CHARACTERIZATION IN THE PLAYS

OF ROBERT GREENE

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CHARACTERIZATION IN THE PLAYS OF ROBERT GREENE

THESIS

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INTRODUCTION

A careful investigation shows that very little has been written concerning characterization in the dramas of Robert Greene. A few critics of Greene have made slight comments on his character portrayal, but my investigation does not reveal a comprehensive study of Greene's characters in either his novels or his dramas.

J. Churton Collins points out that Greene's heroines throughout his novels and dramas are the same type of patient, long-suffering woman and that Greene portrays his heroines in memory of his wife.[1] Again Collins says that Greene has given an insight into certain types of character, but he does not indicate what those types are. Speaking further concerning Greene's characters, Collins states that the women in his dramas are characteristic of the women in Shakespeare's romantic comedies and that Slipper, Nano, and Miles, Greene's clowns, are prototypes of Launce, of Launcelot, and of Touchstone.[2]

Another slight reference is made to Greene's characters in The Cambridge History of English Literature. G. P. Baker states that as Greene grew older, he grew to care as much

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[1] The Plays and Poems of Robert Greene, edited by J. Churton Collins, Vol. I, p. 23.

[2] Ibid., pp. 56-58.

for characters as for incident. Greene showed this development in such characters as Nano, Margaret, and Dorothea. Baker remarks that Nashe called Greene the "Homer of women."[3]

Like J. Churton Collins, C. F. Tucker Brooke praises Greene's women, especially Ida, Dorothea, and Margaret. Brooke says that the same type of woman always appears in Greene's novels and dramas and that she springs from the poet's intimate personal experience. He says also that it was through the influence of Greene that Shakespeare placed the action of his plays in a woman's world of sentiment rather than of reason and had Rosaline, Viola, and Imogen tend to outvalue their masculine associates.[4]

John Clark Jordan believes that Greene's only success lies in his ability to develop a theme centering around a heroine rather than a hero. Jordan praises Greene's heroines for being wholesome women rather than for being great women characters. He describes Dorothea as a faithful, admirable woman, and Margaret as a rare creation. Jordan goes further to say that Nano is the real connecting link between Greene and Shakespeare. He concludes that Ida, Dorothea, Margaret, and Nano do much to give charm to Greene's successful plays

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[3] The Cambridge History of English Literature, edited by A. W. Ward and A. R. Waller, Vol. V, pp. 152-155.

[4] C. F. Tucker Brooke, The Tudor Drama, pp. 266-267.

and also constitute a great part of Greene's contribution to the drama.[5]

Benjamin Brawley in A Short History of the English Drama says concerning Greene's characters that the one noteworthy thing about James the Fourth is the excellent characterization of Dorothea. He also remarks that Greene anticipated Shakespeare in portraying the character of women.[6]

Felix E. Schelling makes almost the same statement concerning Greene's women characters that Benjamin Brawley makes. Schelling praises Ida, Margaret, and Dorothea for their naturalness and womanliness. He says that one must compare Greene's heroines with the women of Peele, Marlowe, or Kyd to recognize the justice of Greene's repute.[7]

In a general discussion of Greene's plays Frederick S. Boas comments slightly on Greene's characters. He characterizes Margaret as a warm-hearted, simple village maid and speaks of Ida's chastity and of Dorothea's tender constancy. He remarks that Rasni is portrayed after the model of Marlowe's Tamburlaine and that the clown in A Looking Glass for London and England is an amusing character.[8]

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[5]John Clark Jordan, Robert Greene: A Study, pp. 197-199.

[6]Benjamin Brawley, A Short History of the English Drama, pp. 49-50.

[7]Felix E. Schelling, Elizabethan Playwrights, pp. 129-130.

[8]Frederick S. Boas, An Introduction to Tudor Drama, pp. 160-166.

Alexander Grosart says that there are no well delineated characters in Greene's Alphonsus, King of Arragon and that the central figure should have been Alphonsus, whose character is too weakly drawn for him to be outstanding. Grosart thinks that Greene shows improvement in character delineation in Orlando Furioso since Orlando and Angelica are not wholly void of individuality.[9]

Grosart states that Slipper is the direct heir of the Vice of the old Moralities and Mysteries. He is impressed by Greene's clever comic characters. Grosart thinks that the amusing, generous Miles, as well as Slipper, is certainly Greene's own creation, for the legendary Miles is vapid and uninteresting. He praises the virtuous, lovable Dorothea as an excellent character, whom Greene portrayed in memory of his own unappreciated wife. In criticizing Greene's character portrayal, Grosart says that Ateukin repents too suddenly, that James' love for Ida comes almost too quickly, and that James signs Dorothea's death warrant with hardly a struggle.[10]

Grosart includes in the Introduction to his works a resume of a paper entitled "An Early Rival of Shakespeare," written by J. M. Brown of Canterbury College, Christchurch,

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[9] The Life and Complete Works in Prose and Verse of Robert Greene, edited by Alexander Grosart, Vol. I, pp. 173-181.

[10] Ibid., pp. 193-213.

New Zealand, and published in The New Zealand Magazine, a Quarterly Journal of General Literature, No. 6, April, 1877, pp. 97-133. Concerning Greene's characters, Brown makes the following statement:

> All his characters, in fact, are drawn with bold, clear outline; we should know even his heroes and heroines if we met them 'in the flesh'—a thing not frequent in fiction—the injured Dorothea, the firm Ida, the sweet though learned 'slut' Margaret, Lacy, Orlando, George-a-Greene. Still more memorable are his humorists: the keen Ralph Simnel; Miles, garrulous as the ticking of a clock, the roguish Slipper, the boisterous Adam, the cheerful Aleon, have all kinship with Shakespeare's clowns, though coming before Shakespeare; Bohan and Andrew in James IV are distinct types, without any close kin in Elizabethan literature. Had this man lived to Shakespeare's age, and gained mastery of himself as Shakespeare did, what a gallery of characters we might have had from him.[11]

It is evident that the authors whose comments I have summarized are of the general opinion that Greene's best characters are his women and that there is one type of woman who appears throughout his novels and dramas; but with the exception of a casual mention of the other characters, the critics have not discussed the great number of other characters who appear in Greene's plays.

I have made a study of all of Greene's characters, both main and minor. My problem has been to determine what types of characters Greene portrays, how he portrays the characters, and whether or not certain influences affected his character portrayal.

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[11] Ibid., p. lv.

I proceeded with my problem by first making a careful reading of Greene's extant plays, classifying the characters in Greene's dramas according to the main divisions which the chapter headings show. I made a comprehensive study of each character to determine his particular type, his own personal characteristics, and the way the author portrayed the character throughout the drama. I have tried to show which characters are individuals and which are types.

In order to determine the nature of Greene's typical heroine and to determine whether or not the same type of woman appears in all of his novels and dramas, I read eight of Greene's novels, Penelopes Web, Perymedes, Pandosto, Menaphon, Never Too Late, Francescos Fortune, Philomela: The Lady Fitzwaters Nightingale, and Greenes Visions, and traced the development of the heroine through the novels as well as through the dramas.

My last chapter shows the method of characterization in George a Greene, an anonymous play sometimes attributed to Greene. In studying this play, I followed the same procedure that I used in the other chapters. In the "Conclusion" I have tried to point out Greene's methods of character portrayal and to compare them with the characterization in George a Greene in order to determine whether Greene was the probable author of that play.

CHAPTER I

THE MAIN MEN CHARACTERS IN GREENE'S PLAYS

The men in Greene's plays may be divided into main and minor characters with subdivisions under each group. The heroes, hero-villains, villains, and magicians are the most clearly delineated characters in the plays. The minor characters are often so sketchy that many of them can hardly be called personalities at all.

Alphonsus, son of the banished king, in Alphonsus, King of Arragon is Greene's first hero-villain. At the beginning of the drama Alphonsus is planning to revenge the wrong that was done his father, although the father attempts to persuade him not to get revenge. Alphonsus shows his determination to carry out his plans as he says:

> A noble mind disdains to hide his head,
> And let his foes triumph in his ouerthrow.[1]

In order that Alphonsus may revenge his wrong, he lies to Belinus, the King of Naples, so that he may become a soldier in Belinus' army. Belinus promises Alphonsus all that he obtains with his sword even though it be the crown of Arragon.[2]

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[1] Alphonsus, King of Arragon, lines 173-174. All references to Greene's plays are from The Plays and Poems of Robert Greene, edited by J. Churton Collins.

[2] Ibid., lines 317-351.

Alphonsus kills Flaminius, King of Arragon, and forces Belinus to fulfill his promise. Greene attempts to make Alphonsus the cruel, greedy type who wants to conquer the whole world, for after he receives the Crown of Arragon, he desires Belinus' crown also:

> Farewell, Belinus, loke thou to thy selfe:
> Alphonsus means to haue thy Crown ere night.[3]

Perhaps the best delineation of Alphonsus at this time is brought out by Belinus as he angrily retorts:

> What, is he gone? the diuel break his necke,
> The fiends of hell torment his traiterous corpes.
> Is this the quittance of Belinus grace,
> Which he did shewe vnto that thankless wretch,
> That runnagate, that rachell, yea that theefe?
> For well I wot, he hath robd me of a Crowne.
> If euer he had sprung from gentle blood,
> He would not thus misuse his fauourer.[4]

After Alphonsus achieves success, he becomes bold and arrogant as he bestows the several crowns that he has taken possession of upon Laelius, Miles, and Albinius, who revolt from Flaminius and join Alphonsus. He then aspires to possess for himself the crown of Amurack, the great Turk, to whom the ill-treated Belinus flees for aid. Alphonsus very boastfully says to Albinius:

> Arise, Albinius, King of Arragon,
> Crowned by me, who, till my gasping ghost
> Do part asunder from my breathlesse corpes,
> Will be thy shield against all men aliue
> That for thy Kingdome any way do striue.[5]

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[3] Ibid., lines 513-514. [4] Ibid., lines 515-522.

[5] Ibid., lines 770-774.

Alphonsus really shows his importance and power as he goes on the stage to meet Amurack, the villain of the play. Again he is a braggart as he replies to Amurack:

> I clap vp Fortune in a cage of gold,
> To make her turne her wheele as I think beste;
> And as for Mars whom you do say will change,
> He moping sits behind the kitchen doore,
> Prest at command of euery Skullians mouth,
> Who dares not stir, nor once to moue a whit,
> For feare Alphonsus should stomach it.[6]

Alphonsus and Amurack attempt to fight, and Amurack is taken prisoner. Alphonsus then offers to release Amurack if his daughter Iphigina will consent to be Alphonsus' wife.[7] As the drama ends, Alphonsus' success comes to a climax with his marriage to Iphigina. Amurack is set free.[8]

Alphonsus is a very poorly delineated character. He boasts and brags about what he will do, but Greene allows him to achieve success without very much effort. This hero-villain is not portrayed with enough reality to make him stand apart from the minor characters, who are almost as clearly delineated as Alphonsus.

There is a striking similarity between Greene's Alphonsus and Marlowe's Tamburlaine in the stories of the two dramas. Tamburlaine persuades Theridamas to revolt from the King

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[6] Ibid., lines 1481-1487.

[7] Ibid., lines 1560-1633.

[8] Ibid., lines 1890-1915.

of Persia and to follow him[9] just as Alphonsus gets Albinus and Laelius to revolt from the King of Arragon and join him.[10] Both Tamburlaine and Alphonsus want to obtain all the territory that they can. Tamburlaine invests Theridamas, Techelles, and Usumcasare with the crowns of Argier, Fez, and Morocco;[11] Alphonsus invests Laelius, Miles, and Albinius with the crowns of Naples, Milan, and Arragon.[12] Other parallels in the two dramas are in the lines which the characters speak. One example follows in the speeches of Alphonsus and Tamburlaine respectively:

> "I clap vp Fortune in a cage of gold,
> To make her turne her wheele as I thinke best."[13]

> "I hold the Fates bound fast in yron chain,
> And with my hand turne Fortunes wheel about."[14]

Marlowe delineated his characters much better than Greene did. No character in Alphonsus is very clearly delineated, while the interest of the audience is centered on Tamburlaine. He characterizes himself very vividly in the following lines:

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[9] Marlowe, Tamburlaine, Part the First, lines 420-454. All references to Marlowe's plays are from The Works of Christopher Marlowe, edited by C. F. Tucker Brooke.

[10] Greene, Alphonsus, King of Arragon, lines 178-257, 372-419.

[11] Marlowe, Tamburlaine, Part the First, lines 1753-1759.

[12] Greene, Alphonsus, King of Arragon, lines 683-778.

[13] Ibid., lines 1481-1482.

[14] Marlowe, Tamburlaine, Part the First, lines 369-370. This parallel was noted by J. Churton Collins in his The Plays and Poems of Robert Greene, Vol. I, p. 72.

I that am tearm'd the Scourge and Wrath of God,
The onely feare and terrour of the world.[15]

Tamburlaine is the heartless, brutal villain whose God is himself and whose ambition is to conquer the world at any cost. No better lines can characterize him than the following speech of another character:

Without respect of Sex, degree or age,
He raceth all his foes with fire and sword.[16]

Marlowe carries this grand, consistent, unforgettable character through the two parts of his drama without letting the audience forget that Tamburlaine is the central figure. He becomes lord of all with whom he comes in contact and punishes most severely all his captives. When the drama comes to an end, Tamburlaine is beaten by only one foe, Death. His last words are the following:

Farewell, my boies; my dearest friends farewell!
My body feeles, my soule doth weepe to see
Your sweet desires depriu'd my company,
For Tamburlaine, the Scourge of God must die.[17]

When Greene's drama comes to an end, Alphonsus is a weak character who lets his love for a woman make him set free, without punishment, his enemy, Amurack.

Greene attempts to portray Amurack as the villain in Alphonsus. He is the braggart type that calls himself "high Amurack" and vows to grant Belinus, who goes to him for

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[15] Ibid., lines 1142-1143.

[16] Ibid., lines 1434-1435.

[17] Marlowe, Tamburlaine, Part the Second, lines 4638-4641.

aid against Alphonsus, whatever he desires. That he is somewhat the Tamburlaine type who wants to brag that many countries pay him homage is shown when he says:

> You, Baizet, go post away apace
> To Siria, Scythia, and Albania,
> To Babylon, with Mesopotamia,
> Asia, Armenia, and all other lands
> Which owe their homage to high Amurack.[18]

Again Amurack is a typical villain when, in a rage, he banishes his wife and daughter because they object to the daughter's marriage to Alphonsus. He shows his exalted opinion of himself when he says to his wife:

> Or who are they amongst the mortall troupes,
> That dares presume to vse such threats to me?
> The prowdest Kings and Keisers of the land
> Are glad to feed me in my fantasie.[19]

Amurack's blasphemous defiance of the god Mahomet is the most insolent thing that he does. He becomes angry because Mahomet prophesies against him and says:

> And doest thou think, thou proud iniurious God,
> Mahound, I meane, since thy vaine prophesies
> Led Amurack into this dolefull case,
> To haue his Princely feete in irons clapt,
> Which erst the proudest kings were forst to kisse,
> That thou shalt scape unpunisht for the same?
> No, no, as soone as by the helpe of Ioue
> I scape this bondage, downe go all thy groues,
> Thy alters tumble round about the streets,
> And whereas erst we sacrifisde to thee,
> Now all the Turks thy mortall foes shall bee.[20]

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[18] Greene, Alphonsus, King of Arragon, lines 836-840.

[19] Ibid., lines 957-961.

[20] Ibid., lines 907-917.

This speech has a counterpart in the following lines of Tamburlaine spoken by the character Tamburlaine:

> Now Mahomet, if thou haue any power,
> Come downe, thy selfe and worke a myracle,
> Thou are not woorthy to be worshipped,
> That suffers flames of fire to burne the writ
> Wherein the sum of thy religion rests.
> Why send'st thou not a furious whyrlwind downe,
> To blow thy Alcaron vp to thy throne,
> Where men report, thou sitt'st by God himselfe,
> Or vengeance on the head of Tamburlain,
> That shakes his sword against thy majesty,
> And spurns the Abstracts of thy foolish lawes.[21]

Amurack shows the characteristics of a villain during his argument with Alphonsus, but after Alphonsus captures him and offers him freedom for his consent to the marriage of Iphigina and Alphonsus, Amurack readily comes to Alphonsus' terms. Almost in a moment Amurack and Alphonsus, who have been bitterest enemies, become friends.[22]

Amurack is not conceived with any more reality than Alphonsus is. Both characters are too sketchy to make much impression on an audience.

In Greene's next play, A Looking Glass for London and England, Rasni, King of Nineveh, is the main character. Greene has him play the role of the villain, and in the opening lines of the drama Rasni gives an index to his own character in the following lines:

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[21] Marlowe, Tamburlaine, Part the Second, lines 4298-4308. This parallel was noted by J. Churton Collins in his The Plays and Poems of Robert Greene, Vol. I, p. 73.

[22] Greene, Alphonsus, King of Arragon, lines 1891-1915.

> For be he God in heauen, yet, Viceroyes, know,
> Rasni is God on earth and none but he.[23]

He exerts such influence on his followers that they, too, say that he is God on earth.[24]

The act that portrays Rasni as a most detestable person is in his satisfying his incestuous desires by proposing marriage to his own sister, Remilia. He is bold and presumptuous enough to defy the laws of nature and morality rather than subordinate his own sensual nature. When the King of Crete reprimands Rasni for this most unnatural act, he sends Crete into exile and proceeds with his plans to make Remilia his wife,[25] but fate intervenes and prevents the marriage through the death of Remilia. Rasni shows anger rather than sadness as he says:

> Yet triumph I on fate, and he on her.
> Malicious mistresse of inconstancie,
> Damd be thy name, that hast obscur'd my ioy.[26]

Rasni immediately forgets Remilia and succeeds in seducing Aluida, wife of King Paphlagonia. After Aluida poisons her husband to get him out of the way, Rasni has no conscientious scruples as he nonchalantly remarks:

> That for this deed ile deck my Aluida
> In Sendall and in costly Sussapine,
> Bordered with Pearle and India Diamond.[27]

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[23] A Looking Glass for London and England, lines 26-27. This play was written by Greene in collaboration with Thomas Lodge.

[24] Ibid., lines 35, 44.

[25] Ibid., lines 54-151.

[26] Ibid., lines 529-531.

[27] Ibid., lines 885-887.

Again Greene has this contemptible villain show his selfish, cruel nature by upholding Radagon, the ungrateful son who has his parents thrown out of the court.[28]

While Rasni and his court are reveling in a drunken party in honor of the Queen, Ionas enters and says:

> Repent, repent, ye men of Niniuie, repent,
> The Lord hath spoke, and I do crie it out.[29]

Immediately Rasni realizes that he is a sinful man, and at the moment he becomes very penitent and says in prayer:

> Oh God of truth, both mercifull and iust,
> Behold repentant men with pitious eyes,
> We waile the life that we have led before.
> O, pardon, Lord! O, pitie Niniuie![30]

At his last appearance Rasni shows contrition in the following lines:

> Let Israels God be honoured in our land;
> Let all occasion of corruption die,
> For who shall fault therein shall suffer death,
> Bear witness, God, of my unfained zeale.[31]

In Rasni Greene has created a character who is the embodiment of arrogance, debauchery, incestuous desires, and contempt of God. Greene succeeds in making him the type of person that an audience abhors, yet when he repents he commands sympathy. Rasni is a somewhat better delineated character than Alphonsus; however, his reformation is almost too sudden for one as wicked as he.

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[28] Ibid., lines 1006-1173.
[29] Ibid., lines 1871-1872.
[30] Ibid., lines 2018-2021.
[31] Ibid., lines 2251-2254.

The influence of Marlowe is discernible again, for Rasni is somewhat the same type of character as Tamburlaine. Both Rasni[32] and Tamburlaine[33] show contempt of God and exalt themselves above everything on earth. Rasni is cruel and heartless like Tamburlaine, but he is not so despicable a villain, for he repents,[34] while Tamburlaine dies the same cruel monster that he was at the beginning of the drama.[35]

In Orlando Furioso, the hero is Orlando. Since Alphonsus is the hero-villain type, Orlando is the first of Greene's heroes.

As the scene opens, the Soldan of Egypt, the King of Cuba, the King of Mexico, the King of the Isles, and Orlando are each trying to woo Angelica, daughter of the Emperor of Africa. The Soldan and the Kings attempt to win her love through bribery and flattery by telling of their wealth and by complimenting Angelica profusely. Orlando, the hero, expresses his desire to wed the young lady solely because he loves her for her own sake and very gallantly challenges the other suitors to fight for her.[36]

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[32] Ibid., lines 34-35.

[33] Marlowe, Tamburlaine, Part the First, lines 1142-1143.

[34] Greene and Lodge, A Looking Glass for London and England, lines 1909-1936.

[35] Marlowe, Tamburlaine, Part the Second, lines 4617-4641.

[36] Greene, Orlando Furioso, lines 1-192.

Sacripant, the villain of the drama, who also wants to marry Angelica, tricks Orlando into believing that she is in love with Medor. He puts rondelays on the trees; Orlando reads them, thinks that Angelica is untrue, and goes mad at once.[37] Until the last act of the plays, Orlando rants and raves, beats his servant,[38] fights the clowns,[39] kills Brandemart,[40] and does other things that are not the expressions of real insanity. His madness is so unreal that the audience knows that he is feigning.

After Orlando becomes rational again, he is portrayed as the hero who slays the villain, Sacripant, and fights the twelve Peers of France. Orlando shows his bravery as he says:

> How, Madam, the twelue Peeres of France!
> Why, let them be twelue diuels of hell,
> What I haue said, Ile pawne my sword,
> To seale it on the shield of him that dares,
> Malgrado of his honor, combat me.[41]

As the drama comes to an end, Orlando and Angelica are reunited, receive the blessing of her father, and go happily on their way.[42]

Greene has portrayed the conventional hero who bravely overcomes all obstacles to win the lady he loves. There is nothing new or original in the character of Orlando.

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[37] Ibid., lines 537-693.
[38] Ibid., lines 788-819.
[39] Ibid., lines 887-888.
[40] Ibid., lines 909-910.
[41] Ibid., lines 1363-1367.
[42] Ibid., lines 1396-1457.

