinges have long armes and rulers large reches» and Bond, II,548, ‘Ov. Ep. xvii.166’.

IV.iii.4 «But what doth Alexander in the meane season, but use for Tantara, Sol. Fa. La, for his harde couch, downe beddes, for his handfull of water, his standinge Cup of wine?». In Susenbrotus, p. 111, «....taratantara pro cantu tubae» is given as an example of Onomatopeia while the following lines «tanta: cries Mars on bloody rapier / Fa la la: cries Venus in a chamber / Toodle loolde loo / Cries Pan, that cuckoo, / And a fiddle too, / ...» are to be found on page 412 of the volume Madrigali Italiani in Ingbihitera (edited by A. Obertello, Milano, Bompiani, 1949).

Sapho and Phao

I.i.62 «...yet was I borne of the sea» and compare Gallathea, vi.47, «Venus orta mari, Venus was borne of the Sea». The Grammar has «Venus orta mari, praestant eunti» (II, p. 99) and «Venus orta mari, come of the sea» (III, p. 77). In the third part of the Grammar the various examples are followed by their English translation.

II.i.93 «Fair faces have no fruities, if they have no witnesses» in Mirandula, p. 336, «Fructus abest facies cum bona teste caret» under the headline De Ignitis. The line appears also, in its original Latin form in Loves Metamorphosis, i.i.33. Bond (III,563) refers to ‘Ov. Art. Am. iii.398’.

149
II.i.100 «Beawtie is a slippery good, which decreaseth whilst it is engr easeing, resembling the Medler, which in the moment of his full ripenes is known to be in a rottenenes.» in Mirandula, p. 293, «Forma bonum fragile est, quantumque accedit ad annos, / Fit minor et spatio carpitur ipse suo» (De Forma) and Mustard, 267, 'Ov. A.A. ii.113'.

II.iv.51 «It is hard to cure that by wordes which cannot be easd by hearbes» in Mirandula, p. 67; «Me miseram, quod amor von est medicabilis herbis» (De Amore); Mustard gives the same version (‘Ov. Her. v.149’) and a similar one, «Ei nibi, quod nullis amor est sanabilis herbis» (‘Met. i.523’), which also occurs in Mirandula (p. 67).

II.iv.55-56 «Love... is to be governed by arte, as thy boat by an oare: for fancie, thogh it cometh by hazard, is ruled by wisdome» in Mirandula, p. 102, «Arte citae veloque rates remoque regintur, / Arte leves currus; arte regendus amor» (De Arte) and Mustard, 268, 'Ov. A.A. i.3-4 ('moventur' for 'regintur'), previously pointed out by Feuillerat, p. 595.

II.iv.67 «Peacocks never spread their feathers, but when they are flattered» in Mirandula, p. 394, «Laudatas ostendit avis Junonia pinnas; / Si tacitus spectes, illa recondit opes» (De Forma) and p. 296, «Laudatas avis Junonia pinnas explicat et forma multa superbis aves» (De Laude); Feuillerat, p. 595, 'De Arte Amandi.1, 629-630' and Mustard, 286, 'Ov. A.A. i.627'.

II.iv.68 «and Gods are seldom pleased, if they be not bribed» in Mirandula, p. 498, «Placatur donis Juppiter ipse datis» (De Muneribus) and Mustard, 268, 'Ov. A.A. iii.654'.

II.iv.77 «The wooden horse entred Troy, when the soldiers were quaff-yng» in Mirandula, p. 582, «Tum cum tristis erat, defensa est Ilios armis / Miliibus gravidum laeta recipit equum» (De Prosperitate) and Feuillerat, p. 596, Ovid, De Arte Amandi,1, 365-366 (Mustard, 268).

II.iv.80 «Grapes are minder glasses» in Mirandula, p. 253, «Vina parant animos: faciuntque caloribus aptos» (De Ebrietate) and Feuillerat (who also refers to the proverb 'In vino veritas'), p. 596, Ovid, De Arte Amandi,1,237.

II.iv.89 «Can you sing, shew your cunning, can you daunce, use your legges, can you play upon any instrument, practise your fingers to please her fancy; seeke out qualtyes» and Mirandula «Si vox est, canta, si mollia brachia, salta / Et quaeque potes dote placere, place» (p. 139, De Cantu; p. 402, De Laetitia; p. 409, De Locu) and Feuillerat, p. 597, Ovid, De Arte Amandi,1,597-598 (Mustard, 268).

