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COMMON CONDITIONS



COMMON CONDITIONS

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Elizabethan Club Reprints

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COMMON CONDITIONS

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PREFACE

THIS edition was prepared for the most part in the year 1913. During its very slow progress through the press, the fragmentary copy of *Common Conditions*, long preserved at Chatsworth House and designated in the notes as *Ch.*, has passed into the possession of H. E. Huntington, Esq., of New York. To the present owner of this quarto, no less than to His Grace the Duke of Devonshire by whose permission the first collation was made, grateful acknowledgements are due. Professor J. M. Manly of the University of Chicago has been good enough to read and criticize the proofs. To J. R. Maine, Esq., Librarian at Chatsworth, to Dr. R. B. McKerrow, and particularly to the Librarian of the Elizabethan Club, Andrew Keogh, Esq., I take this opportunity of expressing thanks for much assistance and kindness which it has not been possible to acknowledge more specifically.

T. B.

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INTRODUCTION

WERE it not for some nearly contemporary manuscript interlineations in the copy here reprinted, there would seem to be no indication that a complete version of *Common Conditions* was ever

ERRATA

- p. A3, signature, for Aiii read Aij.
- p. B3^v, l. 415, margin, for <D>rift read <S>hift.
- p. B4^v, l. 477, insert full stop after Exit.
- p. C4, insert the footnote:
718 am], am on you, Ch. (Cf. Introduction,
p. xii, footnote 2, last line.)

In any case, eighty years seem to have elapsed before *Common Conditions* received even the honour of passing mention. In the play-lists published in 1656 by Rogers and Ley and by Archer the bare name of the play occurs, supplemented in the second case by the letter "C[omedy]." Under the inaccurate title of "Commons Conditions" it reappeared in Francis Kirkman's more famous Catalogue of Plays (1661, 1671). From Kirkman the distorted title passed to Gerard Langbaine, who lists the work, with characteristic candour, as "*Commons Condition, a Comedy which I never saw*" (*Account of*

INTRODUCTION

WERE it not for some nearly contemporary manuscript interlineations in the copy here reprinted, there would seem to be no indication that a complete version of *Common Conditions* was ever read during the ten generations between 26 July 1576, when John Hunter paid the Stationers' Company twelve pence for "license to ymprinte a newe and pleasant comedie or plaie after the maner of common condycons," and 1 June 1907, when Lord Mostyn's quarto, now in the Elizabethan Club library, was bought by Bernard Quaritch.

The only known allusion to the play during the period preceding the Puritan suppression of theatres is, pathetically enough, the licensing notice just quoted. Hunter's twelve-penny fee might seem to have been unprofitably invested; and it is doubtless not surprising that he—a mere unwarranted adventurer, listed by Arber among "those Publishers who were never members of, or in any way connected with the Stationers' Company"—made no further recorded attempt at dramatic publication. The argument from mere obscurity, however, is in such cases dangerously two-edged. The two copies of the play which have struggled through the centuries are representatives of two quite separate editions; and if the silence of contemporary writers is not due to their ignorance of the drama's existence, it may be due to the opposite circumstance of too vulgar popularity, which while causing a book to be rapidly thumbed out of existence by the rabble, sometimes renders it in the meantime too trite an object for the mention of more permanent literature.

In any case, eighty years seem to have elapsed before *Common Conditions* received even the honour of passing mention. In the play-lists published in 1656 by Rogers and Ley and by Archer the bare name of the play occurs, supplemented in the second case by the letter "C[omedy]." Under the inaccurate title of "Commons Conditions" it reappeared in Francis Kirkman's more famous Catalogue of Plays (1661, 1671). From Kirkman the distorted title passed to Gerard Langbaine, who lists the work, with characteristic candour, as "*Commons Condition, a Comedy which I never saw*" (*Account of*

the *English Dramatic Poets*, 1691) and in another book as "*The Commons Condition*, a Comedy of which I can give no Account" (*Lives and Characters of the English Dramatic Poets*, 1699).

In *The British Theatre*, published at Dublin in 1750, William Rufus Chetwood—"that measureless and bungling Lyar," as George Steevens calls him—named as number XLIX in his list of "Plays wrote by Anonymous Authors," "*Commons Condition*, a Comedy," with the date 1676—just a century too late. Chetwood's erroneous date and the erroneous title were continued in the two editions of Baker's *Biographia Dramatica* (1764 and 1782), where the following note is found: "170. *The Commons' Condition*. Com. Anonym. 1676. Of this nothing more than the name is mentioned in any of the catalogues."

The second edition of Baker's work comprised a Supplement of Additions and Corrections by Isaac Reed, in which occurred the first definite discussion of the play. "This play," Reed writes, "(of which the copy before me wants both the first and concluding leaves) is to all appearance as ancient as *Gammer Gurton*, or any other comic piece in the English language." He quotes the entry of the play on the Stationers' Register and gives a list of the *dramatis personae*, adding: "Between the acts of this piece there are no intervals, nor is there much connection between the different couples of lovers, except such as is brought about by the good and ill offices of *Common Conditions*, who assists the interests of some and perplexes that of others. The present drama, however, exhibits perhaps the earliest examples of naval dialogue on the stage, as well as of the English language distorted by foreign pronunciation."