Sacripant, another of the main men characters in Orlando Furioso, is Greene's typical villain. The first insight into the character of the villain comes when he commands Angelica to marry him instead of Orlando. Sacripant is the type of person who gets what he wants without any remorse of conscience because of the deception and trickery he uses to get it. He says of himself:

> Boast not too much, Marsilius, in thy Selfe,
> Nor of contentment in Angelica;
> For Sacripant must haue Angelica,
> And with her Sacripant must haue the Crowne:
> By hooke or crooke I must and will haue both.[43]

Throughout the scene Sacripant's conversation characterizes him as a bold, bragging, impudent, egotistical person who will use the most treacherous means to wreak vengeance upon his enemies. He becomes almost unbearable when he terms himself "coequal with the Gods" and boasts that he is a friend only to himself.[44]

When Angelica refuses to marry Sacripant, he contrives to trick Orlando into believing that Angelica loves Medor.[45] Sacripant does not appear until after Orlando has been cured of his insanity. The action of the drama does not reveal how Sacripant gets possession of the crown, but he comes on the scene crowned, and pursues Marsilius and Mandricard. Orlando comes to the rescue and kills Sacripant. Sacripant

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[43] Ibid., lines 238-242.

[44] Ibid., lines 258-310.

[45] Ibid., lines 448-536.

does not repent of his sins as Rasni does, but just before he dies, he confesses his guilt to Orlando:

> O, thats the sting that prieks my conscience!
> Oh, thats the hell my thoughts abhorre to thinke!
> I tel thee, knight, for thou doest seeme no lesse,
> That I ingraued the rundelaies on the trees,
> And hung the schedules of poore Medors loue,
> Intending so to breed debate
> Between Orlando and Angelica![46]

Sacripant is the first of Greene's villains that die. He, like Alphonsus and Rasni, is an imitation of Tamburlaine. He is a conventional villain that shows no special originality.

In Greene's next play Friar Bacon and Friar Bongay the main men characters are Friar Bacon, Friar Bongay, Prince Edward, and Lacy, Earl of Lincoln. As Lacy and Edward make their first appearance, it may be thought that they are the hero and the villain respectively, but as the story of the drama develops, they become individuals rather than conventional characters in a drama.

As Lacy, Edward, and other characters come on the stage for the first time, they discuss plans for Lacy, Edward's intimate friend, to go to Fressingfield and woo Margaret, the Keeper's daughter, for Edward.[47] When Lacy first begins to woo Margaret, he is sincere in trying to win her for Edward, but before he realizes it, he is trying to win her for himself. He forgets Edward as he says to himself:

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[46] Ibid., lines 1255-1262.

[47] Friar Bacon and Friar Bongay, lines 1-171.

> Lacie, loue makes no exception of a friend,
> Nor deemes it of a Prince but as a man.[48]

At first Lacy feels that he is a traitor to Edward to woo Margaret for himself, because he has given his word of honor to Edward, but since he really loves Margaret and Edward does not, Lacy is willing to risk losing the friendship of the Prince to marry Margaret. In the following speech Lacy shows the characteristics not of a hero who will fight dragons for his lady-love but of a young man, an individual, who is pleading for the girl he loves:

> Peggie, I pleaded first to get your grace for him;
> But when mine eies suruaied your beautious lookes,
> Loue, like a wagge, straight diued into my heart,
> And there did shrine the Idea of your selfe:
> Pittie me though I be a farmers sonne,
> And measure not my riches, but my loue.[49]

Lacy is portrayed as the perfect gentleman until he unjustly tests Margaret's love. He sends her a letter saying that he is planning to marry some one else. The hero redeems himself, however, when he confesses the truth:

> Twas but to try sweete Peggies constancie.
> But will faire Margret leaue her loue and Lord?[50]

Again Lacy regains the confidence of the audience when he vows:

> Peggie, thy Lord, thy loue, thy husband.
> Trust me, by truth of knighthood, that the King
> Staies for to marry matchles Ellinour
> Vntil I bring thee richly to the Court,
> That one day may both marry her and thee.[51]

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[48] Ibid., lines 673-674.

[49] Ibid., lines 692-697.

[50] Ibid., lines 1924-1925.

[51] Ibid., lines 1944-1948.

Through the magic of Friar Bacon, Edward watches Lacy and Margaret and becomes so furious because Lacy betrays him that he has Bacon stop the marriage ceremony.[52] Edward shows the characteristics of a pampered son who becomes very unhappy when things happen contrarily to his wishes.

When Edward reaches Fressingfield he reproaches Lacy very severely and calls him a traitor and a base coward. Edward accuses Lacy of betraying his friendship by standing in the way of Margaret's loving him. Lacy's amiable character is portrayed when he replies to Edward's accusations:

> Truth all, my Lord, and thus I make replie.
> At Harlstone faire, there courting for your grace,
> When as mine eye suruaied her curious shape,
> And drewe the beautious glory of her looks
> To diue into the center of my heart,
> Loue taught me that your honor did but iest,
> That princes were in fancie but as men,
> How that the louely maid of Fresingfield
> Was fitter to be Lacies wedded wife,
> Than concubine vnto the prince of Wales.[53]

In this speech Lacy also reveals that Edward's motives for wanting Margaret are dishonorable.

When Edward realizes that Margaret really loves Lacy, he tries to buy her love by offering her all of England's wealth if she will marry him. Margaret still will not accept him; so he vows that he will kill Lacy.[54] Again Greene portrays Lacy as a chivalrous gentleman in the following lines:

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[52] Ibid., lines 742-797.

[53] Ibid., lines 937-946.

[54] Ibid., lines 974-1003.

> Rather than liue, and misse faire Margarets loue,
> Prince Edwards, stop not at the fatall doome,
> But stabb it home, end both my loues and life.[55]

After Edward sees that he cannot force Margaret to marry him, he becomes ashamed of himself and asks forgiveness of both Lacy and Margaret:

> Lacie, rise vp. Faire Peggie, heeres my hand,
> The prince of Wales hath conquered all his thoughts.[56]

Edward shows that he does not regard this affair with Margaret as of much importance, for he nonchalantly adds:

> Gramercie, Peggie, now that vowes are past,
> And that your loues are not to be reuolt:
> Once, Lacie, friendes, againe, come we will post
> To Oxford, for this day the King is there,
> And brings for Edward Castile Ellinor.
> Peggie, I must go see and view my wife,
> I pray God I like her as I loued thee.[57]

Greene portrays Edward as a fickle individual, for when he meets Ellinor, daughter of the King of Castile, who has been betrothed to him by their respective fathers, he compliments her and expresses his love for her.[58] The best characterization of Edward as a fickle person is by the clown Raphe when he says to Ellinor: "Why, his loue is like vnto a tapsters glasse that is broken with euery tutch."[59]

Edward and Lacy are the most clearly delineated men characters in Greene's plays thus far. As has already been

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[55] Ibid., lines 1004-1006.
[56] Ibid., lines 1045-1046.
[57] Ibid., lines 1066-1072.
[58] Ibid., lines 1276-1280.
[59] Ibid., lines 1631-1732.

said, they are individuals. Lacy is an honorable, trustworthy, chivalrous gentleman; Edward is a pampered, fickle, dissolute youth who wants everything for himself. He is easily angered but is not so obstinate that he will not confess his errors. Greene shows more originality in delineating Lacy and Edward as individuals than he does in portraying Alphonsus, Rasni, and Sacripant, who are conventional characters as well as imitations of Tamburlaine.

Friar Bacon and Friar Bongay are the only magicians that Greene attempts to portray except Vandermast, who is a minor character in the same drama. Friar Bacon, the main character, discusses his art with the doctors, Burden, Mason, and Clement. With the aid of Bongay, Friar Bacon contrives a head of brass and plans to build a brass wall around England. Bacon is somewhat egotistical and brags about his powers as a magician in the following lines:

> What art can worke, the frolicke frier knows,
> . . . . . .
> And I will strengthen England by my skill.[60]

To prove his magical power to the skeptical doctors, Bacon causes the Hostess of Henley and a devil to appear on the scene. The Hostess says:

> As I was in the kitchen mongst the maydes,
> Spitting the meate against supper for my guesse,
> A motion moued me to looke forth of dore:
> No sooner had I pried into the yard,

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[60] Ibid., lines 223, 229.

> But straight a whirlewind hoisted me from thence,
> And mounted me aloft vnto the cloudes.[61]

Bacon shows his magical powers by the use of a glass ball. When Edward becomes suspicious of Lacy and Margaret, he goes to Bacon's cell and, by the use of the ball, sees the entire performance at Fressingfield. When Friar Bongay starts to perform the marriage ceremony for Lacy and Margaret, Bacon strikes the Friar dumb and has him carried away on a devil's back.[62]

Another time Bacon shows his power by outwitting Vandermast, the magician from Germany. Vandermast has the Spirit of Hercules to appear, but Bacon's power is so much stronger than Vandermast's that the Spirit refuses to obey Vandermast and says:

> I dare not; seest thou not great Bacon heere,
> Whose frowne doth act more than thy magicke can?[63]

Bacon says that Vandermast is such a novice that it is not worth his time to argue and so has Hercules carry Vandermast away.[64]

Bacon thinks that he has reached perfection in magic by creating a brazen head that can speak. Since Bacon is exhausted from his work, he leaves Miles, his blockhead scholar, to watch the head. Because of Miles' stupidity

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[61] Ibid., lines 298-303.

[62] Ibid., lines 776-790.

[63] Ibid., lines 1226-1227.

[64] Ibid., lines 1240-1251.

the head is ruined. Bacon becomes very angry and has poor Miles carried to hell on a devil's back.[65]

After Bacon's experiment fails, he shows that he is very despondent as he says:

> Ah, Bungay, my Brazen-head is spoild,
> My glorie gone, my seuen yeares studie lost:
> The fame of Bacon, bruited through the world,
> Shall end and perish with this deepe disgrace.[66]

Bacon feels that he should give up his art, but he allows it to work one more time. The sons of Lambert and Serlsbie go to the cell to look into the magic glass. There they see their fathers fight and kill each other. The sons become angry and kill each other too. At that moment Bacon realizes that he has done wrong by attempting to practice magic. He repents of his sin and says that he must be damned "for using diuels to counteruaile his God." Bacon has the sympathy of the audience as he shows that he is truly penitent in the following lines:

> Bungay, Ile spend the remnant of my life
> In pure deuotion, praying to my God,
> That he would saue what Bacon vainly lost.[67]

Greene uses the magical theme well in the character of Bacon. He is a consistent character who uses his magic, as he thinks, to help others.

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[65] Ibid., lines 1530-1660.

[66] Ibid., lines 1748-1751.

[67] Ibid., lines 1850-1852.

Friar Bongay and Vandermast are the other magicians in the play, but they are both inferior to Bacon. In the marriage ceremony, explained above, Bongay, although a magician too, is powerless in the hands of Bacon.[68] In the scene in which Vandermast and Bongay try to outwit each other, Vandermast is portrayed as a very egotistical person who brags about what he can do. As he and Bongay are in the midst of their argument, Bacon enters and puts Vandermast to shame.[69] Greene uses the minor characters to help portray the power of Bacon through contrast.

Greene probably borrowed from Marlowe the idea of writing a drama with magicians as characters, since Doctor Faustus and Friar Bacon and Friar Bongay are similar in that respect. Greene did not imitate Faustus in portraying Friar Bacon, who is very different from Faustus. Bacon is a bragging, egotistical person, but he is interested in magic for its own sake. Faustus wants to become so powerful a god in magic that all the earth shall be at his command.[70] He says that there is "no chief but only Belzebub," and he has such a burning desire to become the emperor of the world through magical power that he will sell his soul to the ruler of hell to satisfy that desire.[71]

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[68] Ibid., lines 767-786.

[69] Ibid., lines 1206-1251.

[70] Marlowe, Doctor Faustus, lines 84-91.

[71] Ibid., lines 291-350.

Marlowe pictures a horrible scene in which Faustus wrestles with his conscience to decide whether or not he must sell his soul to Lucifer or give up the desire to be a magician. This is shown in the following speech of Faustus:

> Now Faustus must thou needes be damnd,
> And canst thou not be saued?
> What bootes it then to thinke of God or heauen?
> Away with such vaine fancies and despaire,
> Despaire in God, and trust in Belsabub:
> Now go not backward: no Faustus, be resolute,
> Why wauerest thou? O something soundeth in mine eares:
> Abiure this Magicke, turne to God againe.
> To God? he loues thee not,
> The god thou seruest is thine owne appetite,
> Wherein is fixt the loue of Belsabub,
> To him Ile build an altare and a church,
> And offer luke warme blood of new borne babes.[72]

Faustus sells both his soul and his body to Lucifer and promises never to repent. Lucifer grants Faustus the power to be a spirit in both form and substance and to be able to work magic over others.[73]

After Faustus works his magic for a while, he, like Bacon, realizes that he has sinned, but he can not repent. He attempts to lift his hands in submission to the God whom he has abjured and blasphemed, but God denies him that privilege.[74] His soul torn with anguish, Faustus is carried away to hell by the devils while he is saying:

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[72] Ibid., lines 433-446. [73] Ibid., lines 529-542.

[74] Ibid., lines 1385-1390.

O soule, be changde into little water drops,
And fal into the Ocean, nere be found:
My God, my God, looke not so fierce at me:
Adders, and Serpents, let me breathe a while:
Vgly hell gape not, come not Lucifer,
Ile burne my bookes, ah Mephastophilis.[75]

About the only resemblance in the characters of Bacon and Faustus is that they both work magic and both realize that they have sinned. Greene's character depiction is his own.

In the last of Greene's known plays, James the Fourth, the King of Scots is the hero-villain. He has many characteristics of a real villain, but Greene creates another character, Ateukin, who originates the murder of the King's wife and becomes the real villain of the drama. Early in the drama Greene characterizes the King of the Scots as a selfish libertine. He professes love for Dorothea, his wife, one moment and attempts to seduce Ida, daughter of the Countess of Arran, the next. When Ida refuses to become the tool of his lustful designs, he almost gives up the idea of attempting to win her love. In his conscience there seems to be a conflict between his higher and lower nature, as the following lines show:

And first, fond King, thy honor doth engraue
Vpon thy broves the drift of thy disgrace.
Thy new vowd loue, in sight of God and men,
Linkes thee to Dorithea during life;
Deceitfull murtherer of a quiet minde,
Fond loue, vile lust, that thus misleads vs men,
To vowe our faithes, and fall to sin againe!

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[75] Ibid., lines 1472-1477.

But Kings stoupe not to euery common thought:
Ida is faire and wise, fit for a King;
And for faire Ida will I hazard life,
Venture my Kingdome, Country, and my Crowne.[76]

Ateukin, the villain, promises to win Ida's love for the King, but when she refuses him too, Ateukin tells the King that if Dorothea were dead, Ida would accept his love. Again the King's conscience almost prevents him from committing a sin, but he is so weak that he yields to the lies and flattery of Ateukin and signs the death warrant for Dorothea.[77] After the King hears that Dorothea is dead, he is remorseful as he feels the weight of his guilt. He says to Ateukin:

I am rauisht in conceit,
And yet deprest againe with earnest thoughts.
Me thinkes, this murther soundeth in mine eare
A threatening noyse of dire and sharpe reuenge:
I am incenst with greefe, yet faine would ioy.
What may I do to end me of these doubts?[78]

As is true throughout the drama, Ateukin reassures the King that he is not doing wrong:

Why, Prince, it is no murther in a King,
To end an others life to saue his own.[79]

When the King of the Scots hears that Ida has married Eustace, he realizes that he has been misled by flattering tongues and vows to punish those who helped him carry out his heinous crime.[80]

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[76]Greene, James the Fourth, lines 274-285.

[77]Ibid., lines 1036-1099.

[78]Ibid., lines 1746-1751.

[79]Ibid., lines 1752-1753.

[80]Ibid., lines 2222-2265.

The King is a lying coward when he tells the King of England, his father-in-law who comes to revenge the death of Dorothea, that he did not consent to his wife's death. Just as the King of England and the King of Scots prepare to fight, Sir Cuthbert Anderson brings Dorothea in. When the King sees his wife, he becomes very humble and says:

> Durst I presume to looke vpon those eies
> Which I haue tired with a world of woes,
> Or did I thinke submission were ynough,
> Or sighes might make an entrance to thy soule,
> You heauens, you know how willing I would weep;
> You heauens, can tell how glade I would submit;
> You heauens can say how firmly I would sigh.[81]

Like many of Greene's characters, the King repents of his wrongs and begs the forgiveness of all against whom he has sinned. He is apparently sincere in his repentance, as is shown in the following lines:

> Al wisdome, ioynde with godly pietie!
> Thou English King, pardon my former youth;
> And pardon, courteous Queene, my great misdeed;
> And, for assurance of mine after life
> I take religious vowes before my God,
> To honor thee for father, her for wife.[82]

The King of the Scots can be classed as one of Greene's best delineated characters because he is an individual with definite characteristics; however, in this hero-villain Greene conceived the idea of a great character that he did not develop. With the King portrayed as an honest, chivalrous man in his conscience, but the victim of sinful love,

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[81] Ibid., lines 2363-2369.

[82] Ibid., lines 2394-2399.

Greene sets the stage for an interesting character study; then he creates Ateukin to plan and prompt the murder and allows the King to repent and receive forgiveness for his sins.

Ateukin, the real villain of the play, also has characteristics of the parasite. Before he informs the King of his plans he very modestly says:

> But Ateukin is no Parasite, O Prince.
> I know your grace knows schollers are but poore;
> And therefore, as I blush to beg a fee,
> Your mightinesse is so magnificent,
> You cannot chuse but cast some gift apart,
> To ease my bashful need that cannot beg.[83]

Greene allows this atrocious wretch to lie and flatter the King until he gets the warrant for the death of the innocent Queen. He tricks the King into signing the death warrant by telling him that Ida will consent to accept the King's love if Dorothea does not stand in the way of the marriage. Ateukin is rather resourceful in his scheming, for after Ida definitely refuses to listen to him, he has to devise some way to get his reward from the King. He is so conceited that he is sure of making Ida yield, for he says:

> Frolicke, young King, the Lasse shall beg your owne:
> Ile make her blyth and wanton by my wit.[84]

Ateukin is a coward, for he gets Iaques to consent to murder the Queen in her sleep. He inveigles Iaques into

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[83] Ibid., lines 342-347. [84] Ibid., lines 1098-1099.

committing the murder by telling him that the King will make him great and by assuring him that he will not be punished.[85]

As the story progresses, Ateukin revels in his sin with no conscientious scruples regarding the murder of the Queen until a servant tells him that Ida and Eustace are married. Then he realizes that he cannot fulfill his promise to the King. He becomes afraid of what the King will do and wishes that he were dead. In the following lines Ateukin shows himself in a helpless plight with no way out:

> Oh cursed race of men, that trafique guile,
> And in the end, themselves and kings beguile!
> Ashamde to looke vpon my Prince againe,
> Ashamde of my suggestions and aduice,
> Ashamde of life, ashamde that I haue erde:
> Ile hide my selfe, expecting for my shame.
> Thus God doth worke with those, that purchase fame
> By flattery, and make their Prince their game.[86]

Again Greene has the villain to repent; however, Ateukin is not forgiven, for the King says:

> As for Ateukin, who so findes the man,
> Let him haue Martiall lawe, and straight be hangd,
> As all his vain abetters now are dead.[87]

Ateukin is developed somewhat better than the King, for he is more natural and more consistent. Although he is an unscrupulous murderer, he does not allow his accomplices to

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[85] Ibid., lines 1262-1316. [86] Ibid., lines 1963-1970.

[87] Ibid., lines 2424-2426.

take all the blame for his sins as the King does. He repents because he is afraid rather than sorry.

A study of Greene's main men characters reveals several facts about his ability to portray certain types of characters. In the first place he created a type of villain and hero-villain that he used, with improvement, of course, in all of his plays. Greene's villains are cruel, defiant, blasphemous individuals who are so imbued with their own selfishness and conceit that they live their sinful lives in defiance of God and fate. It is characteristic of Greene's villains to repent. Amurack, who is almost too artificial to emerge as a personality at all, does not repent, but the other three do. Rasni becomes thoroughly penitent and escapes punishment; Sacripant confesses his sin but loses his life. Ateukin, the other villain, is cruel and hardened like Rasni and Sacripant, and, like them, he confesses his guilt. Sacripant dies on the stage, but Ateukin's punishment is indicated only in the words of the King.

There is a slight differentiation in the hero-villains and the real villains. They are all cruel, selfish, scheming types, but the hero-villains are more or less the victims of circumstance and are not so atrocious as the villains. Greene shows sympathy for the hero-villains but definitely not for the villains. Alphonsus and the King of Scotland are the only hero-villains in the dramas. Like the villains, the King of Scotland repents and receives

forgiveness, but the cruel, selfish Alphonsus does not repent and is allowed to escape all punishment, even that of a guilty conscience. Greene conceives his best hero-villain type in the King of Scotland, but he allows this character, who might have been an interesting study, to dwindle into a weak, selfish person.

Greene's heroes, Orlando, Lacy, and Prince Edward, also have certain common characteristics. They are brave, courteous, and chivalrous. Orlando's character is above reproach, but Edward's and Lacy's are not. Edward is a fickle, dissolute youth who wants everything for himself. Greene sacrifices Lacy's honor in order to bring out the noble, unselfish character of Margaret, the heroine. When Lacy sends Margaret the letter saying that he is planning to marry some one else, he loses the respect of the audience, but he redeems himself by confessing to Margaret that he sent the letter in order that he might test her love.

Greene's character delineation is much better in his latest plays. In the early Alphonsus, King of Arragon there is hardly enough discrimination to determine whether Amurack or Alphonsus is the villain. Alphonsus and Amurack are almost too artificial to be personalities at all. Rasni in A Looking Glass for London and England and Sacripant in Orlando Furioso are much better delineated characters than Amurack and Alphonsus. Rasni and Sacripant are both cruel, defiant,

blasphemous individuals; they are portrayed with enough reality to impress upon the audience that they are personalities. Ateukin and the King of Scotland in James the Fourth are portrayed even more clearly than the others. When the cruel, selfish King and the scoundrel Ateukin plan the ruthless murder of the innocent Dorothea, they are looked upon by the audience with far more contempt than are Rasni, who is guilty of both incest and adultery, and Sacripant, who attempts to force Angelica to become his wife. The King and Ateukin are more natural as they contrive and prompt their cruel designs than Rasni and Sacripant are.

Greene shows development in character portrayal in the heroes also. Orlando is the typical hero. Lacy and Edward are individuals who, though not faultless, are sympathetically drawn. Orlando seems to be a stage character, but Lacy and Edward are real. They are depicted with enough reality to be interesting characters. With the exception of Orlando, whose insanity is not well portrayed, the heroes are better portrayed than the villains.

Greene portrayed the men characters through their own conversations, through their actions, and through the conversation of another character. He used all three devices; however, he delineated the characters chiefly through their own conversations and their actions. Greene did not use the soliloquy so effectively as Shakespeare did. Of

the main characters, only Sacripant[88] and Ateukin[89] reveal their characters in soliloquies.