II.iv.107 «When thy mistresse doth bend her brow, do not thou bend thy fiste. Camokes must be bowed with sleight, not strength», in Mirandula, p. 503. «Flectitur obsequio curvatus ab arbore ramus: / Franges si vires experiere tuas» (De Obsequio) and Feuillerat, p. 508, Ovid, De Arte Amandi,1,179-180.

III.i.19 «for Pigion after byting fall to billing, and open iarres make the closest iestes» in Mirandula, p. 80, «Que modo pugnarunt, iungunt sua rostra columbae» (De Amore) and Mustard, 269, 'Ov. AA. ii.465'.

III.i.11 «Nemo videt manticae quod in tergo est» and Grammar, II, p. 75, «Sed non videmus manticae quod in tergo est» (also pointed out by Bond,
II, 560; the classical source is Catullus, xxii.21; Mirandula, p. 39 (De Alie-
nis).

iii.iii.98 «Resiste it Sapho, whilst it is yet tender» in Mirandula, p. 450,
«Opprime, dam nova sunt subiti mala semina morbi» (De Morbis) and

v.ii.74 «and wipt with nettles, not roses» and Mirandula, p. 148, «et ur-
ticae proxima saepe rosa est» (De Causis), but cf. also Midas, Prol. 26.

Gallathea

i.i.19 «but Fortune, constant in nothing but inconstancie...» in Miran-
dula, p. 303 «Et tantum constans in levitate sua est» (De Fortuna) and
Mustard, 269, ‘Ov. Tr. v.8.18’.

i.i.92 «In healt hit is easie to counsell the sicke, but it’s hard for the
sicke to followe wholesome counsaile» in Mirandula, «Facile omnes cum
valemus recta consilia aegrotis damus», p. 624 (De Sanitate), p. 168 (De
Consilii) and Mustard, 269, ‘Terence, Andria 309’, ‘quom’ for ‘cum’.

ii.v.6 «Watch the good times, his best moods...» cf. Sapho and Phao, II.
iv.77, «Tum cum tristis erat...».

v.i.46 «Venus orta mari, Venus was borne of the sea» cf. Sapho and
Phao, i.i.62.

v.i.49 «Caro carnis genus est muliebre» in Grammar II, p. 13; it is the
‘brevi’ of Prima Regula Specialis, one of the many long lists of exceptions
set out in Latin hexameters to help pupils to memorize them and runs:
«Nomen non crescent genitivo, ceu, caro carnis / Capra caprae, nubes nu-
bis, genus est muliebre» (pointed out by Bond, II, 573).

Endimion

i.iii.31 «Amicitia... inter pares» in Mirandula, p. 43, «Amicitia inter pares
contrabenda esto» (De Amicitia); it is a heading given as a subtitle to groups
of lines on the subject. Attention has also been drawn to the line in ques-
tion, with reference to Lyly’s work, by Baldwin (II, 637-638).

i.iii.91-100 «THOPAS: Learned? I am all Mars and Ars. Samias: Nay,
you are all Masse and Asse», in Grammar III, p. 4 «wit a man, as a puond-
weight, mas the malekind, bes the weight of eight ounces».

iii.iii.1-22. It seems convenient, in this case, to give the text of the
Grammar opposite Lyly’s text, better to exemplify the kind of parody he
is capable of (cf. Bond, III, 510).

Grammar, i, f. 23r: An interjection is
a part of speech which betokeneth
a sudden passion of the mind un-
der an unperfect voice. Some are of
Mirth: as Evax, Vah. Some are of
sorrow: as Her, hey.

Grammar, i, f. 5v: A Noun is the
name of a thing that may be seen,

THOPAS: Epi.
EPITON: Heere sir.
THO.: Vnrigge me. Hey ho!
EPI.:Whats that?
THO.: An interjection, whereof some
are of mourning as ebo, vah.
EPI.: I vnderstand you not.
THO.: Thou seest me.
felt, heard or understood... Of Nouns, some be Substantives and some be Adjectives.

A Noun Substantive is that standeth by himself, and requireth not another word to be joined with him.

A Noun Adjective is that cannot stand by itself in reason or signification, but requireth to be joined with another word.

EPI.: I.
THO.: Thou hearst me.
EPI.: I.
THO.: Thou feelest me.
EPI.: I.
THO.: And not understand'st me?
EPI.: No.
THO.: Then am I but three quarters of a Nowne substantive. But alas Epi, to tell thee the troth, I am a Nowne Adiective.
EPI.: Why?
THO.: Because I cannot stand without another.
EPI.: Who is that?
THO.: Dipsas.

III.i.36 «Dicere quae puduit, scribere tussit amor» in Grammar, II, p. 92 and Bond, III, 510 ‘Ovid, Her. iv.10 (Bak)’.