The repentance theme is one of Greene's outstanding characteristics in portraying characters. In the five known plays of his, seven of the ten main men characters are sinful and wicked in one way or another. Alphonsus and Amurack, a hero-villain and a villain, do not repent of their sins; neither do they receive any punishment, not even that of a guilty conscience. Rasni, Bacon, and the King of Scots repent and are forgiven; however, the King is punished through remorse of conscience. Sacripant and Ateukin repent, but they pay for their sins with their lives.

Greene failed to realize that the consequences of sin are inevitable, that man can be conscious of eternal damnation yet powerless to change his condition. One inevitable consequence of sin is the pangs of a guilty conscience. Sacripant, King of the Scots, and Ateukin were conscience-striken, but Greene did not make their punishment effective. Shakespeare showed more character development in one soliloquy of Macbeth or Hamlet than Greene did in an entire drama. Man can become so addicted to sin that he must die as its slave, regardless of how much he wants to repent. Tamburlaine died knowing that he was a slave to sin. Macbeth, whose story

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[88] Orlando Furioso, lines 1272-1291.

[89] James the Fourth, lines 1797-1814.

is that of the damnation of a great soul, died without hope of future happiness. Yet Rasni repented of his sins, received forgiveness, and lived happily with the wife he had taken in adultery. If Greene had developed the characters that he conceived, Rasni, Sacripant, and Ateukin might be as well known as are other great characters in literature.

Greene conceived great characters, but he did not develop them. Instead of letting the characters develop naturally, Greene changed the events to suit himself and let strong characters in the beginning dwindle into weak, inconsistent puppets. In all of his characterization not once did he allow his main characters to develop out of any complication. Macbeth, Hamlet, and Claudius are individuals with as widely different personalities as is possible for them to have. Alphonsus, Rasni, and Sacripant are the puppets of Greene, who had them think, speak, and act as he wanted them to. In Rasni, Sacripant, and the King of Scotland especially, Greene conceived the germs of individuals who, in the hands of a competent dramatist, might have been excellent character studies.

CHAPTER II

THE MINOR MEN CHARACTERS IN GREENE'S PLAYS

Greene's minor men characters are grouped into many classifications. With a few exceptions, none of the minor characters are very well delineated. Since the comic characters and the supernatural characters are discussed in separate chapters, they will not be included in this classification.

In all of Greene's plays there are several characters of nobility, such as kings, princes, dukes, and others. Of course some of the nobility are the main characters, but there are many who appear only once during the play.

In Greene's first play Alphonsus, King of Arragon Carinus, the father of Alphonsus, makes three appearances during the play. He is first seen attempting to persuade his son not to get revenge on the present King of Arragon.[1] Next, he stabs and kills the Duke of Milan for making uncomplimentary remarks about Alphonsus.[2] Carinus' last appearance is to persuade Iphigina to marry Alphonsus.[3] The Duke of Milan's only conversation is the one mentioned

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[1] Alphonsus, King of Arragon, lines 106-170.

[2] Ibid., lines 1270-1350.

[3] Ibid., lines 1774-1915.

above. The characters of neither Carinus nor the Duke show any portrayal.

Other personages of royalty in Alphonsus, King of Arragon are Belinus, King of Naples; Claramont, King of Barbary; and Crocon, King of Arabia. None of these characters are delineated. Belinus secures the aid of Amurack, the villain, to retrieve his crown, which Alphonsus has forced from him.[4] The others are kings who are allies to Amurack. Claramont makes one speech,[5] and Crocon makes two.[6]

The King of Cilicia, the King of Crete, and the King of Paphlagonia appear in A Looking Glass for London and England, written by Greene in collaboration with Thomas Lodge. The King of Paphlagonia is a very weak character. He forgives Rasni and his wife Aluida for their sin of adultery and is willing to accept their explanations, but Aluida poisons him.[7] The other kings are not portrayed very clearly. The King of Crete is bold enough to accuse Rasni of being guilty of incest[8] and is almost sent into exile. The King of Cilicia allows Aluida to make love to him in the absence of Rasni, but he does not become an accomplice to her flirtation, since he declares that his faith unto the King should not be false.[9] Both the King of Crete and the King

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[4] Ibid., lines 779-835.
[5] Ibid., lines 1231-1235.
[6] Ibid., lines 1543-1559.
[7] Ibid., lines 830-881.
[8] A Looking Glass for London and England, lines 109-111.
[9] Ibid., lines 1446-1498.

of Cilicia appear at the drinking party with Rasni. They are portrayed as the same immoral persons that Rasni is, for they approve of this questionable celebration.[10] The King of Cilicia repents of his sins and appears in sackcloth,[11] but the King of Crete does not come back on the stage after the drinking scene. The only hint concerning the characters of the King of Cilicia and of the King of Crete is the fact that they and Rasni are friends.

In Greene's next play Orlando Furioso Marsilius, the Emperor of Africa, is one of the most important of the minor characters. Although his delineation is sketchy, a few definite traits of character are brought out in what he says and does. At the outset he appears somewhat conceited, as he brags about his daughter's beauty to the other men of royalty, who are vying with each other for the hand of Angelica; however, Marcilius proves to be a sensible parent, for he refuses to interfere with his daughter's choice of a husband. He becomes very indignant when the other suitors complain because they were not chosen, and vows to revenge any abuse done to Orlando, Angelica's choice.[12]

At the second appearance of Marsilius there is a slight inconsistency in his character. When he hears that Orlando

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[10] Ibid., lines 1775-1786.

[11] Ibid., lines 1993-2037.

[12] Orlando Furioso, lines 1-222.

is mad because Angelica has declared her love for Medor, Marsilius, without investigating the rumor, banishes his daughter from the kingdom. This act seems contrary to paternal love. In the same scene Marsilius nobly forgives Mandricard, one of the angry suitors, upon whom he is supposed to get revenge.[13] When Marsilius meets the friends of Orlando, who are seeking Angelica in order that they may punish her, this most unnatural father gives his consent for them to inflict upon his daughter any punishment that they wish.[14] After Orlando's friends find Angelica, Marsilius is heartless enough to say in her presence:

> Beshrew you, lordings but you doe your worst;
> Fire, famine, and as cruell death
> As fell to Neros mother in his rage.[15]

When Marsilius hears the truth about Angelica's innocence, he is amazed and is overcome with joy. He bestows both his crown and Angelica upon Orlando.[16] Even though Marsilius is slightly delineated, Greene has portrayed him as an unnatural father, for certainly no father would behave in this manner for such a slight provocation.

The Soldan of Egypt, and three kings, Rodamant, Mandricard, and Brandimart, are the suitors who woo Angelica. These men are portrayed as bragging, egotistical persons as they try to induce Angelica to marry them on account of

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[13] Ibid., lines 729-776. [14] Ibid., lines 1055-1069.
[15] Ibid., lines 1312-1314. [16] Ibid., lines 1425-1430.

their prowess and wealth. When she chooses Orlando, they become angry and say discourteous things about him; so Orlando challenges them to fight. As the Soldan of Egypt refuses to fight for any girl's love, he leaves the conquest to the others.[17] Later when Orlando and his allies enter Rodamant's castle, where he and Brandemart are in hiding, Rodamant and Brandemart show their cowardice still further by fleeing without a struggle.[18] Orlando comes upon them again and kills Brandemart, but Rodamant flees to safety.[19] Because Mandicard is afraid of Orlando, he disguises himself and joins Marsilius for protection.[20] These kings show the common characteristics of bragging, egotistical cowards.

In this same drama is the Duke of Aquitaine, who makes one speech during his two entrances into the drama.[21]

The Peers of France, who are Ogier, Namus, Oliver, and Turpin, are not portrayed as separate individuals even. In their first appearance they are seeking Angelica so that they may revenge the wrong done to Orlando.[22] They find Angelica and are about to punish her when Orlando, the hero,

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[17] Ibid., lines 16-235.

[18] Ibid., lines 418-425.

[19] Ibid., lines 864-910.

[20] Ibid., lines 745-787.

[21] Ibid., lines 358-359; 421-423.

[22] Ibid., lines 991 -1073.

comes disguised, and fights them.[23] Greene does not delineate their characters.

In Friar Bacon and Friar Bongay King Henry, the Emperor of Germany, the King of Castile, and Warren, Earl of Sussex, are almost too sketchy to merit discussion. Henry, the Emperor, and the King of Castile are first seen flattering each other very profusely. Since the King of Castile's daughter and Henry's son are betrothed, both kings show characteristics of a doting father as they discuss the coming marriage of their children.[24] Throughout the drama King Henry is the genial host, but the conversation is so much about events of the day that no traits of character can be discerned.[25] Warren, Earl of Sussex and friend of Prince Edward, is seen in conversation with the Prince and others at the opening of the drama. Warren merely helps to keep the conversation going by a casual question or comment, but at no time is there an insight into his character.[26] The following speech, which has nothing to do with characterization, is the only one of Warren's that might make the audience conscious that he is on the stage: "To see the nature of women, that be they never so neare God, yet they love to die in a mans armes."[27]

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[23] Ibid., lines 1293-1395.

[24] Greene, Friar Bacon and Friar Bongay, lines 431-498.

[25] Ibid., lines 1088-1336; 1661-1743; 2027-2102.

[26] Ibid., lines 1-170. [27] Ibid., lines 1954-1955.

In James the Fourth the characters of nobility are better conceived than those in the other dramas. Although they are not developed, it is easy to see what types of individuals they are. The King of England, the father of the Scottish Queen, is a typical honest, conscientious father as he advises his daughter:

> Liue, Doll, for many eyes shall locke on thee,
> With care of honor and the present state;
> For she that steps to height of Maiestie
> Is euen the marke whereat the enemy aimes:
> Thy vertues shall be construed to vice,
> Thine affable discourse to abiect minde;
> If coy, detracting tongues will call thee proud.
> Be therefore warie in this slippery state.
> Honor thy husband, loue him as thy life,
> Make choyce of thy friends, as Eagles of their yoong,
> Who sooth no vice, who flatter not for gaine,
> But loue such friends as do the truth maintaine.[28]

He is not on the scene again until he comes with an army to revenge the death of his daughter. Then he shows that he is a brave, determined man who will contend for his rights.[29] He is a much more natural father than Marsilius in Orlando Furioso.

In James the Fourth Lords Douglas, Morton, and Ross, though slightly sketched, are well drawn. They show by their actions, as well as their words, that they are heartily opposed to the shameful conduct of the King, and they openly defend and counsel the Queen.[30] Douglas makes an excellent

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[28] Greene, James the Fourth, lines 153-164.

[29] Ibid., lines 2276-2405.

[30] Ibid., lines 882-997; 1397-1451.

speech to the King of England, begging for the safety and protection of those who had nothing to do with the Queen's death. He goes so far as to show loyalty to the King of Scotland, who does not deserve the respect of his subjects.[31]

Lord Eustace, who comes from Northumberland to woo Ida, is also portrayed well enough for his character to be apparent. He is so gentle and considerate of Ida's feelings that he has the qualities of a gentleman. In conversation with the Countess, Ida's mother, Eustace shows himself to be a very honorable, unpretentious young man as he confesses his love for the daughter. The Countess characterizes him as a virtuous person.[32]

In Greene's latest plays, Friar Bacon and Friar Bongay and James the Fourth, there is a group of characters classified in the texts as gentlemen. Ermsby is the first of the gentlemen in Friar Bacon and Friar Bongay. There is nothing in the conversation to characterize Ermsby. In his first two scenes[33] he speaks only a few times. In Ermsby's next scene, according to the Constable, he, Warren, and Raphe have been drinking in the tavern and are carried to prison.[34] He appears one more time but does not speak.[35]

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[31] Ibid., lines 1985-2001.

[32] Ibid., lines 1470-1530.

[33] Friar Bacon and Friar Bongay, lines 1-112, 504-597.

[34] Ibid., lines 834-897.

[35] Ibid., lines 1261-1262.

In the same play are Lambert and Serlsby, two gentlemen who go to Margaret, the Keeper's daughter, and try to win her in marriage by bragging about the many things that they can give her. They try to outdo each other from speech to speech until they finally decide to fight a duel to see whom Margaret will marry.[36] There is no delineation of character; however, it may be said that they are boastful and presumptuous, and also brave to risk their lives in a duel, in which both are killed.[37]

In James the Fourth Sir Bartram gives in one speech the only hint concerning his character. In conversation with Dorothea, Sir Bartram shows his disapproval of the disgraceful conduct of the King. As he deplores conditions he says that he has been loyal to the King for many years and has never left a duty undone. He does not approve of the King and is bold enough to say so. Dorothea praises Sir Bartram for the strictness of his vows.[38]

Sir Cuthbert Anderson, the other gentleman in the play, is pictured as a hospitable person who comes to the aid of Dorothea after she is wounded, takes her to his home and cares for her most graciously[39] until he takes her back to the court.[40]

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[36] Ibid., lines 1359-1447. [37] Ibid., lines 1781-1814.

[38] Greene, James the Fourth, lines 1317-1417.

[39] Ibid., lines 1706-1717, 1861-1881.

[40] Ibid., lines 2346-2347.

Besides the clownish servants, who are discussed with the comic characters, Greene has three characters who play the roles of pages or servants. The first two are Orgalio, page to Orlando, and Sacripant's man in Orlando Furioso. Sacripant's man is not portrayed at all. He makes two appearances. In the first, he comments on Sacripant's speeches.[41] In the second appearance Sacripant has his man to disguise himself as a shepherd and lead Orlando into the trap that Sacripant lays for him. Orlando goes mad and pulls the man's leg off.[42]

Orgalio, Orlando's page, is delineated as a faithful slave. After Orlando goes mad, Orgalio follows him from place to place and does everything he can to help Orlando become rational again.[43] First Orgalio dresses a clown like Angelica and brings him in to see Orlando;[44] then he gets the Fiddler to play for Orlando.[45] When neither of these can help Orlando, the faithful page gets an enchantress to charm him.[46] After Orlando awakes and is rational, Orgalio does not appear again.

The other servant is Andrew in James the Fourth. He is delineated well enough for the audience to know exactly

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[41] Orlando Furioso, lines 238-355.

[42] Ibid., lines 488-708.

[43] Ibid., lines 546-731.

[44] Ibid., lines 890-988.

[45] Ibid., lines 1095-1126.

[46] Ibid., lines 1127-1189.

what type of person he is. He is rather clever as he tells Ateukin, his master, of his faults yet flatters him at the same time.[47] Andrew admits that he is an immoral person, characterizing himself and others in the following lines: "Oh, what a trim world is this! My maister lius by cousoning the King, I by flattering him; Slipper, my fellow, by stealing, and I by lying: is not this a wylie accord, gentlemen?"[48] That speech might indicate that Andrew intends to change his evil ways, but in the next scene he steals Slipper's money.[49] As Andrew follows the villainous Ateukin and becomes so involved in sin that one evil deed calls for another, he plans to take care of himself if, as he says, he has "to runne with the Hare, and hunt with the Hound." Andrew is subtle enough to foresee that Ateukin's schemes may come to no good; so he plans to betray his master if he has to:

> I will, in secret, certain letters send
> Vnto the English King, and let him know
> The order of his daughters ouerthrow;
> That if my master crack his credit here,
> As I am sure long flattery cannot hold,
> I may haue meanes within the English Court
> To scape the scourge that waits on bad aduice.[50]

Andrew informs the King that Ida has married Eustace; consequently the King has Andrew and Slipper hanged as traitors.

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[47] Greene, James the Fourth, lines 1125-1261.

[48] Ibid., lines 1553-1556.

[49] Ibid., lines 1636-1637.

[50] Ibid., lines 1807-1814.

Andrew, who has been a resourceful person until this scene, accepts his sentence without attempting to save himself.[51]

The character of Andrew might have been an interesting study if Greene had developed him naturally. This rascal deserved to be punished, but his plots had scarcely been laid, much less developed, when he was hanged. This is a typical inconsistency in Greene's character portrayal, however.

Pedants appear in only one of Greene's plays. They are Burden, Mason, and Clement, the doctors of Oxford in Friar Bacon and Friar Bongay. One character could have played the three parts, for Greene does not attempt to portray them. They go to Bacon's cell to inquire concerning the rumor that Bacon is making a brazen head. They are typical pedants as they attempt to display their knowledge by the questions which they ask Bacon concerning magic. To show Bacon's power, rather than to portray the pedants, Greene has Bacon, through his magic, bring a woman and a devil into the cell. Bacon questions the woman and proves that Burden is a liar.[52] The doctors appear in another scene in which they discuss plans to entertain the King's guests at Oxford. In the same scene they converse with Raphe, Warren, and others, but the con-

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[51] Ibid., lines 2227-2261.

[52] Friar Bacon and Friar Bongay, lines 172-345.

versation does not show the characteristics of the pedants.[53] When the King and his guests arrive at Oxford, the doctors do not appear on the scene.[54]

In Alphonsus there are four characters, Fabius, Laelius, Miles, and Albinius, who play the parts of soldiers. Since none of the characters in Alphonsus are portrayed with much discrimination, the soldiers are mere puppets who say their lines without leaving much impression upon the audience. In the beginning Albinius and Fabius are soldiers in the army of King Belinus, and Laelius and Miles are fighting with Flaminius, King of Arragon.[55] Laelius, Albinius, and Miles turn traitors to their kings, join Alphonsus, and are subsequently crowned as the King of Naples, the King of Arragon, and the Duke of Milan respectively.[56] They appear on the scene again with Alphonsus, but they do not speak.[57] Fabius remains loyal to Belinus, but he is killed by Amurack, the villain.[58] The only insight that Greene gives into the characters of the soldiers is that they are Alphonsus' accomplices.

In all of Greene's plays, except A Looking Glass for London and England, there are mutes, characters who come

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[53] Ibid., lines 801-920

[54] Ibid., lines 1088-1336.

[55] Greene, Alphonsus, King of Arragon, lines 267; 574-666.

[56] Ibid., lines 726-778.

[57] Ibid., lines 1452-1453.

[58] Ibid., lines 1362-1416.

on the stage but do not speak. In Alphonsus there are three such characters, Flaminius, present King of Arragon, who is killed by Alphonsus;[59] Arcastus, King of the Moors, and Faustus, King of Babylon, who make four entrances;[60] and Baizet, a messenger, who enters once.[61] Rossilion, in Orlando Furioso, makes one entrance with the Duke of Aquitaine.[62] The Duke of Saxony, the mute in Friar Bacon and Friar Bongay, make four appearances.[63] The other mutes in Greene's plays are Percy and Sameles in James the Fourth. They make one entrance with the King of England.[64] Percy enters a second time, carrying a sword before the King.[65] Since the names of these characters appear in the texts of the respective plays, it is difficult to ascertain whether Greene intended for these characters to be mutes or whether their lines were cut to facilitate stage production.

In each of Greene's plays there are several characters that can not be classified; therefore, the remaining dis-

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[59] Alphonsus, King of Arragon, lines 366-367.

[60] Ibid., lines 778-779, 1351-1352, 1536-1537, 1654-1655.

[61] Ibid., lines 835-836.

[62] Orlando Furioso, lines 358-359.

[63] Friar Bacon and Friar Bongay, lines 430-431, 1087-1088, 1660-1661, 2026-2027.

[64] James the Fourth, lines 1970-1971.

[65] Ibid., lines 2273-2274.

cussion will deal with the characters as they appear in each play rather than by types.

In Alphonsus, King of Arragon, there are two priests who appear in one scene and speak a few lines before the brazen head.[66] A messenger makes one entrance to tell Amurack that Belinus and all his army are dead.[67] These characters are not portrayed.

In A Looking Glass for London and England there are several characters contemporary of Greene's time. The Usurer is one of the first of that class. As he is shown in conversation with Alcon and Thrasibulus, who are his debtors, the Usurer is portrayed as a lying, swindling rascal with no conscientious scruples against doing wrong. Through chicanery he robs Alcon of his cow and Thrasibulus of his farm.[68] When Alcon and Thrasibulus take their cases to court, the Usurer bribes both the Lawyer and the Judge to decide the cases in his favor.[69] Alcon and Thrasibulus are forced to steal for a living. When the Usurer sees that they have things to sell, he shows his hypocritical nature by flattering them: "Honest men, toward me, good men, my friends, like to proue good members, vse me, command me; I will maintaine your credits."[70] During this scene Ionas

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[66] Alphonsus, King of Arragon, lines 1144-1224.

[67] Ibid., lines 1385-1439.

[68] Greene and Lodge, A Looking Glass for London and England, lines 276-385.

[69] Ibid., lines 562-708. [70] Ibid., lines 1681-1683.

enters and says that all Nineveh must repent.[71] The Usurer, realizing his lost condition, says that he sees his name blotted "out of the booke of life," but again Greene changes the course of natural events, for this rascal becomes extremely sorry for his sinful life and shows true repentance in his soliloquy:

> May I repent? Oh thou, my doubtfull soule
> Thou maist repent, the Judge is mercifull.
> Hence, tooles of wrath, stales of temptation!
> For I will pray and sigh vnto the Lord;
> In sackcloth will I sigh, and fasting pray:
> O Lord, in rigor looke not on my sinnes![72]

In the first two scenes[73] in which Alcon and Thrasibulus appear with the Usurer, Greene portrays them merely as honest, working men who are subjected to unjust treatment by the Usurer, the Lawyer, and the Judge. Later Alcon and Thrasibulus are forced to steal and sell things for a living. Thrasibulus loathes the life that he is forced to live, and for that reason he has the sympathy of the audience. Alcon not only steals but also lies about stealing the things which he sells to the Usurer. Again Alcon's questionable character is shown when he wants to go to "the spring of the best liquor." Neither Alcon nor Thrasibulus goes far into sin, for Ionas warns them to repent, and they do.[74]

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[71] Ibid., line 1692.

[72] Ibid., lines 1964-1969.

[73] Ibid., lines 276-385, 562-708.

[74] Ibid., lines 1650-1711.

The Judge and the Lawyer are portrayed as rascals co-equal with the Usurer. The Lawyer listens to the cases presented by Alcon and Thrasibulus and promises to see that they get justice. When the Usurer offers the Lawyer money, the latter accepts the bribe and helps the Judge to decide the case against Alcon and Thrasibulus. The Judge is bribed before he comes to the scene of the court. He shows his merciless nature as he nonchalantly replies: "Well, you haue heard what fauour I can shew you: I must do justice. Come, Maister Mizaldo, and, you, sir, go home with me to dinner."[75] There is no indication that the Lawyer and the Judge repent.

Another character that Greene portrays for the purpose of teaching a moral in the drama is Radagon, the dissolute son of Alcon. Radagon shows his vile nature early in the drama by flattering Rasni and approving of his shameful acts.[76] He is partly responsible for Rasni's sins, since he encourages the King in his evil doings. Radagon shows himself to be the disdainful wretch that he really is when he denies his parents, who go to him for help. He not only refuses to give them help but becomes so cruel that he says to his own mother: "I know you not, Kings neuer looke so low."[77] When Radagon is forced to admit to Rasni that he

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[75] Ibid., lines 704-706.

[76] Ibid., lines 112-141.

[77] Ibid., line 1066.

is the son of Alcon and Samia, he expresses deep regret that he must recognize such parentage:

> Was I conceiu'd by such a scuruie trull,
> Or brought to light by such a lump of dirt?[78]

The contemptible son sends his father and mother away without help. As they leave, the mother prays for God to punish Radagon. Immediately a flame of fire appears and swallows this rascal, who does not have a chance to repent.

Greene could have made Radagon an interesting character study if he had allowed this character to develop naturally and consistently. Radagon's sin was not great enough to deserve its punishment. Then, too, the punishment came so suddenly that he never realized that he was being punished.

Clesiphon, Alcon's other son, is slightly portrayed. He voices disapproval of his brother's actions:

> Mother, I see it is a wondrous thing,
> From base estate for to become a King:
> For why, meethinke, my brother in these fits,
> Hath got a kingdome, and hath lost his wits.[79]

Greene probably intends for the character of Clesiphon to be in direct contrast to that of Radagon, but there is not enough delineation for more than a hint at Clesiphon's character.

The Smith is a very minor character. He becomes a jealous husband and threatens to beat the clown for seducing

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[78] Ibid., lines 1155-1156. [79] Ibid., lines 1080-1084.

his wife, but the clown outwits the Smith and beats him. The Smith shows his cowardly nature as he says: "Hold thy hand, Adam; and not only I forgiue and forget all, but I will giue thee a good Farme to liue on."[80] Greene portrays this character to show the clown's clever nature.

The two searchers are likewise very minor characters. They are not portrayed at all. Their purpose is to see that the people keep the fast which has been ordered by proclamation. They create an amusing scene with the clown when they search him and find his pockets full of food.[81]

The ruffians are delineated as the typical drunkards when they and the clown are first seen on their way to the alehouse,[82] and again when they are shown in the drunken scene. In an argument the Second Ruffian kills the First Ruffian. The King and his party find the clown and the other ruffian so drunk that they do not know who they are. This is the last appearance of the ruffians.[83]

Greene portrays Ionas as the sinful prophet who refuses to heed the angel that admonishes him to warn Israel of her sins. Ionas gets on a boat with the master of the ship and others and starts to Ioppa. God sends a storm that almost wrecks the ship. The crew cast lots to see who the evil one is and find Ionas to be guilty. He is cast overboard into

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[80] Ibid., lines 1292-1293.

[81] Ibid., lines 2140-2191.

[82] Ibid., lines 182-266.

[83] Ibid., lines 728-810.

the belly of the whale.[84] The next appearance of Ionas shows him after he has been delivered from the belly of the whale. He has repented of his sins and says that he will warn the people as God commanded him:

> Iehouah, I am prest to do thy will.
> What coast is this, and where am I arriu'd?
> . . . . . .
> Here will I enter boldly, since I know
> My God commands, whose power no power resists.[85]

He goes about from place to place saying:

> Repent ye, men of Niniuie, repent!
> The day of horror and of torment comes.[86]

It is through the preaching of Ionas that the other characters repent.

The Master of the Ship, the Governor of Ioppa, the merchants, and the sailors are not portrayed at all. They narrate the story that concerns Ionas.[87]

Oseas stands apart from the action of the drama. He sits on the stage and watches the play. At the close of each scene that emphasizes a different wrong, Oseas comments on what happens and warns London and England to take this example for themselves.[88]

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[84] Ibid., lines 905-998, 1310-1383.

[85] Ibid., lines 1429-1430, 1436-1437.

[86] Ibid., lines 1692-1693.

[87] Ibid., lines 959-998, 1309-1383.

[88] Ibid., lines 181, 267, 386, 550, 722, 893, 999, 1213, 1384, 1573, 1716.

In Orlando Furioso Medor and the Fiddler are the two characters that do not have a certain classification. Medor appears in one scene and speaks twice.[89] The Fiddler is in one scene too. He plays and sings to Orlando, who is mad. Orlando breaks the Fiddler's violin and beats him over the head.[90] Neither character is portrayed.

In Friar Bacon and Friar Bongay the sons of Lambert and Serlsby, the Keeper, the Constable, and the Post are not delineated at all. The sons of Lambert and Serlsby go to Friar Bacon's cell, look into the magic glass, and see their fathers kill each other. The angry sons fight and kill each other too.[91] The Keeper, Margaret's father, speaks four times.[92] He tries to keep Margaret from becoming a nun. He expresses his happiness when Lacy persuades her to become his wife. The Constable arrests the drunkards and takes them to jail,[93] and the Post takes a letter from Lacy to Margaret.[94]

In James the Fourth the Purveyor and the Huntsmen are not portrayed. The Purveyor argues with Andrew about some

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[89] Greene, Orlando Furioso, lines 428-437.

[90] Ibid., lines 1096-1126.

[91] Greene, Friar Bacon and Friar Bongay, lines 1764-1816.

[92] Ibid., lines 1374-1384, 1853-1951.

[93] Ibid., lines 834-841.

[94] Ibid., lines 1561-1480.

horses.[95] The Huntsmen meet Eustace, Ida, and the Countess and converse with them.[96]

Entirely aside from the main plot of James the Fourth come the Lawyer, the Merchant, and the Divine, each criticizing the evil ways of the other two. It seems that Greene digressed somewhat from the main story and set in this scene to criticize the corruption in his own time. After the Lawyer criticizes the state of affairs, the Divine blames the Lawyer for not doing his duty:

> O Lawyer, thou haste curious eyes to prie
> Into the secret maimes of their estate;
> But if thy vaile of error were vnmaskt,
> Thy selfe should see your sect do maime her most.[97]

To this the Lawyer replies:

> But, sir Diuine, to you; looke on your maimes,
> Diuisions, sects, your Simonies, and bribes,
> Your cloaking with the great for feare to fall,
> You shall perceiue you are the cause of all.[98]

When the Merchant criticizes both the Lawyer and the Divine, the Lawyer says to him:

> You bring vs in the meanes of all excesse;
> You rate it, and retail it as you please;
> You sweare, forsweare, and all to compasse wealth;
> Your money is your God, your hoord your heauen;
> You are the groundworke of contention.[99]

The entrance of a scout, who announces that the English army is coming, ends the discussion. There is nothing to

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[95] Greene, James the Fourth, lines 1175-1220.

[96] Ibid., lines 1497-1517.

[97] Ibid., lines 2032-2035.

[98] Ibid., lines 2087-2090.

[99] Ibid., lines 2110-2114.

portray these characters except the accusations brought by each one against the others.

It is not certain whether Iaques is Ateukin's henchman or a professional murderer, but Greene portrays him as one who has no conscientious scruples against committing murder.[100] He is a heartless little Frenchman who is perfectly willing to "stabba the woman" but he wants to be sure that he "no be hanged pour his labor." Although Andrew warns that Iaques will some day make the hangman happy, Iaques overtakes the innocent Dorothea in the woods and wounds her mortally, he thinks.[101] When he learns that Ateukin has been caught and will not be able to reward him for murdering the Queen, Iaques says very cleverly: "Me will homa to France, and no be hangd in a strange country."[102]

Greene does not portray the characters of the Tailor, the Shoemaker, and the Cutler. They appear with Slipper and take his measurements for new clothes.[103]

Although the Bishop of St. Andrews is a minor character, he is drawn well. He is sorely grieved because of the wickedness of the King, but he is very considerate of Dorothea's feelings when he talks to her about her husband. St. Andrews shows compassion for the wicked King and pleads earnestly for him to mend his ways:

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[100] Ibid., lines 2110-2114. [101] Ibid., lines 1695-1717.

[102] Ibid., lines 1953-1954. [103] Ibid., lines 1564-1618.

> O King, canst thou indure to see thy Court,
> Of finest wits and iudgements dispossest,
> Whilst cloking craft with soothing climbs so high
> As each bewailes ambition is so bad?
> Thy father left thee, with estate and Crowne,
> A learned councell to direct thy course:
> These carleslie, O King, thou castest off,
> To entertaine a traine of Sicophants.
> . . . . . .
> Oh, be not blinde to good! call home your Lordes,
> Displace these flattering Gnathoes, driue them hence;
> Loue and with kindnesse take your wedlocke wife;
> Or else, (which God forbid,) I feare a change:
> Sinne cannot thriue in Courts without a plague.[104]

As a father would advise his son, St. Andrews admonishes the King to turn from his evil ways. Rather than remain in the kingdom where corruption is prevalent, the Bishop goes into exile willingly. He does not show anger toward the King for sending him out but rather prays, "Thou God of heauen preuent my countries fall."[105] The Bishop does not return to the scene.

Greene's multiplicity of minor characters covers a wide range, including persons from almost every rank of life from the lowest to the highest. Many of the minor characters are not portrayed at all; some of them make one speech only, while others do not speak a line.

Greene's characters of the nobility are kings, princes, dukes, and others who are portrayed as friends, suitors, or relatives of some of the main characters. These characters are sometimes in groups, and often one character could

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[104] Ibid., lines 1003-1010, 1020-1025.

[105] Ibid., line 1029.

speak all the lines. In Alphonsus, King of Arragon five kings are portrayed as Amurack's allies; in A Looking Glass for London and England three kings are Rasni's friends; in Orlando Furioso the Soldan of Egypt and three kings are Angelica's suitors; and in the same drama there are four Peers of France who seek to revenge Orlando's unjust treatment. In each drama one character could have taken the parts of all the others. As a result of having so many characters play the same part, Greene lost sight of many of the characters and failed to portray them at all. This multiplicity of characters playing the same part does not exist in Friar Bacon and Friar Bongay and James the Fourth. There are lords, earls, and kings in both these plays, but each character has his own part to play. Many of the characters of the nobility are well portrayed. This is especially true of the King of England and Lords Douglas, Morton, Ross, and Eustace in James the Fourth. Greene does not portray the characters of the nobility with characteristics common to the group. The majority of the characters of the nobility are very minor.

Greene's characters who are classified as gentlemen are all very minor characters. In Friar Bacon and Friar Bongay Ermsby's character is not portrayed at all. Lambert and Serlsby are delineated as boastful, presumptuous persons. In James the Fourth Sir Bartram and Sir Cuthbert Anderson

are both loyal, courteous men. It seems that Greene does not portray the gentlemen with common characteristics.

Orgalio in Orlando Furioso and Andrew in James the Fourth are the servants in Greene's dramas. They are both faithful to their masters; however, Andrew is not so faithful as Orgalio, for Andrew is too much like the villain Ateukin, his master, to be the typically faithful servant.

Besides the above classifications there are the pedants in Friar Bacon and Friar Bongay and the soldiers in Alphonsus, King of Arragon. In both instances one character could have played all the parts. There is no character portrayal.

In addition to the characters that may be divided into special groups are numerous characters, such as the usurer, lawyers, messengers, sailors, merchants, priests, ruffians, judges, searchers, the dissolute youth, and many others, who can not be classified because each character appears in only one drama.

Greene did not portray any one type of minor characters better than he did another, but in each group there are certain individual characters who are delineated better than others. In the nobility the King of Crete in A Looking Glass for London and England and Marsilius in Orlando Furioso are the only characters that are even faintly portrayed except the King of England, and lords Douglas, Morton, Ross, and Eustace in James the Fourth. All of the nobility in

James the Fourth are depicted well enough for their characteristics to be easily discernible.

Greene did not delineate the characters of the gentlemen very extensively in either of the two plays in which they appear. The character of the servant Andrew in James the Fourth is portrayed much better than Orgalio's in Orlando Furioso. Although Andrew is a minor character, he is delineated with as much reality as is Ateukin, the villain in the play. The soldiers in Alphonsus, King of Arragon and the pedants in Friar Bacon and Friar Bongay are very slightly portrayed.

In portraying the characters that can not be classified according to any one group, Greene succeeded in making them, in some instances, his best delineated characters. In A Looking Glass for London and England the Usurer, the Judge, the Lawyer, Alcon, Thrasibulus, and Radagon are all depicted so well that their characteristics are very apparent; however, in James the Fourth the characters of Iaques, the professional murderer, and of the Bishop of St. Andrews are portrayed even more clearly than those in A Looking Glass for London and England.

Greene's best portrayal of minor characters is in James the Fourth. Besides Orgalio and Marsilius in Orlando Furioso and the Usurer, the dissolute son, Alcon and Thrasibulus in A Looking Glass for London and England, all the other minor characters, except those in James the Fourth, are

portrayed very obscurely. In James the Fourth Sir Bartram, the Lawyer, the Merchant, the Purveyor, and the Divine are the only minor characters who are not well delineated. Such characters as St. Andrews, Lord Douglas, Andrew, and Iaques are depicted with more reality than the main characters in Alphonsus, King of Arragon and even in Orlando Furioso.

Greene used his repentance theme in delineating his minor characters. Several are portrayed as sinful men. Some of them repent and are forgiven; others do not repent. In A Looking Glass for London and England the King of Cilicia, the Lawyer, and the Judge are dropped from the story without any indication of what happened to them. Radagon, the wicked son, loses his life because of his wickedness, but there is no repentance and only momentary punishment. Andrew, the servant in James the Fourth, is hanged before he repents. In his soliloquy Andrew shows that he realizes his sinful condition and that he must go deeper into sin in order to protect himself,[106] but Greene did not develop this phase of Andrew's character. Iaques, the murderer, neither repents nor receives punishment for his crimes. The King of Cilicia, the Usurer, Alcon, and Thrasibulus repent and are forgiven; however, the Usurer is punished by his guilty conscience.[107]

Greene's minor men characters are divided into the following classifications: the nobility, the gentlemen, the

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[106]Greene, James the Fourth, lines 1797-1814.

[107]Greene and Lodge, A Looking Glass for London and England, lines 1937-1969.

servants, the pedants, the soldiers, and characters who can not be classified because each type appears in only one drama. Greene did not portray any one type of minor character better than he did another, but in each group there are certain individual characters who are delineated better than the others. Greene used the repentance theme in portraying his minor characters as he did in delineating the main men characters. The minor characters in James the Fourth are the most clearly drawn characters in Greene's dramas. They are far more clearly portrayed than are the minor characters in Alphonsus, King of Arragon and Orlando Furioso, and they show decided improvement over the minor characters in A Looking Glass for London and England and Friar Bacon and Friar Bongay.

CHAPTER III

THE WOMEN IN GREENE'S PLAYS

Greene's women characters are few, but with the exceptions of Fausta and Iphigina in Alphonsus, King of Arragon they are well delineated.

Like the other characters in Alphonsus, King of Arragon, Fausta, wife of the villain Amurack, is not well portrayed. Because Amurack says in his sleep that he wants their daughter to marry Alphonsus, Fausta becomes so furious that she threatens to raise an army of Amazon women to fight her husband. When Amurack banishes Fausta and Iphigina, Fausta, unlike Greene's heroines, declares that she will get revenge:

> For by this meanes I do not doubt ere long
> But Fausta shall with ease reuenge her wrong.[1]

Fausta continues to carry out her plans for revenge until she meets the enchantress Medea, who praises Alphonsus and shows Fausta how absurd her plans are. Then Fausta decides to draft her army and fight for Amurack rather than against him; so, discarding her momentary passion for revenge, she willingly follows the advice of Medea.[2]

Although Fausta is very angry and vows that she will get revenge on Amurack, she is ready to come to his aid

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[1] Alphonsus, King of Arragon, lines 994-995.

[2] Ibid., lines 998-1120.

when he needs help, as is shown when she says:

> Yes, daughter, yes, I meane not for to sleepe
> Vntill he is free, or we him company keepe.[3]

Fausta shows submission in contrast to Amurack's obstinacy when she kneels before her captor Alphonsus and prays:

> Oh sacred Prince, if that the salt brine teares,
> Distilling downe poore Faustas withered cheekes,
> Can mollifie the hardnes of your heart,
> Lessen this iudjement, which thou in thy rage
> Hast giuen on thy luckles prisoners.[4]

Fausta is an unstable, quick-tempered woman, but her temper is easily subdued. Her character is not portrayed well enough for her characteristics to be very obvious.

Iphigina, the daughter of Amurack and Fausta, is even less clearly portrayed than her mother is. She shows a little strength of character when she refuses to let Alphonsus win her love through flattery;[5] however, she becomes very humble and begs Alphonsus to marry her after he has taken her prisoner.[6] Carinus, Alphonsus' father, finally arranges the marriage for Iphigina and Alphonsus.[7]

Medea is portrayed as an enchantress. She conjures Amurack and makes him talk in his sleep.[8] She also advises Fausta:

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[3] Ibid., lines 1777-1778.
[4] Ibid., lines 1722-1726.
[5] Ibid., lines 1609-1626.
[6] Ibid., lines 1733-1743.
[7] Ibid., lines 1839-1860.
[8] Ibid., lines 850-894.

> In vaine it is, to striue against the streame;
> Fates must be followed, and the Gods decree
> Must needs take place in euery kinde of cause.[9]

Again Medea advises Amurack to submit to Alphonsus and save himself and his family.[10] Greene does not portray any characteristics of Medea except her power as an enchantress.

In A Looking Glass for London and England Remilia, sister of the villain Rasni, is looked upon with contempt by the audience at her first appearance. She shows herself to be the lewd person that she really is when she willingly accepts the unnatural love of her brother Rasni and promises to become his wife.[11] Further insight is shown into the character of Remilia when she returns to the stage with Aluida. Remilia loses the respect of the audience as she praises herself:

> Is not Remilia far more beautious
> Richt with the pride of natures excellence,
> Then Venus in the brightest of her shine?
> My haires, surpasse they not Apollos locks?
> Are not my Tresses curled with such art
> As loue delights to hide him in their faire?
> Doth not mine eyne shine like the morning lampe
> That tels Aurora when her loue will come?
> Haue I not stolne the beautie of the heauens,
> And plac'st it on the feature of my face?
> Can any Goddesse make compare with me,
> Or match her with the faire Remilia?[12]

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[9] Ibid., lines 1088-1090.

[10] Ibid., lines 1634-1654.

[11] Greene and Lodge, A Looking Glass for London and England, lines 54-151.

[12] Ibid., lines 411-422.

Greene does not allow the character of this lewd woman to develop, for at her second entrance on the stage lightning strikes and kills her.[13] Although the character of Remilia is not developed at length, there is no doubt about the type of woman she is.

Aluida, wife of the King of Paphlagonia, willingly becomes Rasni's paramour after the death of Remilia. When Aluida's husband accuses her of adultery, she unscrupulously murders him. She shows her remorseless nature in the following lines to Rasni:

> Now, haue I not salued the sorrowes of my Lord?
> Haue I not rid a riuall of thy loues?
> What saist, thou, Rasni, to thy Paramour?[14]

Probably Aluida descends lowest in the estimation of the audience when she shamefully attempts to force the King of Cilicia to make love to her in the absence of Rasni. She shows the type of woman that she is in the following lines:

> Tut, womens loue, it is a fickle thing.
> I loue my Rasni for my dignitie,
> I loue Cilician King for his sweete eye.
> I loue my Rasni since he rules the world,
> But more I loue this kingly litle world.[15]

When Rasni returns to the scene, this deceitful liar faints to keep her husband from becoming suspicious of her shameful conduct. As Aluida comes out of her trance, she embraces her husband and says very craftily:

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[13] Ibid., lines 597-598.

[14] Ibid., lines 882-884.

[15] Ibid., lines 1485-1489.

> Ah feeble eyes, lift vp and looke on him.
> Is Rasni here? then droupe no more, poore hart.
> Oh, how I fainted when I wanted thee!
> How faine am I, now I may looke on thee!
> How glorious is my Rasni! how diuine!
> Eunukes, play himmes to praise his deitie:
> He is my Ioue, and I his Iuno am.[16]

While Aluida is being entertained at a drinking party, Ionas comes to warn the King and all his subjects to repent of their sins. Then Aluida realizes her sinful condition and expresses her anguish:

> Assaild with shame, with horror ouerborne,
> To sorrowes sold, all guiltie of our sinne,
> Come, Ladies, come, let vs prepare to pray.
> Ah-lasse, how dare we looke on heauenly light,
> That haue dispisde the maker of the same?
> How may we hope for mercie from aboue,
> That still dispise the warnings from aboue?
> Woes me, my conscience is a heauie foe.
> O patron of the poore opprest with sinne,
> Looke, looke on me, that now for pittie craue!
> Assaild with shame, with horror ouerborne,
> To sorrow sold, all guiltie of our sinne,
> Come, Ladies, come let vs to pray.[17]

This unchaste woman becomes remorseful, but like Greene's other sinful characters, she repents and receives forgiveness for her sins.

Another woman, called the Smith's Wife, is a very minor character. She appears in one scene only and speaks four times, but Greene portrays her as an immoral woman. The Wife is easily seduced by the clown Adam, who uses the absence of the Smith to entice the Wife. She agrees with Adam in the quarrel between Adam and the Smith. Greene

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[16] Ibid., lines 1509-1515. [17] Ibid., lines 1924-1936.

uses the Smith's Wife to bring out the character of the clown.[18]

Samia, the wife of Alcon, is the only chaste woman in the drama. She shows a slightly irritable nature when she reprimands her husband because he is unable to provide food for their child:

> Is this thy slender care to helpe our childe?
> Hath nature armde thee to no more remorse?
> Ah, cruell man, vnkind and pitilesse!
> Come Clesiphon, my boy, ile beg for thee.[19]

Samia knows, however, that she has been unkind to poor Alcon, for she apoligizes:

> Ah, silly man, I know thy want is great,
> And foolish I to craue where nothing is.[20]

Samia goes to her son Radagon and pleads for help. She does not covet her son's position and wealth. She wants nothing but help so that her family can live. When Samia is convinced that Radagon will not submit to her pleading, she shows a vindictive nature:

> Nay, Traitor, I wil haunt thee to the death
> Vngratious son, vntoward and peruerse,
> Ile fill the heauens with ecchoes of thy pride,
> And ring in euery eare thy small regard,
> That doest despite thy parents in their wants;
> And breathing forth my soule before thy feete,
> My curses still shall haunt thy hatefull head,
> And being dead, my ghost shall thee pursue.[21]

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[18] Ibid., lines 1235-1293.

[19] Greene and Lodge, A Looking Glass for London and England, lines 1021-1024.

[20] Ibid., lines 1030-1031.

[21] Ibid., lines 1090-1097.