III.i.39 «Scalpellum, calami, atramentum, charta, libelli / Sint semper studiis arma parata meis» in Grammar, II, vv. 15-16, ‘tuis’ for ‘meis’; these lines are from Lily’s Carmen de Moribus (Guilelmi Lilli ad Discipulos) and precede the second part of the Grammar.

III.i.43 «Militant omnis amans et habet sua castra Cupido» in Miranda, p. 69 (De Amore) and Bond, III, 510, ‘Ovid, Amor. i.9.1 (Baker)’.

III.i.50 «Quidquid conabar dicere versus erat»; Miranda (p. 145), gives a slightly different version: «Et quod tentabam scribere versus erat» (De Carminibus) and Bond, III, 510 («Baker... ‘Ov. Trist. iv,10.26’») where an explanation of the two versions ‘conabar’ and ‘tentabam’ is given.

III.iv.144 «Mistresses are in every place, and as common as Hares in Atho, Bees in Hybla, foules in the ayre» in Miranda, p. 43 and p. 63, «Quot lepores in Atho, quot apes pascuntur in Hybla» (De Amore) and Mustard, 270, ‘Ov. A.A. ii,517’. Bond (III, 512) refers to ‘Ov. Art. Am. iii. 150’ «Nec quot apes Hyble, nec quot in Alpe ferae».

IV.i.45 «Coelo tegitur qui non habent urnam» in Miranda, p. 670 (De Terra) and Bond, III, 513, ‘Lucan vii.819 (Bak). But Lyly’s range of quotation is probably assisted by some collection of Sententiae».

IV.i.69 «ego et Magister meus erimus in tuto» in Grammar, I, f. 20r. «Ego et tu sumus in tuto» and Grammar II, p. 110, «Ego et pater sumus in tuto».

V.i.15 «Dulce venenum» in Miranda, p. 189 «Heu dulce venenum / Et mundis lethalis honos» (De Cupiditate) ascribed to Maphaeus Vegius in ‘Supplem. 12 Aeneid.’.

Midas

Prol. 26 «Stirps rudis urtica est; stirps generosa, rosa» cf. note on Sapho and Phao, v.ii.74.
1.49 «Quantum quisque sua nummorum servat in arca, tantum habet et fidei» in Grammar, II, p. 76; in Mirandula, p. 280 with ‘continent’ for ‘servat’ (De Felicitate) and Bond, III, 521, ‘Juvenal, Sat. iii.143’.

1.50 «Quaerenda pecunia primum est, virtus post nummos» in Grammar, II, p. 69, «O cives, cives, Quaerenda pecunia...» and Bond, III, 521 ‘Hor. Ep. i.1.53’.

1.57 «Aura sunt veré nunc secula, plurimus auro venit bonos, auro conciliabitur amor» in Mirandula, p. 80 (De Amore) and Bond, III, 521, ‘Ovid, Art. Am. ii.277’.

1.62 «Quid non mortalia pectora cogit auri sacra fames?» in Susenbrotus, p. 61 and p. 65 (‘Secundi Ordinis Schemata’); in Mirandula, p. 184, with ‘cogis’ for ‘cogit’ (De Cupiditate) and Bond, III, 521, ‘Vir. Aen. iii.56’.

1.83 «Beleeue me, Res est ingeniosa dare», cfr. also Sapho and Phao, i. iv.27, «Beleeue mee Ladies, ’gute’ is a prettie thing»; in Mirandula, p. 484 (De Muneribus), and Bond, III, 521, ‘Ov. Amor. i.6.82’.

1.13 «The Masculin gender is more worthy then the feminine...», and Bond, III, 522, note on page 119 «taken verbally from Lilly & Colet’s Latin Grammar, A Short Introduction, &c, sig. ciiiij recto».

1.34 «Video, pro Intelligo» in PETRI Mosellani Tabulae de Schematibus & Tropis, Venetis, per lo Antonium & fratres de Sabio Sumptu et requisitio D. Melchiorias Sessa. Anno Domini MDXXXIII (henceforth quoted as Mosellanus), p.57. As Susenbrotus is based on Mosellanus (cf. Baldwin, i, 82), the line in question is probably present also in Susenbrotus, a text which is, however, not available in Italian libraries.

iv.1.53 «Here is flats faith amo amas; where you crie, δ utinam amaret vel non amassem» an allusion to the difference between indicative and optative mood, which is always preceded by ‘Utinam’ in the verbal tables of the Grammar (i. f. 131r).

iv.ii.5 «He is a great king, and his hands are longer than his eares», cf. Campaspe, iii.iv.6 and Euphues, i.222.1.34.