Any mother might become so incensed that she would threaten her child as Samia does Radagon, but Samia appears somewhat unnatural when she prays for her son's punishment:

> Oh all you heauens, and you eternall powers,
> That sway the sword of iustice in your hands,
> (If mothers curses for her sonnes contempt
> May fill the ballance of your furie full,)
> Powre doune the tempest of your direfull plagues
> Vpon the head of cursed Radagon.[22]

She is not grieved when a flame of fire appears and swallows Radagon.

When Alcon is forced to steal, Samia reluctantly becomes his accomplice, but she repents of this sin after Ionas warns her. It seems that Samia does not include her sin against Radagon in her confession: "Asham'd of my misdeeds, where shal I hide me?"[23]

Greene has certainly portrayed Samia as an unnatural mother. A mother would suffer any maltreatment from her child without wanting him to be mortally punished. When Ionas' warning makes Samia conscious of her guilt, she should show remorse because of her son's death, which she caused indirectly, but apparently she repents of the fact that she has been forced to steal.

In Greene's Orlando Furioso Melissa, the enchantress, and Angelica are the only women characters. Melissa is portrayed as an enchantress who charms Orlando and cures him

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[22] Ibid., lines 1167-1173. [23] Ibid., line 712.

of insanity. By the use of her wand, the enchantress calls the satyrs to the stage and has them dance and play around Orlando while she works her charm. After Orlando becomes rational and asks what has happened to him, Melissa relates the story as it happened during his insanity.[24]

Angelica is the first of Greene's heroines to appear in his dramas. Although her character is not developed fully, Angelica has some of the characteristics of Greene's typical heroine. After listening to the flattering speeches of her several suitors, Angelica accepts Orlando, who offers her love, rather than the other suitors, who offer her riches. She very courteously makes her choice:

> The worst of these men of so high import
> As may command a greater Dame than I.
> But Fortune, or some deepe inspiring fate,
> Venus, or else the bastard brat of Mars,
> Whose bow commands the motions of the minde,
> Hath sent proud loue to enter such a plea
> As nonsutes all your princely euidence,
> And flat commands that, maugre Maigstie,
> I chuse Orlando, Countie Palatine.[25]

When Angelica meets the villain Sacripant, she shows both courage and faithfulness. Sacripant tries to win her love by flattery, but when he realizes that Angelica can not be persuaded, he becomes angry and threatens her. Again in courteous manner, Angelica replies:

> Let not, my Lord, deniall breed offence:
> Loue doth allow her fauors but to one,
> Nor can there sit within the sacred shrine

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[24]Greene, Orlando Furioso, lines 1126-1218.

[25]Ibid., lines 154-161.

Of Venus more than one installed hart.
Orlando is the Gentleman I loue,
And more than he may not inioy my loue.[26]

Angelica accepts her unjust banishment with no indication of resentment. After her father Marsilius gives his consent for the peers to inflict mortal punishment upon his daughter, Angelica humbly accepts her fate:

Father, if I may dare to call thee so,
And Lordes of France, come from the Westerne seas,
On quest to finde mightie Orlando out,
Yet, ere I die, let me haue leaue to say,
Angelica held euer in her thoughts
Most deare the loue of Countie Palatine.
What wretch hath wrongd vs with suspect of loue,
I know not, I, nor can accuse the man;
But, by the heauens, whereto my soule shall flie,
Angelica did neuer wrong Orlando.
I speake not this as one that cares to liue,
For why, my thoughts are fully malecontent;
And I coniure you by your Chiualrie,
You quit Orlandos wrong vpon Angelica.[27]

Orlando rescues Angelica, and her father forgives her.[28]

Angelica is portrayed as a faithful, uncomplaining woman who is the victim of man's selfishness and cruelty; however, she receives her reward for being faithful.

The heroine of Greene's Friar Bacon and Friar Bongay is Margaret, the Keeper's daughter. This modest country maid is depicted as an amiable, unpretentious girl when she first invites Lacy to her home:

Well, if you chaunce to come by Fresingfield,
Make but a step into the Keepers lodge;
And such poore fare as Woodmen can afford,

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[26] Ibid., lines 476-481.

[27] Ibid., lines 1315-1328.

[28] Ibid., lines 1329-1457.

> Butter and cheese, creame, and fat venison,
> You shall haue store, and welcome therewithall.[29]

When Lacy comes to woo Margaret, she falls in love with him, but she is willing to sacrifice her love rather than be his paramour. She is aware that she is beneath Lacy socially and expresses doubt that he really loves her:

> Ah, how these earles and noble men of birth
> Flatter and faine to forge poore womens ill.[30]

After Lacy convinces Margaret that he wants her for his wife, she consents to marry him.

When Prince Edward attempts to force Margaret to give up her love for Lacy and love him, she is portrayed as the typical heroine whose love can not be bought by flattery and promised wealth. To Edward's insinuating proffer of love, Margaret replies:

> The dulcet tunes of frolicke Mercurie,
> Nor all the wealth heauens treasurie affoords,
> Should make me leaue Lord Lacie or his loue.[31]

Edward becomes so incensed at Margaret's refusal that he threatens to kill Lacy. Margaret is the embodiment of noble character when she offers to die for Lacy:

> Braue Prince of Wales, honoured for royall deeds,
> Twere sinne to staine faire Venus courts with blood,
> Loues conquests ends, my Lord, in courtesie;
> Spare Lacie, gentle Edward, let me die,
> For so both you and he doe cease your loues.[32]

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[29] Greene, Friar Bacon and Friar Bongay, lines 425-429.

[30] Ibid., lines 729-730.

[31] Ibid., lines 994-996.

[32] Ibid., lines 1007-1011.

She pleads with the Prince to kill her and "keepe a friend worth many loues," until Prince Edward realizes that his efforts to win Margaret are futile. When the Prince asks for forgiveness, Margaret willingly forgives him and declares that next to Lacy she loves Edward.[33]

Margaret shows constancy and faithfulness to Lacy when she refuses to accept either Lambert or Serlsby, who offer her both wealth and position. Rather than wound the feelings of these gentlemen by telling them outright that she will not marry either of them, she asks them to return later for her answer. Instead of being flattered because of her several suitors, Margaret deplores the situation:

> How Fortune tempers lucky happes with frowns,
> And wrongs me with the sweets of my delight!
> Loue is my blisse, and loue is now my bale.
> Shall I be Hellen in my forward fates,
> As I am Hellen in my matchless hue,
> And set rich Suffolke with my face afire?
> If louely Lacie were but with his Peggy,
> The cloudie darckenesse of his bitter frowne
> Would check the pride of these aspiring squires.[34]

No sooner has Margaret finished this speech than a messenger comes to bring her a letter, saying that Lacy is planning to marry Ellinor's waiting maid. After Margaret reads the letter, she resigns herself to her fate and never utters an unkind word against Lacy. Most women in her position would have too much pride to humble themselves enough to send this message to Lacy:

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[33] Ibid., lines 1016-1065. [34] Ibid., lines 1448-1456.

> First, for thou camst from Lacie whom I loud—
> Ah, giue me leaue to sigh at euery thought!
> Take thou, my friend, the hundred pound he sent,
> For Margarets resolution craues no dower.
> The world shall be to her as vanitie,
> Wealth, trash; loue, hate; pleasure, dispaire:
> For I will straight to stately Fremingham,
> And in the abby there be shorne a Nun,
> And yeld my loues and libertie to God.
> Fellow, I giue thee this, not for the newes,
> For those be hatefull vnto Margret,
> But for thart Lacies man, once Margrets loue.[35]

Margaret blames herself for her disappointment:

> I loued once, Lord Lacie was my loue;
> And now I hate my selfe for that I lovd,
> And doated more on him then on my God.
> For this I scourge my selfe with sharpe repents.[36]

"To shun the pricks of death" Margaret decides to leave the world and become a nun. She starts on her journey to Fremingham, believing that she is doing the right thing and that her fate is inevitable. Lacy overtakes Margaret and explains that the letter was sent to test her love. At first Margaret declares that she will be steadfast in her vow, but ultimately she yields to Lacy's pleas, as she confesses:

> The flesh is frayle; my Lord doth know it well,
> That when he comes with his inchanting face,
> What so ere betyde I cannot say him nay.
> Off goes the habite of a maiden heart,
> And, seeing Fortune will, faire Fremingham,
> And all the shew of holy Nuns, farewell.
> Lacie for me, if he wilbe my lord.[37]

Greene has portrayed Margaret as an unselfish, virtuous woman who will quickly sacrifice her desires for those of

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[35] Ibid., lines 1511-1524. [36] Ibid., lines 1864-1867.

[37] Greene, Friar Bacon and Friar Bongay, lines 1937-1943.

the man whom she loves. Regardless of the adversities that come upon her, Margaret never shows resentment toward others; she accepts her fate as inevitable. Her beautiful character is well-drawn.

The character of Ellinor, daughter of the King of Castile, is not well delineated. She has been betrothed to Prince Edward by her father and Edward's father respectively. She accepts her betrothal very complaisantly:

> Martiall Plantagenet, Henries high minded aime,
> The marke that Ellinor did count her aime,
> I likte thee fore I saw thee: now I loue,
> And so as in so short a time I may:
> Yet so as time shall neuer breake that so:
> And therefore so accept of Ellinor.[38]

The next appearance of Ellinor shows her to be very affable and pleasant. She very graciously compliments King Henry and his son, but she never stoops to flattery.[39] Ellinor's last appearance is at the close of the drama when she kindly accepts the friendship of Margaret.[40]

Although Greene does not delineate the character of Ellinor very explicitly, he wishes the audience to see her as a very modest, amiable person.

The characters of the other women in Friar Bacon and Friar Bongay are not portrayed at all. Ione, a country wench, converses with Margaret and others in one scene.[41]

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[38] Ibid., lines 1281-1286.

[39] Ibid., lines 1674-1725.

[40] Ibid., lines 2051-2058.

[41] Ibid., lines 372-399.

The Hostess of Henley is brought into Friar Bacon's cell through his magic. She answers Bacon's questions in order to prove that Burden has lied to Bacon.[42]

In Greene's James the Fourth all of the women are portrayed well. Greene failed to develop some of the characters, but he conceived interesting character studies in all of them.

Ida, the victim of the sinful love of the King of Scots, is beautifully drawn. She is portrayed as a very discreet young lady in her first conversation with the wicked King. Ida is definitely not beguiled by the flattering speeches of the King as he declares his love for her.[43]

When the villain Ateukin goes to Ida to persuade her to change her mind and accept the King, she shows again that she will not sacrifice her honor to be the King's paramour. She explains to Ateukin that such a sin will be punished in eternity:

> Oh, how hee talkes, as if hee should not die!
> As if that God in Iustice once could winke
> Vpon that fault I am asham'd to thinke.[44]

Although Ateukin tries every way possible to get Ida to accept the King's offer, she remains resolute:

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[42] Ibid., lines 294-330.

[43] Greene, James the Fourth, lines 211-251.

[44] Ibid., lines 813-815.

As I haue said, in dutie I am his:
For other lawlesse lusts that ill beseeme him,
I cannot like, and good I will not deeme him.[45]

When Lord Eustace offers Ida his love, she is very sedate and unassuming. She accepts his love, in her mother's presence, and vows to be faithful:

Then, noble English Peere,
Accept this ring, wherein my heart is set;
A constant heart, with burning flames befret,
But vnder written this: O morte dura:
Heereon when so you looke with eyes Pura,
The maide you fancie most will fauour you.[46]

Ida does not make a further appearance.

The Countess of Arran, Ida's mother, is only a sketch, but she is an admirable character. Her watchful love for her daughter is always apparent. She shows that she is a very prudent woman in her conversation with Ida concerning marriage.[47] Again she shows prudence in her answer to the villain Ateukin:

Good sir, my daughter learnes this rule of mee,
To shun resort and straungers companie;
For some are shifting mates that carrie letters,
Some, such as you, too good because our betters.[48]

The Countess is very gracious as she discusses with Eustace his financial status, yet she shows that she is solicitous of Ida's welfare:

Lord Eustace, as your youth & vertuous life
Deserues a farre more faire & richer wife,

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[45] Ibid., lines 872-874.
[46] Ibid., lines 1490-1495.
[47] Ibid., lines 678-705.
[48] Ibid., lines 756-759.

So, since I am a mother, and do wit
What wedlocke is, and that which longs to it,
Before I meane my daughter to bestow,
Twere meete that she and I your state did know.[49]

Although Greene did not make the Countess one of the main characters, he depicted her character very clearly in the few speeches that she makes.

Lady Anderson's character is not portrayed so well as are the other women's characters. At first she appears to be a genial hostess to Dorothea and Nano after Iaques wounds Dorothea in the forest, but as the story progresses, Lady Anderson reveals that she is in love with Dorothea, who is clad in man's apparel. When Dorothea confesses that she is a woman, Lady Anderson, realizing her own sin, turns with revulsion on herself and says: "Blush, greeue, and die in thine insaciat lust."[50] In the character of Lady Anderson Greene conceived an interesting study, but he did not develop her character.

Dorothea, Queen of the Scots, is the heroine of Greene's latest play James the Fourth. Greene portrays the character of this virtuous, high-minded woman from the time she first comes on the scene until the curtain falls on the last act.

In the coronation speech the Queen shows her modest character:

Thanks to the King of Kings for my dignity;
Thanks to my father, that prouides so carefully;

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[49] Ibid., lines 1470-1475. [50] Ibid., line 2164.

> Thanks to my Lord and husband for this honor;
> And thanks to all that loue their King and me.[51]

Dorothea is so incapable of dissimulation that she does not notice her husband's attentions toward Ida. When Morton, Douglas, and the Bishop of St. Andrews deplore the state of affairs, Dorothea does not suspect the cause. Even after the nobles inform her of the sinfulness of the King, Dorothea's faith in her husband's constancy remains, and she defends him:

> Ah, Douglas, thou misconstrest his intent!
> He doth but tempt his wife, he tryes my loue:
> This iniurie pertaines to me, not you.
> The King is young; and if he step awrie,
> He may amend, and I will loue him still.[52]

The nobles inform Dorothea that they are going to leave the court if the King continues in his wickedness. She begs them to stay and help their King, but they refuse to listen to her. When Dorothea realizes that her pleas are of no avail, she says:

> Wil you not stay? then, Lordings, fare you well.
> Tho you forsake your King, the heauens, I hope,
> Will fauour him through mine incessant prayer.[53]

Sir Bertram comes to Dorothea with her death warrant signed by the King. At first she refuses to read the warrant: "What should I reade? Perhappes he wrote it not."[54]

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[51] Greene, James the Fourth, lines 142-145.

[52] Ibid., lines 966-970.

[53] Ibid., lines 983-985.

[53] Ibid., line 1335.

When she knows from the seal on the warrant that her husband is really seeking her death, Dorothea sighs in prayer:

> Ah carelesse King, would God this were not thine!
> What tho I reade? Ah, should I think it true?[55]

The poor, unhappy Queen does not speak a word of resentment toward her cruel husband. Broken-hearted over her plight, Dorothea asks the nobles what she can do to save her life. She refuses the suggestion of Ross to send for her father:

> As if they kill not me, who with him fight!
> As if his brest be toucht, I am not wounded!
> As if he waild, my ioyes were not confounded!
> We are one heart tho rent by hate in twaine;
> One soule, one essence, doth our weale contain:
> What, then, can conquer him that kills not me?[56]

At the suggestion of her faithful little servant Nano, he and Dorothea, dressed like a man, go into the forest to escape the man whom she loves more than she does her own life.

It is a pathetic scene when Dorothea and Nano meet the ruthless Iaques, and Dorothea is critically wounded. As she realizes that she may be mortally wounded, she prays:

> God sheeld me, haplesse princesse and a wife,
> And saue my soule, altho I loose my life!
> Ah, I am slaine! some piteous power repay
> This murtherers cursed deed, that doth me slay![57]

When Dorothea hears that the King is in danger, she faints and almost discloses her identity to Lady Anderson. The Queen begs Nano to go to the court with her message:

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[55] Ibid., lines 1338-1339. [56] Ibid., lines 1399-1404.
[57] Ibid., lines 1699-1702.

> Oh, if thou loue me, Nano, high to court!
> Tell Ross, tell Bartram, that I am alius;
> Conceale thou yet the place of my aboade:
> Will them, euen as they loue their Queene,
> As they are charie of my soule and ioy,
> To guard the King, to serue him as my Lord.
> Haste thee, good Nano, for my husbands care
> Consumeth mee, and wounds mee to the heart.[58]

Sir Cuthbert Anderson returns Dorothea to the court. When she meets her husband and her father, she attempts to reconcile the warring kings. Again Dorothea shows her beautiful unselfish nature as she not only forgives but even excuses the King's adulterous sins:

> Youth hath misled—tut, but a little fault:
> Tis kingly to amend what is amisse.
> Might I with twise as many paines as these
> Vnite our hearts, then should my wedded Lord
> See how incessaunt labours I would take.
> My gracious father, gouerne your affects:
> Giue me that hand, that oft hath blest this head,
> And claspe thine armes, that haue embraced this neck,
> About the shoulders of my wedded spouse.
> Ah, mightie Prince, this King and I am one!
> Spoyle thou his subiects, thou despoylest me;
> Touch thou his brest, thou doest attaint this heart:
> Oh, bee my father, then, in louing him![59]

The character of Dorothea is the most beautiful of all Greene's women characters. She is, indeed, the queen of his heroines. She is certainly the embodiment of all the true, the pure, and the beautiful in womanhood. This uncomplaining woman, the victim of the wickedness of a cruel, selfish man, has the sympathy of the audience throughout the drama.

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[58] Ibid., lines 1914-1921. [59] Ibid., lines 2371-2383.

Since Greene was so successful in portraying the women characters in his plays and since most critics are of the opinion that there is one type of woman who appears throughout Greene's novels and dramas, it seemed expedient to show how Greene developed his heroines throughout his novels also; therefore, I have made a study of the heroines in the following eight novels: Penelopes Web, Perymedes, Pandosto, Menaphon, Never Too Late, Francescos Fortunes, Philomela: The Lady Fitzwaters Nightingale, and Greene's Visions. I have followed the same procedure in showing Greene's methods of characterizing the heroines in his novels which I used in discussing his methods of characterization in his plays.

Barmenissa in Greene's Penelopes Web, like Dorothea in James the Fourth, is the wife of a man who loves another woman. Barmenissa, wife of Soldan Saladyne, finds a letter from Olynda, the Soldan's paramour, to the Soldan Saladyne. In the letter Olynda asks Saladyne for money. Barmenissa sends a secret messenger with the money and instructs him to say that the money was sent by Saladyne. When the wicked Soldan overtakes the messenger and forces him to confess that Barmenissa sent the money, Saladyne calls his wife before the court and openly puts her to shame by divorcing her and taking Olynda as his wife.[60]

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[60] Penelopes Web, 1587, in The Life and Complete Works in Prose and Verse of Robert Greene, edited by Alexander B. Grosart, Vol. V, p. 176.

Without a word of complaint the unhappy Barmenissa goes away to the country and lives alone in a cottage. When she overhears some of the nobles planning to poison the Soldan's present wife, Barmenissa is happy at first, but soon she realizes that she is being a selfish woman; so Barmenissa decides to save the life of the woman who wrecked her home. When Barmenissa meets Saladyne and the haughty Olynda, she informs them of the nobles' plans.[61]

To appease the wrath of Olynda, Saladyne allows her to make three wishes, which he promises to grant. Barmenissa, knowing that Olynda will seek vengeance upon the nobles for plotting to kill her, sends Olynda this advice:

> Beware, seek not reuenge against thy foe
> Least once reuenge thy fortune ouergoe:[62]

One of Olynda's requests is that the innocent Barmenissa be sent out of the kingdom. Saladyne then realizes the ruthless nature of the woman whom he has allowed to wrong Barmenissa; so he banishes Olynda, sends for Barmenissa, and "in liew of her patient obedience sets her in her former state."[63] Barmenissa gladly forgives her husband and resumes her place in his kingdom.

Mariana in the novel Perymedes suffers a different kind of affliction from that of Barmenissa and Dorothea. Mariana

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[61] Ibid., pp. 179-185.

[62] Ibid., p. 189.

[63] Ibid., p. 192.

stands on the shore and sees her two small sons borne away by pirates.[64] Bereft of her children and her husband, who was killed in war, Mariana decides to go away and live alone in the woods. She accepts her fate as inevitable and decides to outwit fortune through patience:

> Let fortune see how thou scornest to be infortunate: feare not death which is the ende of sorrowe, and beginning of bliss: let not dispaire euer enter within thy thoughts, grace not fortune so much in hir wilfulnesse, bee patient.[65]

After three years Mariana is rescued by the Despot of Decapolis and his wife. She goes to live with them, and years later her older son comes to work as a servant for the Despot. Mariana learns her son's identity, and once more she is a happy woman.[66]

The heroine Bellaria in Pandosto is the victim of an insanely jealous husband. She plays the genial hostess to the King of Sycilia, a life-long friend of Bellaria's husband, Pandosto. Pandosto becomes so jealous that he plots with Franion, one of his subjects, to poison the visiting King. Franion discloses Pandosto's secret to the King of Sycilia, who escapes and takes Franion with him.[67]

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[64] Perymedes, 1588, in the Complete Works of Greene, edited by Grosart, Vol. VII, p. 24.

[65] Ibid., p. 26.

[66] Ibid., pp. 32-42.

[67] Pandosto, 1588, in Greene's Complete Works, edited by Grosart, Vol. IV, pp. 237-245.

After the King of Sycilia leaves, Pandosto unjustly accuses his wife of aiding him to escape and has her thrown into prison. Bellaria uncomplainingly accepts the cruel treatment of her husband. She consoles herself in this manner:

> Thou are a Princesse Bellaria, and yet a Prisoner: borne to be the one by descent, assigned to the other by despite: accused without cause, and therefore oughtest to dye without care: for patience is a shield against Fortune, and a guiltless minde yeeldeth not to sorrow.[68]

In time the wicked Pandosto learns that Bellaria is innocent; so he begs forgiveness. Like all of Greene's heroines, she gladly condones her husband's brutal treatment, but when Bellaria is suddenly informed that her son is dead, she falls dead and leaves the wicked Pandosto to his grief.[69]

In the novel Menaphon, Sephestia, like Angelica in Orlando Furioso, suffers from the outrages of a pitiless father. Sephestia, her baby son Pleusidippus, and her uncle Lamedon are shipwrecked off the coast of Arcadia, where they are found by the shepherd Menaphon, who takes them into his home.[70] Menaphon falls in love with Sephestia, but she will not marry him. At the same time that Sephestia was sent into exile, her husband Maximus was exiled too;

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[68] Ibid., pp. 32-42.

[69] Ibid., pp. 253-259.

[70] Menaphon, 1589, in Greene's Complete Works, edited by Grosart, Vol. VI, p. 48.

so Sephestia thinks that he is dead. Sephestia answers Menaphon thus:

> Give me leave Menaphon first to sorrow for my fortunes, then to call to minde my husbands late funeralls, then if the Fates have assigned I shall fancie, I will account of thee before anie shepherd in Arcadie.[71]

Soon Melicertus appears in the story and makes love to Sephestia. He reminds her of her husband so much that Sephestia is happy with him. Within a short time Sephestia is sure that Melicertus is her husband, who she thought was dead. When Democles, not recognizing his daughter and her husband, takes them captive and condemns them both to death, Sephestia chooses to die with her husband rather than to disclose her identity and live without him. Just before Sephestia and Maximus are to be killed, an old woman appears and discloses their identity. Democles forgives them, and Sephestia is rewarded for her faithfulness and patience.[72]

The character of Isabel in Never Too Late is well portrayed. Isabel's father refuses to let her marry Francesco because he does not have money. Before Isabel will disregard her father's wishes and elope with Francesco, she deliberates the matter carefully, but she concludes that she is marrying Francesco for his manly virtues rather than for riches.[73]

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[71] Ibid., pp. 62-63.

[72] Ibid., pp. 118-143.

[73] Never Too Late, 1590, in Greene's Complete Works, edited by Grosart, Vol. VIII, pp. 42-45.

Isabel and Francesco are happy together for several years. One day he is forced to go to an adjacent town on business, but while he is there, he falls in love with another woman, Infida. When stories of Francesco's adultery reach Isabel, she, like Dorothea in James the Fourth, refuses to believe them, but after Francesco does not come home, she knows that he is untrue to her. Isabel silently harbors her grief, but outwardly she defends Francesco:

> What, youth will haue his swindge, the briar will be full of prickles, the nettle will haue his sting, and youth his amours: men must loue and will loue, though it be both against law and reason.[74]

At the close of the novel the long-suffering Isabel is patiently waiting for her wayward husband's return.

The story is resumed in Francescos Fortunes. Taking advantage of Francesco's absence, the wicked old Bernardo attempts to seduce Isabel. Still true to her husband, Isabel replies:

> No, the feare of God is fortresse against such folly: the loue that I beare to my husband is a shield to fence me from such shameless fancie.[75]

The relentless Bernardo pays a youth to swear that he has taken Isabel in adultery. Poor, defenseless Isabel is shamed publicly. She falls on her knees before the crowd

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[74] Ibid., p. 97.

[75] Francescos Fortunes, 1590, in Greene's Complete Works, edited by Grosart, Vol. VIII, p. 151.

and prays that God will vindicate this wrong. The conscience-stricken youth confesses Isabel's innocence.[76]

When Francesco hears what has happened to Isabel, he becomes so ashamed of the way he has acted that he returns to her. Isabel, with tears streaming down her cheeks, receives her penitent husband with these words: "I see thou are penitent, and therefore I like not to heare what follies are past."[77]

Isabel is a prototype of Dorothea. Both characters have utmost confidence in their husbands and refuse to believe the infamous stories concerning them. Both Isabel and Dorothea bear their troubles silently and uncomplainingly. Again both women find excuses for their husbands' wickedness.

Philomela, another of Greene's heroines in Philomela: The Lady Fitzwaters Nightingale, is subjected to the outrages of a jealous husband. Count Philippo becomes so enraged with jealousy that he persuades Lutesio, his friend, to test the chastity of Philomela, the Count's wife. Lutesio pretends to Philomela that he is in love with a married woman. Philomela, not knowing that she is the victim, certainly shows the type of woman she is when she says:

> A Ladie Lutesio that regardeth her honour will die with Lucrece before she agree to lust, she will

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[76] Ibid., pp. 152-162. [77] Ibid., p. 171.

> eate coales with Portia before she proue unchast, she will thinke euerie miserie sweet, euerie mishappe content, before she condiscend to the allurementes of a wanton leacher.[78]

After Lutesio attempts to prove three times that Philomela is unchaste, he informs the Count that he will have nothing more to do with such a treacherous plan. Lutesio then goes to Philomela and explains the whole affair. While Lutesio and Philomela are conversing in her bedroom, the Count comes upon them. He becomes so insanely jealous that he takes Lutesio and Philomela to court. The Count pays his servants to swear that they saw Lutesio and Philomela in adultery. As a result Lutesio is banished, and Philomela is divorced. Philomela silently accepts her doom and sails away on a boat bound for Palermo.[79]

Soon Philippo realizes how much he has wronged his innocent wife and decides to find her and confess his sin. After searching in vain for Philomela, Philippo goes to Palermo, where he is mistaken for the murderer of the Duke's son and is sent to jail to await trial. When Philomela hears of her husband's misfortune, she goes to court and testifies that she killed the Duke's son. Philomela says that she is willing to die for her husband because he has been punished enough for his sin, which he committed, not

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[78] Philomela: The Lady Fitzwaters Nightingale, in Greene's Complete Works, edited by Grosart, Vol. XI, p. 132.

[79] Ibid., pp. 150-167.

because he did not love her, but because he loved her so much. Just before Philomela is to be hanged, the Duke's son returns. Philippo and Philomela are not reunited, for he, overcome with grief and joy, dies soon after the trial.[80]

The heroine in Greenes Visions is Theodora, wife of the jealous Alexander. At first Theodora is locked in her room to keep her from seeing anyone. Finally Alexander becomes so jealous that he turns Theodora out of his house. She is forced to seek her livelihood by spinning in a country cottage.[81]

Patiently and silently Theodora waits for the time when Alexander will realize how unjustly he has treated her. Finally she comes to this conclusion:

> Sit thee down Theodora, and let thy prairers pearce the heauens, cry out in the bitterness of mind, take hould of the hemme of Christs vesture by faith, and with the blind man say: thou son of Dauid, looke upon the innocency of thy handmaid, redresse her wrongs, and heale the malady of her husband.[82]

Alexander disguises himself and goes to Theodora three times to test her chastity. The last time he goes, Theodora says to him:

> I tell you sir, though I be a woman, yet the loue that I bear and the dutie I owe to my husband howsoeuer he hath wrongd mee, makes me so resolute,

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[80] Ibid., pp. 170-204.

[81] Greenes Visions, 1593, in Greene's Complete Works, edited by Grosart, Vol. XII, pp. 240-247.

[82] Ibid., pp. 249-250.

> that neyther extremitie shall diswade me from affecting him, nor any proffer of riches perswade to fancie any other.[83]

Alexander knows that his wife is innocent; so he takes her back home. Like all of Greene's other heroines, Theodora forgives her husband.

It is very evident that Greene's same beautiful, pure, long-suffering heroine appears and reappears in his novels and plays, wearing the names of Angelica, Margaret, Dorothea, Barmenissa, Isabel, Bellaria, Philomela, Sephestia, Mariana, and Theodora respectively. Certainly some of these characters are better portrayed than others, but they are all courteous, faithful, virtuous women who take whatsoever fortune decrees without even once desiring revenge. Greene's heroines believe that patience overcomes all obstacles; therefore, they accept adversity as their lot and patiently, uncomplainingly await their destiny. With the exception of Bellaria, who dies at the end of the story, all of Greene's heroines are rewarded for their patience and long-suffering.

All of the heroines except Mariana are the victims of man's selfishness and cruelty. Angelica and Sephestia are subjected to the cruel treatment of their fathers; the others, to the brutal desires of their jealous and unfaithful husbands. All of these women pray for God to protect the men who have wronged them. In many instances they are so

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[83] Ibid., p. 264.

unselfish that they are willing to die for the men they love.

Greene's heroines are the embodiment of chastity. They are subjected to all the seductive schemes that designing villains can contrive, but not one of them is persuaded to sin. The heroines in Greene's novels and dramas typify pure, undefiled womanhood.

It may be conjectured that Greene portrayed his heroines with the memory of his own wronged wife haunting him. According to Greene's account of his life, he was a very selfish, cruel man. He lived his wicked life against the advice of his parents and the dictates of his own conscience. He married the daughter of a gentleman and lived with her until her child was born; then he left his wife because she tried to persuade him to give up his wicked ways and because he had squandered all of his wife's dowry.[84]

Greene never saw his wife again. He continued to live in sin until all of his friends were lost. His last days were spent in poverty with a shoemaker and his wife. Before Greene died, he repented of his sinful life and sent the following message to his wife:

> But oh my deare Wife, whose company and sight I haue refrained these six yeares: I aske God and thee forgiuenesse for greatly wronging thee, of whom I seldom or neuer thought untill now. Pardon mee

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[84] The Repentance of Robert Greene, 1592, in Greene's Complete Works, edited by Grosart, Vol. XII, pp. 171-175.

(I pray thee) wheresoeuer thou art, and God forgiue
Mee all my offences.[85]

According to Greene's confession, his wife probably suffered the same pangs of sorrow that some of his heroines suffered, but she was not rewarded for her patience and suffering.

Not including the enchantresses in Alphonsus, King of Arragon and Orlando Furioso, and Ione and the Hostess of Henley in Friar Bacon and Friar Bongay, one may divide the women in Greene's plays into two classes, the virtuous and the immoral. It has already been shown that the heroines, Angelica, Margaret, and Dorothea, are virtuous women. The same thing can be said of Fausta, Iphigina, Ida, Ellinor, and the Countess of Arran. Lady Anderson is an honorable woman with a dishonorable passion, but Greene does not develop her character enough to make her appear immoral.

With the exception of Lady Anderson, the women in A Looking Glass for London and England are the only immoral women in Greene's dramas. Remilia, Aluida, and even the Smith's Wife, a very minor character, are the embodiment of immorality. Samia is not an unchaste woman, but she sins and is portrayed as a very unnatural mother when she prays for her son to be mortally punished. Since these characters are not Greene's typical women, the probable conclusion is that he portrayed them as unchaste women in order to expose the vices prevalent in London at that time. It is possible

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[85] Ibid., p. 178.

also that Lodge, who collaborated with Greene in writing this drama, influenced the character portrayal in A Looking Glass for London and England.

Greene uses his repentance theme in portraying the women in A Looking Glass for London and England. Remilia dies in her sins, but, like the wicked son Radagon, she is not punished, for she dies suddenly without suffering the pangs of death. Remilia is one of the three of Greene's characters for whose future felicity at death there is no hope. The other two characters are Radagon in A Looking Glass for London and England and Andrew in James the Fourth. There is no indication that the Smith's Wife repents. Aluida and Samia both repent and receive forgiveness for their sins. Aluida suffers the pangs of a guilty conscience before she can repent, but Samia repents the moment that she is conscious of her sins; however, Greene shows an inconsistency in portraying Samia's character, for she does not repent of the sin against her son.

Greene shows development in portraying the women characters in his later plays. Fausta and Iphigina are not well conceived, much less well developed. They are not delineated with enough discrimination to make very much difference which character says the lines. Fausta and Iphigina are puppets rather than real people.

The women in A Looking Glass for London and England are portrayed more clearly than Fausta and Iphigina. Although

Remilia, the Smith's Wife, and Samia are not before the audience very much, Greene depicts their characters so clearly that their different temperaments are eaily discernible. Aluida's character is more clearly delineated than that of either of the others. Her conversation and also her actions show clearly the type of woman that she is. There are a few instances when Greene allows Aluida to emerge as an individual.

Angelica, in Orlando Furioso, is not so well portrayed as the heroines in Friar Bacon and Friar Bongay and James the Fourth. Greene delineates her character well enough for her characteristics to be very apparent, but she speaks and acts without deliberation. The audience admires Angelica and sympathizes with her, but she does not make a lasting impression.

In Friar Bacon and Friar Bongay Ellinor's character is not portrayed any more clearly than Angelica's, but Margaret is better drawn than any other of Greene's women characters thus far. She is an amiable young woman, whom the audience holds in highest esteem. Margaret is a real person who thinks and acts according to her own decisions. She emerges as an individual rather than a character in a drama.

Greene's best women characters are in James the Fourth. The Countess and Ida are both beautifully drawn. They are far from being puppets, for they certainly make their own decisions and express their own opinions. Lady Anderson is

the only woman with a blot on an otherwise beautiful character. She is portrayed as a moral woman trying to overcome a sinful passion; however, Greene delineated this trait of her character so obscurely that the audience does not think of Lady Anderson as an immoral woman. Greene might have made an interesting study in Lady Anderson if he had developed her character fully.

Greene's heroine Dorothea would do honor to Marlowe and even to Shakespeare. She is the queen not only of Greene's heroines but of all his major characters, both men and women. She is the soul of the drama; the center of interest is always Dorothea. In this noble woman Greene has drawn a character who really lives. So vividly is Dorothea's character portrayed that the audience suffers when she suffers, and rejoices when she is happy. Greene has portrayed Dorothea as the perfect woman. She is subjected to every temptation that would cause her to sin, but not once does she seek to avenge her injury. She prays for her cruel husband, protects him when he is in danger, and finally forgives him of the one sin which a virtuous woman abhors. Dorothea is, indeed, a credit to Greene's ability to characterize a virtuous woman.

Greene showed more consistency in portraying the characters of women than he did in presenting those of men. Although his women are slightly overdrawn, their characters

are developed naturally. There are women who are as virtuous as Greene's heroines, but there are not many who reach perfection as his heroines do; however, since Greene has portrayed the perfect woman, the audience wants her to be rewarded for her suffering. As the husbands of all the heroines, except Angelica, Margaret, Mariana, and Sephestia, are the villains or the hero-villains, and since the wives loved their husbands so devotedly, Greene had the men repent and be forgiven in order to reward the patient heroines for their suffering.

A study of Greene's women in both his dramas and his novels reveals his ability to portray the character of the perfect woman. With the exceptions of the women in A Looking Glass for London and England, which Green wrote in collaboration with Thomas Lodge, all of Greene's women are the same faithful, enduring, virtuous type. It is obvious that the characterization of the women in the novels influenced that of the women in the dramas, for, as has been shown, one type of woman appears continuously from Barmenissa in the novel Penelopes Web to Dorothea in the drama James the Fourth.

This study shows further that Greene used his characteristic repentance theme in portraying the characters of the immoral women in A Looking Glass for London and England, which he wrote in collaboration with Thomas Lodge. It is

also evident that Greene's best delineated women characters are in his latest plays Friar Bacon and Friar Bongay and James the Fourth.

CHAPTER IV

THE COMIC CHARACTERS IN GREENE'S PLAYS

In all of Greene's plays he has clowns, fools, and other comic characters, who amuse and entertain the audience. Some of these characters remain types; others become individuals. Characters that remain as types are portrayed without discrimination; they are more or less the same character under a different name. The characters that are portrayed as individuals become real people having as many different temperaments as there are characters.

The first drama in which Greene's comic characters appear is A Looking Glass for London and England, which he wrote in collaboration with Lodge. Adam, called Clowne in the text of the drama, first appears in a scene with the Ruffians on their way to the alehouse. In this scene Adam is the clever type who defends his master, called the "Paltry Smith" by the Ruffians. Both his humor and cleverness are shown when he says:

> Alas! sir your father, why, sir, mee-thinks I see the Gentleman still. A proper youth he was, faith, aged some forty and ten, his beard Rats colour, halfe blacke halfe white, his nose was in the highest degree of noses, it was nose Autem glorificam, so set with Rubies that after his death it should haue bin nailed up in Copper-smiths hall for a monument. Well, sir, I was beholding to your good father, for he was the

> first man that euer instructed me in the mysterie of a pot of Ale.[1]

The drunken scene[2] portrays Adam as the typical clown who has had so much ale that he is bold enough to jest with the King[3] and to deny that he is drunk when the Queen accuses him.[4]

As the action of the drama progresses, Adam becomes an individual with clearly delineated characteristics. He attempts very cleverly to seduce his master's wife when he says:

> Why, but heare you, mistresse: you know a womans eies are like a paire of pattens, fit to saue shooleather in summer, and to keepe away the cold in winter; so you may like your husband with the one eye, because you are married, and me with the other, because I am your man. Alasse, alasse! think, mistresse, what a thing loue is: why, it is like to an ostry fagot, that, once set on fire, is as hardly quenched as the bird Crocodile driuen out of her neast.[5]

When the angry Smith is about to punish the Clowne for his misconduct, Adam, through his astuteness, proves that he should punish the Smith:

> Then, maister, will I proue by logicke, that seeing all sinnes are to receiue correction, the maister is to be corrected of the man. And, sir, I pray you, what greater sinne is then iealousie? tis like a mad dog that for anger bites himselfe. Therefore that I may doe my dutie to you, good maister, and to make a white sonne of you, I will so

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[1] Greene and Lodge, A Looking Glass for London and England, lines 192-205.

[2] Ibid., lines 728-811.

[3] Ibid., lines 777-786.

[4] Ibid., lines 794-796.

[5] Ibid., lines 1235-1243.

> beswinge iealousie out of you, as you shall loue me the better while you liue.[6]

He is an evil character, yet he is presumptuous enough to say, "I am a corrector of vice."[7]

Again Adam is an individual rather than a type of character when he flatters the man disguised as a devil, finds that he "hath neuer a clouen foot,"[8] and beats the Devil almost to death. He shows very distinctly that he is an egotistic person when he says:

> Then, may I count my selfe, I thinke, a tall man, that am able to kill a diuell. Now who dare deale with me in the parish? or what wench in Niniuie will not loue me, when they say, 'There goes he that beate the diuell.'[9]

Greene portrays the Clowne's character very clearly when he has him demand an interview with Rasni. No one of his rank, except an audacious person, would say, "I, marry, will I, sir; and if he were a King of veluet, I will talk to him."[10] In the same scene in order that he may get wine, Adam prevaricates to Aluida:

> Faith, mistresse, I feele an imperfection in my voice, a disease that often troubles me, but, alasse, easily mended; a cup of Ale or a cup of wine will serue the turne.[11]

Throughout the scene as Adam fabricates his story about his beating "a great diuell, and as hard fauoured a diuell as

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[6] Ibid., lines 1277-1283.
[7] Ibid., line 1295.
[8] Ibid., line 1638.
[9] Ibid., lines 1646-1649.
[10] Ibid., lines 1797-1798.
[11] Ibid., lines 1814-1816.

euer I saw,"[12] he is ingenious enough to use Aluida's words, "And let him want no drink," each time that he desires more ale.[13]

In the last scene in which the clown appears, Greene brings out other characteristics of his. Adam would rather hang than fast, as he says: "By my troth, I could prettely so-so away with praying; but for fasting, why, tis so contrary to my nature, that I had rather suffer a short henging than a long fasting."[14] The Searchers find Adam praying, but at the same time his pockets are full of food. He gets off his knees and lies to the Searchers about the food that he has. When he is found with the food, he eats, "for it shall neuer be said, I was hanged with an empty stomake."[15]

Adam leaves the stage, not as a comic character who has mouthed the words of an author, but as a clearly depicted individual who is a clever liar, a flatterer, a seducer, and a hypocrite; yet Greene treats the rascally character very sympathetically.

Although Greene wrote A Looking Glass for London and England in collaboration with Thomas Lodge, it is my opinion that Adam is Greene's own creation, since he is typical of Greene's comic characters and since the other characters are Greene's types.

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[12] Ibid., lines 1820-1821. [13] Ibid., lines 1818-1865.

[14] Ibid., lines 2124-2126. [15] Ibid., line 2183.

In Orlando Furioso the clowns, Ralph and Tom, are very minor characters that do not emerge as individuals. Rafe, as he is called in the text, speaks five times, and Tom speaks six times. In this scene the clowns are discussing Orlando, who is feigning madness, but in all their lines there is nothing to portray them as individuals.[16]

There is another entrance of a clown, "drest lyke Angelica," but he is called neither Tom nor Ralph. The actions of the clown while he is disguised portray him as a typical clown rather than as an individual.[17] Greene seems to have deviated from the story of the drama and to have introduced the buffoonery of Ralph and Tom merely to entertain the audience.

Again in Greene's Friar Bacon and Friar Bongay the clowns, Thomas and Richard, are very minor type characters, who appear on the stage once during the entire drama. Thomas uses an expression that a typical clown might use when he says that he will "to the tauern and snap off a pint of wine or two."[18] Richard speaks one time.[19]

The fool is another type of comic character that Greene developed in Friar Bacon and Friar Bongay. The fool in this

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[16]Greene, Orlando Furioso, lines 838-909.

[17]Ibid., lines 950-988.

[18]Friar Bacon and Friar Bongay, line 379.

[19]Ibid., line 402.

drama is somewhat of a servant to Prince Edward. Ralph Simmel, as he is called, is a type rather than an individual; however, he is very clever and amuses the audience with his stupid remarks.

By jesting with Edward concerning his love affair with the Keeper's daughter, Ralph very cunningly lays a plan whereby Edward can woo Margaret.[20]

Ralph's drunken scene[21] portrays him as a typical fool. Disguised as the Prince of Wales, he gets drunk and whips the tapster. During the entire scene Ralph feels and displays his importance as the Prince. This is shown when he asks: "What saist, Miles, shall I honour the prison with my presence?"[22]

Perhaps the most stupid thing that Ralph does is to tell Ellinor that Edward loves Margaret. When Ellinor asks Ralph why she should not believe that Edward loves her, he replies: "Why, his loue is like vnto a tapster glass that is broken with euery tutch; for he loued the faire maid of Fresingfield once out of all hope. Nay, Ned, neuer wincke vpon me; I care not, I."[23]

Greene's clownish scholar, Miles, is still another type of comic character in Friar Bacon and Friar Bongay. He is a very ostentatious person who attempts to display his

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[20] Ibid., lines 99-120.
[21] Ibid., lines 834-923.
[22] Ibid., lines 898-899.
[23] Ibid., lines 1731-1734.

knowledge by the use of Latin expressions throughout the drama. Bacon, Miles' teacher, characterizes him very definitely when he says:

> Why, thou arrant dunce, shal I neuer make thee good scholler? doth not all the town crie out, and say Friar Bacons subsiser is the greatest blockhead in all Oxford? why, thou canst not speake one word of true Latine.[24]

Miles reaches the height of his stupidity when he is left to watch the brazen head and is instructed to wake Bacon when the Head speaks. After the Head has spoken three times, Miles calls Bacon.[25] Miles is not affected when Bacon becomes very angry, as is shown when he replies:

> God be with you, sir; Ile take but a book in my hand, a wide sleued gowne on my back, and a crowned cap on my head, and see if I can want promotion.[26]

Greene shows sympathy for this blockhead in his last appearance when he has Miles say:

> A scholler, quoth you! marry, sir, I would I had bene made a botlemaker when I was made a scholler; for I can get neither to be a Deacon, Reader, nor Schoolemaister, no, not the clarke of a parish. Some call me a dunce; another saith my head is as full of Latine as an egs full of oatemeale: thus I am tormented that the deuil and Frier Bacon haunts me.[27]

During the remainder of the scene Miles is the typical clownish scholar. He shows his stupidity by his willingness to go to hell if he can have an office there. A devil leaves the stage carrying Miles on his back.[28]

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[24] Ibid., lines 523-526.
[25] Ibid., lines 1530-1660.
[26] Ibid., lines 1653-1655.
[27] Ibid., lines 1974-1980.
[28] Ibid., lines 1983-2026.