iv.iii.41 «et faecundi cacis quem non fecere disertum» in Mirandula, p. 252 (De Ebrietate) and Bond, III, 533, ‘Hor., Ep. i.5.19’.

iv.iii.31-32 «Vilius argentum est auro, virtutibus aurum» in Grammar II, p. 78 (pointed out by Bond, III, 534; the classical source in Horace, Epistulae, i.i.52) and Mirandula, p. 698 (De Virtute).

iv.iv.48 «Una namque modò Pan et Apollo nocent» in Mirandula, p. 12, «Una namque modò vina Venusque nocent», under the heading ‘Vergil de Venere et Vino’ (De Abstinentia). In Lyly the names of two characters of the play substitute ‘Vina Venusque’.

v.ii.38 «Foelix quem faciunt aliena pericula cautum» in Grammar i, f. 22r.; in Mirandula, p. 40, the line is given in a slightly different form, «Foelix quem cautum faciunt aliena pericula» (De Alienis) and is attributed to Plautus; Bond, III, 534 «...I know of no classical origin for it, however familiar». This line appears in a copy of Mirandula, dated 1629, in Aberdeen University Library (Illustrium Poetarum Flores per Octavium Mirandula olim Collecti... Nunc vero de novo... editi, Typis Erasmi Kempferi) but Lyly probably knew an earlier printing of this edition as would appear from his use of it in Mother Bombie, III.iv.5-7 (see note).
Mother Bombie

I.1.84 «Sublevabo te onere» in Grammar, f. 31v., in the part ‘Construction of the Verb. The Ablative Case’ and also (Grammar, p. 62) «Levabo te hoc bonere».

I.1.98 «Expellas furca licet, usque recurret» in Grammar, p. 89, «Naturam expellas furca licet, usque recurret» and Bond, III, p. 538, ‘Hor. Ep. 1. 10.24’ where the line is, however, slightly different, «Naturam expellas furca tamen usque recurret»; this rendering of the line also occurs in Mirandula, p. 459 (De Natura).

I.1.3 «Oh, that it were my chance, Obviam dare Dromio, to stumble upon Dromio; intentionally or not the quotation is wrong. The Latin Dictionary (Georges-Colonghi) gives as common the example «se dare alicui obviam = to meet». The Grammar has several instances of this use, such as: «Qui utrum obviam porcedam» (1, f. 22r.); «Qui obviam venit» (1, f. 30v.); «Venit obviam illi» (II, p. 100). Bond (III, 540) has: «Obviam dare se’ occurs Livy i.16, but Lyly meant obviam ire or fieri, or intended a mistake».

I.1.12 «Lupus in fabula» in Mosellanus, p. 59, Hem tibi autem lupus in fabula; in Sententiae, p. 53 and Bond III, 540, «it occurs in Terence, Adelphi i.ii.21».

I.1.98 «Cum mala per longas invaluère moras» in Mirandula, p. 451, (De Morbis), and Bond ‘Ov. Rem. Am. 92’.

IV.1.18 «beundium et mihi» in Grammar, f. 32v., last line of ‘Gerunds’.

V.1.51 «Sine Cerere et Bacco friget Venus» in Grammar, p. 60; Bond quotes Terence, Eunuchus, iv.v.6 where the line runs «Sine Cerere et Libero friget Venus» as in Mirandula, p. 13 (De Abstinentia) and Mosellanus, p. 57. This is another of the numerous instances where the reading of the Grammar corresponds more closely, or even perfectly, with the quotations as used by Lyly. The line occurs also in Loves Metamorphosis, v.i.46.

III.ii.1-3 «risio: Why, what did he in all that time? Dromio: Breake interjections lyke winde as ebo, ho, to. ris.: And what thou? Dromio: Aunsere him in his own language as euax, vab, hui. ris.: These were conjuctions rather than interjections. In Grammar, f. 23r., we find «Some [interjections] are of Mirth: as, Euax, vab. Some are of sorrow: as Heu, Hei. Some are of Dread: as Atat... Some are of scorning: as Hui. Some are of calling: as, Eb, obo, io» (pointed out by Bond, III, 545).

III.iv.5-7 «halfpenny: I care not, Omnen solum fortii patria, I can live in christendome as well as in Kent. Lucio: And Ile sing Patria ubicunque bene, every house is my home, where I may stanch hunger» and Mirandula (1629), p. 289, from ‘Oven’ (for ‘Ovenus Ang.’).