Slipper, the clown in James the Fourth, is another of Greene's comic characters that rise above the type to become an individual. Slipper is portrayed as an egotistical person and also as one who has no conscientious scruples in regard to doing wrong when he remarks: "Marry, Ile tell you, I haue many trades: the honest trade when I needs must; the filching trade when time serues; the cousening trade as I find occasion."[29] Again in the same scene after Ateukin reads the bill in which Slipper advertises for a master and inquires who the good servant is that the bill describes, Slipper boastfully replies, "Truly, sir, that am I."[30] Throughout the remainder of the scene Slipper lauds himself with such gusto that Ateukin, the parasite, gives him a job.[31]

Slipper is very clever when Ateukin inquires what his name is, and Slipper replies: "An ancient name, sir, belonging to the chamber and the night gowne: gesse you that."[32] Slipper is the typical clown again when he flatters the Countess until she gives him both wine and food. After he tells her that she has "the best Ale in al Scotland"[33] and gets something to drink, he very ingeniously induces her

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[29] Greene, James the Fourth, lines 414-417.

[30] Ibid., line 462.

[31] Ibid., lines 463-519.

[32] Ibid., lines 495-496.

[33] Ibid., line 847.

to give him food by saying: "I feere me I shal become a loose body, so daintie, I think, I shall neither hold fast before nor behinde."[34]

Greene very clearly delineates Slipper's rascally character when he has the clown betray his master and steal the letters for Sir Bartram. Slipper is easily bribed when Sir Bartram offers him money for this traitorous act. Since he admits to Sir Bartram that he is a lifter by occupation, Slipper has no remorse of conscience as he steals the letters from Ateukin.[35]

When Slipper returns to the scene of the drama, after he has been paid for tricking his master, he brings with him a Tailor, a Shoomaker, and a Cutler, to whom he gives orders for new clothes. Slipper struts around with the air of a wealthy man as he plans his clothes "with the battlements of a Custerd" and a "flappe before." The scene is made humorous throughout by the clever remarks of Slipper, but the clown commands the sympathy of the audience when he is tricked and his money is stolen.[36]

Again Slipper shows his cleverness when he is about to be rewarded by the King of Scotland. Slipper is very eager for a reward since he "rubd Master Ateukins horse heeles when he rid to the meadows,"[37] but when he learns that he

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[34] Ibid., lines 865-867.
[35] Ibid., lines 1117-1174.
[36] Ibid., lines 1564-1645.
[37] Ibid., line 2252.

is to be hanged as a traitor to the King, he exclaims: "The case is altered, sir: ile none of your gifts. What, I take a reward at your hands, Maister? faith, sir, no; I am a man of a better conscience."[38] He leaves the stage as a typical clown, sporting as he goes.[39]

Nano, the clownish servant in Greene's James the Fourth, is not portrayed so clearly as is Slipper; yet his character is brought out in contrast to Slipper's when the clowns make their first appearance. As has already been shown, Slipper is the boastful type of individual while Nano is most humble. This trait of his character is shown when Nano answers Ateukin by saying, "In all humilitie I submit my selfe."[40] Nano has no trades to boast of; however, he wants a good master.[41]

After Nano becomes servant to Dorothea, he is loyal to her and will do anything to serve and protect the Queen, as is shown when he says: "Madame, altho my lims are very small, my heart is good; ile serue you there withall."[42] When the Queen goes in disguise, Nano goes with her as her faithful servant and devotes his time trying to cheer the unhappy Dorothea.[43] His devotion for the Queen is shown again when, after Dorothea has been wounded by Iaques, Nano says:

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[38] Ibid., lines 2262-2264.
[39] Ibid., lines 1251-1268.
[40] Ibid., line 515.
[41] Ibid., lines 395-518.
[42] Ibid., lines 886-887.
[43] Ibid., lines 1646-1689.

"Oh wearie soule, breake thou from forth my breast and ioyne thee with the soule I honoured most.!"[44]

Perhaps the cleverest speech that Nano makes is near the close of the drama when he says to the King of the Scots, who asks Nano whether he is a pigmy born:

> Not so, great King, but nature, when she framde me,
> Was scant of Earth, and Nano therefore namde me;
> And when she sawe my bodie was so small,
> She gaue me wit to make it big withall.[45]

Nano's devotion to Dorothea characterizes him as an amiable individual rather than a clown, for he does not attempt to amuse the audience.

Bohan, the disillusioned cynic in James the Fourth, is a unique type of comic character. He stands apart from the action of the drama and, with one of the supernatural characters, amuses the audience as he criticizes the world. Bohan becomes somewhat boastful as he says to Oberon, "I was borne a Gentlemnn of the best blood in all Scotland, except the King."[46] As the conversation between Oberon and Bohan progresses, Bohan explains that he hates the world because of the flattery, lust, deception, and other evil influences that he has observed.[47] After Bohan watches the performance that Oberon brings before him, he is so world-weary that he says:

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[44] Ibid., lines 1711-1712.
[45] Ibid., lines 2437-2440.
[46] Ibid., lines 40-41.
[47] Ibid., lines 614-619.

> Haile me ne mere with shows of gudlie sights;
> My graue is mine, that rids me of dispights;
> Accept my gig, guid King, and let me rest;
> The graue with guid men is a gay built nest.[48]

In Bohan's last appearance he is still disgusted with the world. He is in direct contrast with Oberon, the fairy, who finds life and man amusing.

Although Bohan may be the mouthpiece through which Greene gives his philosophic contemplation of life, he is an individual. He is cynical, indeed, and wants to withdraw from the world because of its sin without realizing that he, too, has faults just as other people do.

Greene's comic characters may be divided into the following classifications: the clown, the clownish servant, the clownish scholar, the fool, and the cynic. With the exceptions of the clownish servant, Nano, and the cynic, Bohan, all of his comic characters can be classified as clowns, for they all have certain common characteristics. Nano and Bohan do not attempt to entertain the audience through buffoonery as the others do.

All of Greene's clowns, whether they remain stock characters or emerge as individuals, are clever, boastful types who try to outwit some other character. They all like their wines and ales and will get them at any price. Green portrays many of his comic characters as rascals and boasters, who are always caught, but he does this in such a way that

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[48] Ibid., lines 668-671.

he creates sympathy even for his most rascally character. Slipper, Adam, Ralph, and the blockhead Miles are the best of Greene's comic characters. They emerge as individuals of Greene's own creation.

In the characters of Adam, Ralph, the blockhead Miles, the cynic Bohan, Slipper, and faithful little Nano, Greene shows his ability to portray a variety of comic characters. Adam, Ralph, Miles, and Slipper are not delineated as conventional clowns but as very clever comedians who entertain the audience with their witticisms and capers. The cynic Bohan, an entirely different type of comic character, amuses and entertains the audience as he criticizes the world. Nano, Dorothea's faithful little servant, is one of Greene's most lovable characters.

Greene's villains, heroes, and heroines are in many instances the same types, but in his comic creations there is an apparent variety. Greene had the ability to portray his comic characters, even though they are rascals, in such a way that the audience forgives their rascality.

In all probability Shakespeare's inimitable Falstaff was influenced by Greene's Adam, inasmuch as each character is a clever but a likeable rogue.

CHAPTER V

THE SUPERNATURAL CHARACTERS IN GREENE'S PLAYS

Supernatural characters, such as fairies, muses, angels, devils, and others that are drawn from folklore, mythology, and religion, appear in all of Greene's known dramas.

Supernatural characters in Alphonsus are Venus, the Muses, and Mahomet speaking from the brazen head. In the Prologue Venus and the Muses are mere mouthpieces for Greene as they deplore the fact that there is no heroic material for poetry. Clio, Errato, and Melpomine mock Calliope because she has no scholars. Venus comes to the rescue of Calliope and promises her scholars if she will entertain Venus in her school. At the close of the Prologue Venus and Calliope plan to describe the warlike fame of Alphonsus.[1]

At the beginning of each act Venus gives a Prologue in which she summarizes the preceding act and tells the audience what happens off the stage. In the Epilogue the Muses and Venus return to the stage, and Venus bids the Muses adieu to join Jupiter at a dinner in heaven, but she promises to return and help Calliope finish the life of Alphonsus.[2] These characters stand apart from the

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[1]Greene, Alphonsus, King of Arragon, lines 1-105.

[2]Ibid., lines 1916-1941.

action of the drama and do not develop into personalities.

The voice of Mahomet speaks out of the brazen head and counsels Belinus, Claramount, and Arcastus. He shows that he is provoked by Amurack's actions and refuses to prophesy further, but he is finally persuaded by the priests to revoke his sentence.[3] He is not a personality.

In A Looking Glass for London and England the characters of the supernatural are a good angel, an evil angel, and a devil. The evil angel enters the drama one time and tempts the usurer by offering him a knife and a rope, but he does not speak.[4]

The good angel appears first in conversation with Oseas, the prophet, and explains that the sins of London and England are comparable to those of Sodom and Gomorrha. In a sense, he introduces the theme of the drama.[5] The angel appears again and exhorts Ionas to go to Nineveh and warn the people of their wickedness;[6] then he tells Oseas to return to Jerusalem and preach unto the people concerning his God.[7] The angel's last appearance in the drama is to encourage Ionas, who has become discouraged because his

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[3] Ibid., lines 1144-1238.

[4] Greene and Lodge, A Looking Glass for London and England, line 1957.

[5] Ibid., lines 152-180.

[6] Ibid., lines 1429-1437.

[7] Ibid., lines 1738-1755.

prophecy has come to nought.[8] He is a mere voice and does not become an individual at any time during the drama. In having the good and the evil angel appear in this drama, the authors were probably influenced by the morality plays.

The devil, whom Greene introduces principally to show the cleverness of the clown, is the only supernatural character that even approaches becoming an individual, and he is a stock comic character rather than a real personality. The devil attempts to frighten the clown and the Smith's wife and to carry the clown to hell, but in the end the clown beats the devil and becomes the hero of the situation.[9]

In Greene's Orlando Furioso there are no supernatural characters except the satyrs who appear before Orlando, charmed by the enchantress, and play music. They do not speak.[10]

The devil in Friar Bacon and Friar Bongay is somewhat the same type of supernatural character as the devil in A Looking Glass for London and England. His first appearance is with the Hostess of Henly, but he does not speak.[11] Again, in order that Bacon's magic may work, Greene has the devil enter and carry Bongay away on his back.[12] Probably

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[8] Ibid., lines 2078-2101. [9] Ibid., lines 1585-1649.

[10] Orlando Furioso, line 1145.

[11] Greene, Friar Bacon and Friar Bongay, lines 287-289.

[12] Ibid., lines 786-787.

the greatest likeness to the devil in A Looking Glass for London and England is in the scene in which the devil comes to carry Miles to hell. The stupidity of Miles, rather than the personality of the devil, is brought out in the scene; however, the devil really succeeds in carrying Miles off to hell.[13]

Again Greene portrays Hercules in the form of a spirit to match the magic power of Vandermast with that of Bacon. As Bacon is the greater magician and brings the spirit completely under his control, Hercules obeys the command of Bacon and carries Vandermast off the stage. Hercules also remains a supernatural character rather than an individual.[14]

The Head, which Bacon creates through his magic, may be classified as a supernatural character. Certainly it is not a personality, for it speaks only three times, but the flashing of the lightning and the appearing of the hand that breaks the head are supernatural elements in the drama.[15]

In Greene's James the Fourth Oberon, king of the fairies, is perhaps the most clearly delineated of Greene's supernatural characters. He is not one of the characters so far as the action of the drama is concerned, but Greene portrays him with certain definite characteristics. At the beginning of the drama the cynical Bohan, as he criticizes life and

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[13] Ibid., lines 1964-2026. [14] Ibid., lines 1181-1251.

[15] Ibid., lines 1584-1604.

man, is very amusing to Oberon. Oberon agrees to watch the action of the drama to see why Bohan hates the world.[16]

Oberon shows Bohan the futility of flattery, pomp, and vainglorious victory as he says that "nothing in life could scape from wretchednesse."[17] Oberon is a cheerful and happy creature. In the following lines he contrasts his life in the world of fairies with man's life:

> I tell thee, Bohan, Oberon is King
> Of quiet, pleasure, profit, and content,
> Of wealth, of honor, and of all the world;
> Tide to no place, yet all are tide to me.
> Liue thou (in) this life, exilde from world and men,
> And I will shew thee wonders ere we part.[18]

When Oberon appears twice more, he laments the deeds that men perform[19] and consoles Bohan by promising to save his son from ill.[20]

Fairies and antics appear with Oberon and dance to amuse Bohan, but they do not speak at all. Greene's fairies do not become real personalities as do Puck, Pease-Blossom, and Cobweb.[21]

Greene's range of supernatural characters includes devils, spirits, muses, gods, goddesses, angels, satyrs, and fairies. Each play has a different type of supernatural character except Friar Bacon and Friar Bongay and A Looking Glass for

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[16] James the Fourth, lines 1-110.

[17] Ibid., line 649.

[18] Ibid., lines 608-613.

[19] Ibid., lines 1108-1110.

[20] Ibid., lines 1815-1827.

[21] Shakespeare, A Midsummer-Night's Dream.

London and England. In each of these dramas there is a devil who aids in portraying another character. Both devils come to carry some one off to hell. In A Looking Glass for London and England the clown beats the devil and sends him off the stage, but in Friar Bacon and Friar Bongay Miles is transported to hell on the devil's back.

Oberon, the king of the fairies, who appears in the last of Greene's known dramas, is the best creation of the supernatural that Greene has. Since the fairies in the drama with Oberon do nothing but dance, they cannot be thought of as real personalities. It is apparent that Greene intended to develop supernatural characters into real personalities, but he was at best only partly successful. Since Greene did not add any original qualities, his supernatural characters remain conventional types.

CHAPTER VI

CHARACTERIZATION IN GEORGE A GREENE, PINNER OF WAKEFIELD

The play George a Greene, Pinner of Wakefield has been assigned to Robert Greene,[1] but the assumption that it is Greene's play is entirely conjectural, for no record of the play gives the name of its author. In this study the method of characterization in George a Greene has been determined without reference to the probability of Greene's being the author. In the following chapter a comparison of the method of characterization in George a Greene with that used in Robert Greene's extant plays will be made.

The character of George a Greene, the hero of the play, is well drawn. He is an honest, chivalrous yeoman, whose nature is revealed every time he comes before the audience. Early in the drama George a Greene becomes the faithful exponent of the public spirit of Wakefield as he replies to Mannering, who is seeking aid against King Edward:

> Why, I am George a Greene,
> True liegeman to my King,
> Who scornes that men of such esteeme as these
> Should brooke the braues of any trayterous
> squire.
> You of the bench, and you, my fellowe friends,
> Neighbours, we subiects all vnto the King;

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[1] E. K. Chambers in The Elizabethan Stage, Vol. IV, p. 15 writes of George a Greene, "Greene's authorship has been very commonly accepted."

> We are English borne, and therefore Edwards
> friends,
> Voude vnto him euen in our mothers wombe,
> Our mindes to God, our hearts vnto our King;
> Our wealth, our homage, and our carcases,
> Be all King Edwards. Then, sirra, we haue
> Nothing left for traytours, but our swordes,
> Whetted to bathe them in your bloods, and dye
> 'Gainst you, before we send you any victuals.[2]

In the same scene George destroys the Earl's commission and makes Mannering swallow the seals. He sends Mannering ignominiously away and vows to protect King Edward.[3]

Again George a Greene shows his character when he meets the arrogant Kendal, who has turned his horses loose on George's property. When Kendal makes uncomplimentary remarks about King Edward, George strikes him. To the remark that he has dared to strike an earl, George replies: "Why, what care I? A poore man that is true, is better then an Earle, if he be false. Traitors reape no better fauours at my hands."[4]

George a Greene very cleverly tricks the Earl of Kendal by having the Earl go to the hermit to see who will win in the war against King Edward. When Kendal makes known his perfidious plans, George, the hermit in disguise, kills Sir Gilbert and takes the Earl and the others prisoners.[5] After George a Greene foils the plans of the rebels, he

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[2] George a Greene, the Pinner of Wakefield, lines 91-104. All references to this play are from J. Churton Collins, The Plays and Poems of Robert Greene, Vol. II.

[3] Ibid., lines 120-144.

[4] Ibid., lines 473-475.

[5] Ibid., lines 594-683.

does not think about going to the King for a reward, but instead he laments the fact that he can not marry Bettris:

> Here sit thou, George, wearing a willow wreath,
> As one despairing of thy beautious loue:
> Fie, George! no more;
> Pine not away for that which cannot be.
> I cannot ioy in any earthly blisse,
> So long as I doe want my Bettris.[6]

George a Greene is always most humble, yet high-minded, in the presence of those who are above him socially. Not knowing who Robin Hood is, George fights him, but the moment Robin Hood's identity is disclosed, George apoligizes:

> Robin Hood! next to King Edward
> Art thou leefe to me.
> Welcome, sweet Robin; welcome, mayd Marian;
> And welcome, you my friends.
> Will you to my poore house;
> You shall haue wafer cakes your fill.[7]

The nobleness of George a Greene's character is brought out very clearly when he declines the King's reward of knighthood and riches:

> Then let me liue and die a yeoman still:
> So was my father, so must liue his sonne.
> For tis more credite to men of base degree,
> To do great deeds, than men of dignitie.[8]

The only reward that George wants for doing his duty is that he may have Grime's consent to marry Bettris.

George a Greene is a well-drawn character. He is a simple, honest yeoman who is proud of honorable poverty and of doing his duty. Along with his other noble traits

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[6] Ibid., lines 684-689. [7] Ibid., lines 995-1000.

[8] Ibid., lines 1196-1199.

of character, his loyalty to King Edward and his earnest love for Bettris, a girl of his own social class, win the admiration of the audience.

The Earl of Kendal is the villain. He is first portrayed as a lying, boasting hypocrite in his speech to Lord Bonfield and Sir Gilbert Armstrong:

> As I am Henrie Momford, Kendals Earle,
> You honour me with this assent of yours;
> And here vpon my sword I make protest
> For to relieue the poore or dye my selfe.[9]

The Earl of Kendal pretends to champion the cause of the poor, but he reveals his real purpose in these lines:

> Bonfield, why standst thou as a man in dumps:
> Courage! for if I winne, Ile make thee Duke:
> I Henry Momford will be King my selfe;
> And I will make thee Duke of Lancaster,
> And Gilbert Armestrong Lord of Doncaster.[10]

Again this bragging rascal's cruel nature is brought out when he says to Mannering:

> Wee, hye thee to Wakefield, bid the Towne
> To send me all prouision that I want,
> Least I, like martiall Tamberlaine, lay waste
> Their bordering Countries,
> And leauing none aliue that contradicts my
> Commission.[11]

Kendal shows his overbearing nature when he pastures his horses in George a Greene's field without permission. When George starts to fight for his rights, the coward Kendal

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[9]Ibid., lines 8-11.

[10]George a Greene, lines 23-27.

[11]Ibid., lines 41-45.

will not fight himself, but he calls his men from ambush to fight George a Greene. In the conversation that follows the argument over the horses, Kendal explains to George that he is fighting for the poor and offers George a place in his army:

> Thou hear'st the reason why I rise in armes:
> nowe, wilt thou leaue Wakefield and wend with me,
> Ile make thee captaine of a hardie band, and, when
> I haue my will, dubbe thee a knight.[12]

The arrogant, presumptuous Kendal is tricked by George a Greene and taken prisoner. When Kendal realizes that his treacherous plans have been foiled, he becomes very humble:

> I pray thee, Woodroffe, do not twit me:
> If I haue faulted, I must make amends.[13]

King Edward punishes Kendal by committing him to prison for life.[14]

The author portrayed the character of the vain, presumptuous Kendal in direct contrast to that of the noble George a Greene. The sympathy of the audience is definitely not for Kendal when he is sentenced to life imprisonment.

The characters of the nobility are the Earl of Warwick, Lord Bonfield, Lord Humes, the King of England, and the King of Scotland. All of the nobility except Edward, King of England, are the accomplices of the Earl of Kendal. Lord Humes is a mute. He makes one entrance but does not

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[12] Ibid., lines 505-508.

[13] Ibid., lines 673-674.

[14] Ibid., lines 815-816.

speak.[15] The Earl of Warwick enters one time and makes a long speech, but he characterizes George a Greene rather than himself.[16]

Lord Bonfield is the same boastful, cruel type of person that Kendal is. He characterizes himself in the following lines:

> We must make hauocke of those country Swaynes;
> For so will the rest tremble and be afraid,
> And humbly send prouision to your campe.[17]

Again Bonfield is delineated as a presumptuous flatterer when he attempts to persuade Bettris to forsake George a Greene:

> But, gentle girle, if thou wilt forsake
> The pinner and be my loue, I will aduaunce thee high;
> To dignifie those haires of amber hiew,
> Ill grace them with a chaplet made of pearle,
> Set with choice rubies, sparkes, and diamonds,
> Planted vpon a veluet hood, to hide that head
> Wherein two saphires burne like sparkling fire:
> This will I doe, faire Bettris, and farre more,
> If thou wilt loue the Lord of Doncaster.[18]

Lord Bonfield's character is not portrayed further. He goes with the Earl of Kendal to the hermit and is taken prisoner.[19] As Lord Bonfield is dropped from the story, there is no indication that he was punished for his sins.

James, the King of Scotland, is portrayed as an adulterer at his first appearance. He tries to seduce Jane a Barley in the absence of her husband:

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[15] Ibid., lines 250-251.
[16] Ibid., lines 767-776.
[17] Ibid., lines 30-32.
[18] Ibid., lines 196-204.
[19] Ibid., lines 661-662.

> Little regard was giuen to my sute;
> But haply thy husbands presence wrought it:
> Therefore, sweete Iane, I fitted me to time,
> And, hearing that thy husband was from home,
> Am come to craue what long I haue disirde.[20]

When Jane refuses to become the paramour of this sinful man, he threatens her thus:

> Well, Iane, since thou disdainst King Iame's loue,
> Ile drawe thee on with sharpe and deepe extremes;
> For, by my fathers soule, this brat of thine
> Shall perish here before thine eyes,
> Vnless thou open the gate, and let me in.[21]

This cruel monster is ready to carry out his threat when Musgrove enters and takes James prisoner.[22] The last insight into the character of James is given in his reply to the King of England, who reprimands him:

> Brother of England, rub not the sore afresh
> My conscience grieues me for my deepe misdeede,
> I haue the worst; of thirtie thousand men,
> There scapt not full fiue thousand from the field.[23]

This rascally character is conscience-stricken because of his atrocious crimes. He is forced to rebuild the towns which has destroyed and to give pensions to those whose fathers he murdered in war.[24]

The character of Edward, the King of England, is not portrayed very extensively. His first speech to the King of Scotland characterizes him somewhat:

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[20] Ibid., lines 281-285.

[21] Ibid., lines 319-323.

[22] Ibid., line 340.

[23] Ibid., lines 735-738.

[24] Ibid., lines 1208-1213.

> The vows of kings should be as oracles,
> Not blemisht with the staine of any breach;
> Chiefly where fealtie and homage willeth it.[25]

Throughout the remainder of the play, Edward appears to be just and fair in dealing with his subjects. He is very grateful to George a Greene for frustrating the treacherous plans of the Earl of Kendal. To show his gratitude to this simple, honest yeoman, the King offers to grant whatever George a Greene desires:

> But ere I go, Ile grace thee with good deeds.
> Say what King Edward may performe,
> And thou shalt haue it, being in Englands bounds.[26]

The character of Robin Hood is slightly delineated. In his first scene with Mayd Marian, Scarlet, and Much, Robin vows he will seek the brave George a Greene and challenge him to fight.[27] Robin Hood fights George a Greene, but George wins the fight. Robin Hood finds George to be such a good fighter that he offers to make George one of his followers.[28]

The characters of Sir Gilbert Armstrong and Sir Nicholas Mannering, the gentlemen, are not well portrayed. In their first appearance they flatter the villain Kendal and agree to help him carry out his deceptive plans.[29] Mannering goes to the people of Wakefield and commands them to send pro-

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[25] Ibid., lines 733-735.
[26] Ibid., lines 1104-1106.
[27] Ibid., lines 835-879.
[28] Ibid., lines 949-1107.
[29] Ibid., lines 33-55.

visions to the Earl of Kendal. Before the scene is over, George a Greene forces the coward Mannering to swallow the seals on the Earl's commission.[30] Mannering makes one more appearance, but he does not speak.[31] Sir Gilbert is killed when he goes with Kendal to the hermit.[32]

Jenkin, the clownish servant, is a well-drawn character. This roguish fellow is first seen discussing his love affair with George a Greene, Jenkin's master. He very cleverly evades his master's questions by saying, "Never make question of that."[33] Jenkin explains very facetiously how he thinks he outwitted his rival: "I plucked out my knife, out foure hoales in my cloake, and made his horse stand on the bare ground."[34]

Jenkin is the faithful servant to George a Greene. He very ingeniously defends his master in the argument with Kendal when he says:

> And such is my master, and he may giue a as good armes as euer your great grandfather could giue. . . . . .
> . . . . . .
> But my master giues his armes the wrong way, for he giues the horne on his fist; and your grandfather, because he would not lose his armes, weares the horne on his owne head.[35]

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[30] Ibid., lines 131-135.

[31] Ibid., lines 208-209.

[32] Ibid., lines 661-662.

[33] Ibid., lines 373, 377.

[34] Ibid., lines 398-400.

[35] Ibid., lines 452-453, 457-460.

In Jenkin's next scene he is on his way to the alehouse. He seems slightly despondent as he soliloquizes:

> My masters, he that hath neither meate nor money
> And hath lost his credite with the Alewife.—
> For anything I know, may goe supperlesse to bed.—[36]

Almost immediately Jenkin sees the Shoomaker and inquires where he can find the best ale in town. When the Shoomaker commands Jenkin to put down his staff or fight, a very amusing argument follows. Jenkin very boastfully orders the Shoomaker to go with him to the end of the town, but when they reach the designated place, the cowardly Jenkin suddenly remembers that he can not fight:

> Faith, I am vnder-pinner of a towne,
> And there is an order, which if I doe not keepe,
> I shall be turned out of mine office.[37]

Jenkin makes friends with the Shoomaker and offers to buy him two pots of ale. Since the audience knows how scared Jenkin is of the Shoomaker, the clown's last speech is very ludicrous:

> Well, content: goe thy wayes, and say thy prayers,
> Thou scapst my hands today.[38]

Jenkin's last scene is his return from the alehouse. He dares to jest with the King of England about changing the Shoomaker's name.[39]

Jenkin is a well-drawn comic character. He is a boastful, lying coward, but he is very clever and is loyal

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[36] Ibid., lines 880-882.
[37] Ibid., lines 922-924.
[38] Ibid., lines 941-942.
[39] Ibid., lines 1119-1149.

to his master. He rises above the conventional clown as he entertains the audience with his witty remarks. He is a lovable rogue who has the sympathy of the audience. Besides George a Greene, Jenkin is the best portrayed character in the drama.

Wilie, George a Greene's boy, is a faithful servant, but not a comic character. He is not portrayed very well; however, he shows that he is very faithful to his master when he goes in disguise to Bettris' home:

> I know the worst, and if I be espied,
> Tis but a beating; and if I by this meanes
> Can get faire Bettris forth her fathers dore,
> It is enough.[40]

Wilie lies to old Grime, Bettris' father, but he is not a malicious liar, for he is trying to help Bettris escape.[41] Wilie explains at the close of the drama that it was through his subtlety that Grime fell in love with him.[42]

The remainder of the men characters, Musgrove, Cuddy, Ned a Barley, Grime, Much, Scarlet, John, the Justice, and the Shoomaker, can not be classified according to any certain type.

Although old Musgrove is only a sketch, his characteristics are easily discernible. When Cuddy, his son, tries to get Musgrove to give up his fight against the Scots because of his age, Musgrove replies:

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[40] Ibid., lines 544-547. [41] Ibid., lines 558-568.

[42] Ibid., lines 1176-1180.

> Hath William Musgroue seene an hundred yeres?
> Haue I bene feard and dreaded of the Scottes,
> That when they heard my name in any roade,
> They fled away, and posted thence amaine,
> And shall I dye with shame nowe in mine age?
> No Cuddie, no: thus resolue I,
> Here haue I liu'd, and here will Musgroue dye.[43]

This brave old hero captures the King of Scotland, who is trying to force his way into the home of Jane a Barley, and sends him to the King of England as a prisoner.[44] Musgrove is most humble when King Edward dubs him knight, and he replies: "Alas, what hath your highnes done? I am poore."[45] The author portrays Musgrove as a brave and loyal subject of the King.

The character of Cuddy, Musgrove's son, is not well delineated. He appears to be brave when he urges his father not to fight the Scots:

> Then gentle Father, resigne the hold to me;
> Giue armes to youth, and honour vnto age.[46]

In the fight with the King of Scotland and his men, Cuddy slays Lord Humes.[47] Cuddy makes another appearance to inform King Edward of George a Greene's bravery, but he does not characterize himself in his speeches.[48]

Ned a Barley, the son of Jane a Barley, appears in only one scene. When the lustful King of Scotland attempts

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[43] George a Greene, lines 168-174.

[44] Ibid., line 340.

[45] Ibid., line 1163.

[46] Ibid., lines 164-165.

[47] Ibid., line 344.

[48] Ibid., lines 747-811.

to force himself into Jane's house, Ned tries to defend his mother:

> Were I of age, or were my bodie strong,
> Were he ten Kings, I would shoot him to the heart
> That should attempt to giue sir Iohn the horne.—
> Mother, let him not come in.[49]

Again when the King threatens Ned's life if Jane does not yield, he shows that he is a brave, honorable boy when he replies, "Then dye with honour, mother, dying chaste."[50]

Grime, the father of Bettris, is first portrayed as a cowardly flatterer when he agrees with Kendal's plans openly, but says aside:

> O, this goes hard when traytours must be flattered!
> But life is sweete, and I cannot withstand it:
> God, (I hope,) will reuenge the quarrel of my King.[51]

Grime disdains George a Greene as his daughter's suitor because George is poor:

> For, sir, she may haue many wealthy suters,
> And yet she disdaines them all, to haue
> Poore George a Greene vnto her husband.[52]

Grime is depicted as a very selfish father when he locks Bettris in her room to keep her from seeing George a Greene. When Wilie disguises himself as a young girl and comes to help Bettris escape, Grime falls in love with him and makes a perfectly ridiculous spectacle of himself. He becomes so infatuated with the young girl that he forgets everything else:

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[49] Ibid., lines 293-296.

[50] Ibid., line 327.

[51] Ibid., lines 182-184.

[52] Ibid., lines 189-191.

> But what a foole am I to talke of him!
> My minde is more heere of the pretie lasse.
> Had she brought some fortie pounds to towne,
> I could be content to make her my wife.[53]

Grime is chagrined when Willie confesses his identity.[54]

Although Grime is a minor character, the author has portrayed his character well enough for him to be seen as a selfish father who thinks more of wealth than he does of his daughter's happiness.

Much, the miller's son, and Scarlet are very minor characters. They are delineated as the brave followers of Robin Hood. In their first scene[55] Much and Scarlet declare that they will help Robin Hood fight George a Greene. George whips them both and sends them from the stage.[56] The author does not attempt to portray the characters of Much and Scarlet.

The characters of John, a messenger, and of the Justice are not clearly delineated. John appears twice;[57] the first time he delivers a message from King James to the Earl of Kendal; the second time, he takes the message from Kendal to the King. Another messenger enters[58] and warns the King that Musgrove is coming, but the line is assigned to a character called Messenger, not John. The Justice

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[53] Ibid., lines 577-580.

[54] Ibid., lines 1182-1185.

[55] Ibid., lines 835-879.

[56] Ibid., lines 976-979.

[57] Ibid., lines 16-18, 253-255.

[58] Ibid., line 337.

is in one scene only. He refuses to send provisions to the traitorous Kendal. In the same scene are the Townsmen, who agree with the Justice and George a Greene against Kendal.[59]

The author apparently introduced the shoemakers into the story to show their customs, for he does not portray their characters. The first Shoomaker appears with Jenkin and informs him of the custom in Bradford:

> My friend, this is the towne of merry Bradford,
> And here is a custome held,
> That none shall passe with his staffe on his shoulders
> But he must haue a bout with me;
> And so shall you, sir.[60]

When the King of England enters Bradford in disguise, the Shoomaker informs him of the custom as he did Jenkin. George a Greene comes on the scene and whips all the shoemakers in the town.[61]

There are only three women in George a Greene. The character of Bettris, the heroine, is not well developed; however, the author does not fail to make certain of her characteristics apparent. She is first seen refusing to accept the love of the flattering Bonfield:

> I care not for Earle, nor yet for Knight,
> Nor Baron that is so bold;
> For George a Greene, the merrie pinner,
> He hath my heart in hold.[62]

Bettris defies her selfish father and flees to meet George a Greene, whom she vows to love:

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[59] Ibid., lines 56-106.
[60] Ibid., lines 897-901.
[61] Ibid., lines 1016-1140.
[62] Ibid., lines 234-237.

> Come I from Bradford for the loue of thee
> And left my father for so sweet a friend?
> Here will I liue vntill my life doe end.[63]

Bettris appears again at the close of the drama, but she does not speak.[64]

Apparently Bettris is faithful to her lover and will risk punishment from her father to go to him. Bettris is the type of the girl who is steadfast enough not to be swayed by the flattery of men of nobility. She chooses to be the wife of the honest yeoman, whom she loves, rather than to accept Bonfield because of his wealth.

Jane a Barley is just a sketch also, but she is portrayed as a faithful, virtuous woman. She refuses to accept the sinful love of King James:

> For were the ghost of Caesar on the earth,
> Wrapped in the wonted glorie of his honour,
> He should not make me wrong my husband.[65]

When King James threatens to kill Jane's son if she will not yield to him, she declares that she will sacrifice her son rather than her honor:

> My husbands loue, his honour, and his fame,
> Ioynes victorie by vertue. Nowe King Iames,
> If mothers teares cannot slay thine ire,
> Then butcher him, for I will neuer yeild.[66]

The character of Mayd Marian is not portrayed. She urges Robin Hood to defend himself and her against the

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[63] George a Greene, lines 234-237.

[64] Ibid., lines 1149-1150.

[65] Ibid., lines 301-303.

[66] Ibid., lines 331-335.

popularity of George a Greene and Bettris by challenging George to fight;[67] then she goes with Robin Hood to fight George, but she does not speak in that scene.[68]

Through a study of characterization in George a Greene, some of the author's characteristics of portrayal are apparent. His hero is a well-drawn character with traits of a gentleman. He is a brave, chivalrous, honest, high-minded man, who is the soul of the drama.

The villain is the lying, boasting, overbearing type who is in direct contrast to the hero. The villain's wickedness is discovered, and he repents, but is punished by being thrown into prison for life.

In the characters of the nobility and the gentlemen, Earl of Warwick, Lord Bonfield, Lord Humes, King of Scotland, Sir Nicholas Mannering, and Sir Gilbert Armstrong are the allies and accomplices of the villain Kendal. Lord Bonfield and the King of Scotland are the only two who are even slightly portrayed. Bonfield does not repent of his sins. The King of Scotland repents and is punished slightly by being forced to restore the villages that he has destroyed. The characters of the King of England and of Robin Hood are not well drawn.

The character of Jenkin, the clownish servant, is well portrayed. He is a clever, boastful rogue, but he certainly

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[67] Ibid., lines 835-867. [68] Ibid., lines 948-949.

wins the admiration of the audience with his witty, ingenious remarks. This character rises above the typical clown and shows the author's originality in creating such a character.

Although the servant Willie is not delineated very extensively, he is the typical faithful servant who will risk danger to himself to be obedient to his master.

The author has a number of minor characters such as Musgrove, Cuddy, Ned, Grime, Much, Scarlet, John, the Justice, and the Shoemakers, who are hardly more than names. Some of these characters make only one entrance on the stage. Ned, Musgrove, and Grime are fairly well drawn; the others are mere sketches with almost no portrayal of character.

The only two women who are delineated at all are both faithful and virtuous. The heroine is not portrayed so well as the hero, who is the best drawn character in the drama.

The author of George a Greene uses the repentance theme to a certain extent. The King of Scotland, the Earl of Kendal, the Earl of Warwick, Lord Bonfield, Sir Gilbert Armstrong, and Sir Nicholas Mannering are all sinful men. The King of Scotland and Kendal both repent of their sins, but there is no indication that the others do. Kendal is imprisoned for life, but the King of Scotland, who is an

even greater sinner than Kendal, is allowed to go free if he will rebuild the towns which he has destroyed.

The author of George a Greene portrayed well the character of the brave, chivalrous hero George a Greene and the wicked villain Kendal. Jenkin, the clownish servant, is well-drawn and shows the author's originality in creating comic characters. The women, although slightly drawn, are faithful and virtuous. With few exceptions the minor characters are not well delineated. It is evident that the repentance theme was one of the author's methods of portraying his characters.

CONCLUSION

After making a careful study of Greene's extant plays, I have observed certain definite characteristics of the author's methods of portraying his characters.

Greene's main men characters are villains, hero-villains, and heroes. His typical villains are cruel, defiant, blasphemous individuals who are so imbued with their own selfishness and conceit that they live their sinful lives in defiance of God and fate. Greene portrays the hero-villains as cruel, selfish men also, but they are more or less the victims of circumstance and are not so atrocious as the villains. He shows sympathy for the hero-villains but definitely not for the villains. Greene's heroes are brave, courteous, chivalrous men. With a few exceptions, the characters of the heroes are above reproach.

Greene's minor men characters as a whole are not well drawn. In several instances there are three, four, or even five characters whose parts one person could easily take. As a result of his having several characters play the same part, Greene lost sight of many of these figures and dropped them from the story. There are several minor characters who appear in one scene only; some speak two or three times, and others appear but do not speak. In each of Greene's plays there are several types of minor characters who are

found in that play alone. The best portrayal of minor characters is in James the Fourth.

With the exceptions of the women whose characters are not portrayed at all, one may divide the women in Greene's plays into two classes, the virtuous and the immoral. Except for Lady Anderson in James the Fourth, the women in A Looking Glass for London and England are the only immoral women in Greene's plays. Since Greene wrote A Looking Glass for London and England in collaboration with Thomas Lodge, it is probable that Lodge's influence is shown in the character portrayal; however, since the other characters are typical of Greene, the more plausible conclusion is that Greene portrayed immoral women in this particular drama to expose the vices prevalent in London at that time.

Greene's heroines are the same patient, virtuous woman throughout his novels and dramas. They are the embodiment of chastity; they are subjected to all the seductive schemes that designing villains can contrive, but not one of them is persuaded to sin. In every instance Greene's typical heroine, believing that patience overcomes all obstacles, accepts adversity as her lot and patiently, uncomplainingly awaits her destiny. It is characteristic of Greene to reward his heroine for her patience and suffering.

Greene's best comic characters rise above the conventional clowns and become individuals who entertain the audience with their clever witticisms and their good-natured roguery.

All the comic characters except Nano and Bohan are clever, boasting rascals who are always caught in their knavery, but Greene portrayed these roguish fellows in such a clever way that the audience sympathizes with his most rascally character. Greene's typical clowns will jest with royalty or peasantry alike. They all like ale, and with the exception of Miles in Friar Bacon and Friar Bongay, all Greene's clowns are shown in a drunken scene. The cynical Bohan and the faithful little servant Nano in James the Fourth show Greene's other types of comic characters. Bohan is amusing as he criticizes the world, but Nano is Greene's typical faithful servant.

Greene's supernatural characters remain conventional, for there is nothing original in their characterization. Oberon in James the Fourth is the only supernatural character whom Greene attempted to portray as an individual. His supernatural characters stand apart from the action of the drama.

One of Greene's outstanding methods of delineating character is his use of the repentance theme. With few exceptions all of Greene's sinful characters, both main and minor, repent of their sins. In many instances the most cruel, heartless person is allowed to repent within a moment and escape all punishment; however, a few of the sinful characters are punished and a few do not repent. In his use of the repentance theme Greene was not natural,

for he failed to realize that man often goes so deep into sin that he does not repent; therefore, in his villains and hero-villains especially, Greene conceived great characters, but did not develop them naturally.

Greene portrayed his characters through their own conversations, through their actions, and through the conversations of other persons in the play. He used all three devices; however, his principal method of delineation was through the character's own conversation and action. Greene did not use the soliloquy very extensively. He might have been more successful in characterizing his villains if he had made more use of the soliloquy.

My study reveals many similarities in the methods of character portrayal in the anonymous George a Greene and in Greene's known plays.

George a Greene, the hero in the play George a Greene, has the same traits of character that Greene's heroes, Orlando in Orlando Furioso and Lacy in Friar Bacon and Friar Bongay, have. George a Greene is chivalrous, courteous, and honest; he never stoops to dishonor. Lacy and Orlando are the same admirable characters.

Kendal, the villain, is certainly typical of Alphonsus, Rasni, Sacripant, Ateukin, and Greene's other villains. He is a lying, scheming wretch who pretends to be the friend of the common people, but in reality he wants possession of the crown for his own selfish interests. Like Alphonsus,

Kendal promises to reward his accomplices by making them dukes and lords. Kendal is caught in his wickedness and repents of his sins. Thus the designing plans of all of Greene's villains are discovered. It is also characteristic of Greene's villains to repent.

The women in George a Greene are faithful and virtuous. Jane a Barley was willing for her son to die rather than sacrifice her chastity. Ida in Greene's James the Fourth is the same type of woman, for she refuses to accept the sinful love of the King of Scotland. Bettris in George a Greene is from the same class of people that Margaret in Greene's Friar Bacon and Friar Bongay is from. Like Greene's Angelica and Margaret, Bettris is a faithful, steadfast woman who refuses to be swayed by the flattery of her jealous suitors. Although the character of Bettris is not fully developed, she is apparently Greene's typical virtuous woman.

It is very evident that Jenkin is the same type of comic character that Greene's clowns are. He is a clever, lovable rogue who rises above the conventional clown just as Adam, Ralph, Miles, and Slipper do. Like Greene's clowns, Jenkin jests with royalty and peasantry alike. Jenkin likes his ale and will risk almost anything to get it. His drunken encounter with the shoemaker is typical of the drunken scenes in Greene's plays. This striking similiarity is shown in the drunken conduct of Adam and the ruffians in A Looking Glass for London and England and again in Ralph's

scene when he is disguised like the Prince in Friar Bacon and Friar Bongay. The most obvious similarity in George a Greene to Greene's characters is in Jenkin, who is certainly the same clever type as Adam, Ralph, and Slipper are.

The method used in portraying the minor characters in George a Greene is typical of Greene's method of delineating minor characters. Lords Humes and Bonfield, Earl of Warwick, Sir Gilbert Armstrong, Sir Nicholas Mannering, and the King of Scotland are the accomplices of the villain Kendal. As a result of having all of these characters play the same part, the author does not delineate any of them well. Lord Bonfield and the King of Scotland are the only two of the nobility who are depicted with any reality. Examples of Greene's method of having several characters play the same part are found in the five kings who are Amurack's allies in Alphonsus, King of Arragon, in the three kings who are Rasni's friends in A Looking Glass for London and England, and in the four kings who are Angelica's suitors in Orlando Furioso.

Musgrove, Willie, Grime, and Ned a Barley are only sketches, but they are depicted well enough for their characteristics to be apparent. The other minor characters are so slightly drawn that they are hardly more than names. Some of the characters make only one entrance on the stage. The treatment of the minor characters in George a Greene

is typical of Greene's treatment of minor figures in all of his plays.

The author of George a Greene uses the repentance theme to a certain extent. The villain and his chief accomplice both repent of their wickedness. The villain Kendal is imprisoned for life, but the King of Scotland, who is even a greater sinner than Kendal, is allowed to go free if he will rebuild the towns which he has destroyed. It is typical for Greene's villain to repent. In Greene's James the Fourth the villain Ateukin repents but loses his life; the King of Scotland, who is as great a sinner, repents and receives forgiveness for his sins.

After comparing Greene's methods of character portrayal with the characterization in George a Greene, I have reached the conclusion that Robert Greene is the probable author of that play. The brave, chivalrous hero; the wicked villain who repents and is punished for his wickedness; the clever, roguish clown who rises above the conventional comic character; the minor characters who, with few exceptions, are not well delineated; the faithful, virtuous women; and the use of the repentance theme in portraying character are found with evident similarity in both George a Greene and the extant plays of Robert Greene.

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