Est domi ubicunque bonus sapiens non exulat unquam
Omne solum fortii patria et omne solum
Exilium est ubicunque male est, patria est ubi contra
Patria ubicque bonis, exilium malis
and from ‘Ovid. I Fastor’, which immediately follows,
Omni solum fortii patria est
under the headline 'De Fortitудine'; Bond (III, 546) gives 'Ovid Fast. 1.493' for the latter quotation and «a line possibly of Pacuvius, quoted Cic. Tusc. 5.37» for the former.

IV.i.11 «Bona verba, Livia» in Susenbrotus, p. 18, «Bona verba, quaeso», given as an example of 'Charientious' and in Mosellanus, p. 58.

IV.i.32 «Molle eius levibus cor enim violabile telis» and cf. also Loves Metamorphosis, v, ii.10 where the line reads «molle meum levibus cor est violabile telis» as it is given in Grammar ii, p. 129; Bond, III, 547: «Lyly adapts (perhaps from the Short Introduction of Grammar...) Ov. Her. xv. 79» where the reading is «levibusque».

The Woman in the Moon

II.i.1 «A Jove principium, sunt & Jovis omnia plena» and Mirandula, p. 204, «A Jove principium Musae: Jovis omnia plena» (De Deo) and assigned to 'Vergil, Eclog. 3'; Bond, III, 556, refers to some lines from a Latin translation of Aratus' Phoenomena: «A Jove principium: quem nunquam mitimus / Infatum: pleno vero Iouis omnia quidem compitas»; Mustard, 271, has 'From Virgil, Ecl. iii,60'.

III.i.249 «but had he Argos eyes, / he should not keepe me from Learchus love» and Mirandula, p. 468, «Centum fronte oculos, centum cervice gerebat / Argus et hos unius saepe fefellit amor» (De Mulieribus) and attributed to 'Ovid. lib. 3 eleg. sive amo.' and Mustard, 271, 'Ov. A.A. iii.618'.

IV.i.282 «Comes facetus est tamquam vehiculus in via» in Grammar ii, p. 70 and Bond, III, 560, 'Publ. Syrus, Sententiae, 85 «Comes facundus in via pro vehiculo est (Harbottle)»'

V.i.40 «Nocte latent mendae» in Grammar ii, p. 94, pointed out by Bond, III, 561, where the classical source ('Ov. Art. Amat. 1.249') is also quoted, and Mirandula, p. 498 (De Nocte).

V.i.119 «O Marce fili annum iam audientem Cratippeum idque Athenis...» in Grammar ii, p. 77, «Quantumque te, Marce fili, annum iam etc...» and Bond, III, 562, 'These words, untranslatable as they stand, from the opening of Cic. De Offic. i.i».

Loves Metamorphosis

I.ii.33 e I.ii.32 «Fructus abest facies cum bona teste caret» cf. Sapho and Phao, II.i.93.

I.ii.44 «Cedit amor rebus, res age, tutus eris» in Mirandula, p. 58 (De Amore) and Bond, III, 569, 'Ov. Rem. Amoris. 144'.

III.i.1-2 «Stay, cruellest Niso, thou knowest not from whom thou sliest, and therefore sliest». I cannot find an intermediate source for the sentence but the ultimate classical source is Ovid, Metamorphoses 1.514-515, «Nescis, temeraria nescis / Quem fugias, ideoque fugis».

V.i.6 «Sic volo, sic iubeo» in Mirandula, p. 470, «Hoc volo Sic iubeo, sit pro ratione voluntas» (De Mulieribus) and Bond, III, 569, 'Juvenal, Sat. VI, 222'.

V.i.6 «Quae venit ex merito poena dolenda venit» in Mirandula, p. 550,
«Leniter ex merito quidquid patiare ferendum est / Quae venit indigna poena, dolenda venit» (De Poena) and Bond, III, 568, 'Ov. Her (Oenone Paridii) v.7'.

v.i.46 «Sine Cerere et Baccho friget Venus» cf. Mother Bombie, II.v.51.

v.i.48 «Oitia si tollas periere Cupidinis arcus» in Mirandula, p. 55 (De Amore) and Bond, III, 569, 'Ov. Rem. Am. 139'.

v.ii.10 «Molle meum levibus cor est violabile telis» cf. Mother Bombie, II. v. 51.

v.ii.13 «Omnia vincit amor, & nos cedamus amori» in Grammar II, p. 119; also in Mirandula, p. 71 (De Amore) and Bond, III, 569, 'Virg. Ecl. x.69'.

v.iv.153 «Non custodiri, ni velit uilla potest» in Mirandula, p. 468 (De Muliebus) «Nec custodiri ni velit...» and Bond, III, 569, 'Ov. Amor. III.iv.6' with 'illa' for 'ulla'.