It is evident that the copy Reed examined was the fragmentary one which during three-quarters of the past century was in the possession of the Dukes of Devonshire. It may possibly have been the same copy that gave rise to the notices of Kirkman and the other cataloguers, these notices being all too vague to indicate whether the play mentioned lacked, as the Devonshire quarto now does, nearly thirty per cent. of its original contents. There is, however, much more reason to believe that it was the complete copy, now in the Elizabethan Club, which Kirkman and his contemporaries knew. Lord Mostyn kindly informs me that he thinks that the latter copy was brought to Mostyn Hall about 1690; that is, during the generation following Kirkman. Now two of the other books which similarly passed from Mostyn Hall to the Elizabethan Club by way of Quaritch are Copland's rare edition of John Heywood's *Four P* and the apparently unique copy of John Phillip's *Patient and Meek Grissell*. Both of these have pages cut to precisely the size of the pages of the Elizabethan Club *Common Conditions* (171 mm. by 130 mm.). All three of the quartos have suffered considerably from clipping, and, though Quaritch bought them separate and unbound, it

looks as if they had originally been bound up together. Since, then, Phillip's *Grissell* is last heard of, before its reappearance at the Mostyn sale in 1907, in the same catalogues of Archer and Kirkman which mention *Common Conditions*, it is not unlikely that those booksellers in the latter half of the seventeenth century knew the particular Elizabethan Club copies of the three plays, which probably passed together, toward the end of the century, into the obscurity of the Mostyn Hall library in North Wales.

The other, fragmentary, quarto of the play, described by Reed, is first heard of in the library of Dr. Wright of Charles-street, Grosvenor Square, in the latter part of the eighteenth century. During this period, Malone made an admirable transcript, of which the original is now in the Bodleian Library and a copy in the Dyce Collection of the Victoria and Albert Museum, South Kensington.¹ Upon the sale of Wright's books, in 1787, George Steevens bought the mutilated quarto for five guineas. A long and valuable note in Steevens's handwriting still covers several of the fly-leaves. At the death of Steevens, in 1800, the book passed to the third Duke of Roxburgh for £6 10s.; and at the famous Roxburgh sale (1812) was bought for £4 5s. by Richard Heber. In the sale catalogue of the Heber library, 1834, it was listed as number 4617 (Part 2), and was sold, for £32, to the Duke of Devonshire. It remained in the library at Chatsworth House until 1914, when it was purchased by H. E. Huntington, Esq., of New York; and is referred to in my notes of variant readings as "*Ch.*"

This, the Chatsworth or Huntington quarto, was seen by J. P. Collier and discussed at some length in his *History of English Dramatic Poetry* (1831). It was first reprinted, in 1898, by Professor Brandl (*Quellen und Forschungen*, Heft 80) from a new transcript inferior to that made by Malone. Brandl's version was reprinted, with some errors and a few emendations, by John S. Farmer (*Five Anonymous Plays*, 1908), whose notes contain an allusion to the complete Mostyn copy.

A comparison of the newly-discovered quarto (*E.C.*), here first reprinted, with the Chatsworth copy shows that they belong to different editions. Of the forty pages which the two books have in common, seventeen end at

¹ Malone's transcript of "Commons' [*sic*] Conditions" is the fourth of six manuscript copies of early plays, bound together in a Bodleian volume formerly known as *Malone 228*, but recently recatalogued as *MS. Malone 32*. The other contents are: *Araignment of Paris*, 1584; *Old Wife's Tale*, 1595; *James the Fourth*, 1598; *Robyn Hode*, n.d.; *Kyng Daryus*, 1565. The Dyce copy was made from Malone's, from which it differs in not preserving the pagination or catchwords of the original quarto. The Bodleian transcript is thought to be throughout in the handwriting of Edmund Malone. That at South Kensington, however, was not written by Dyce himself, though the pencilled emendation at l. 1060 is probably in his hand. The date of the South Kensington transcript is ascertained by the water-mark on the paper to be not earlier than 1827. For assistance on these points I am much indebted to my friend, T. Gambier-Parry, M.A., of the staff of the Bodleian, and to the Director of the Victoria and Albert Museum.

different lines. Above two hundred significant variations in wording or typography occur. That the Elizabethan Club copy is the older is proved by several kinds of evidence: by the fact that it contains a vast number of abbreviated spellings, such as would be found in the author's manuscript, which the Chatsworth quarto has usually normalized (*i.e.* mēd, whē . . . hāged, w̄, ŷ, ŷ̄, ŷ̄̄);¹ by the fact that it contains at least nine words necessary either to the sense or metre which the other text has omitted by mistake;² and by the fact that the Chatsworth quarto in eight instances³ misprints the correct reading of the Elizabethan Club copy and in four others⁴ mischievously emends correct readings which the compositor of the later edition failed to understand.

The Chatsworth fragment comprises only the central forty pages of the fifty-six which make up the complete play (signatures B-F). By Brandl's numeration, this portion includes 1,421 lines,⁵ whereas the complete play has in the Elizabethan Club copy 1,904. The discovery of the latter copy, by giving us the title-page and 212 lines at the beginning of the drama and 259 lines at the close, alters very radically the impression created by reading the central part alone.

All previous critics have assumed a conventional happy ending for the piece, such as the running title "A pleasant Comedie" would suggest. Thus Collier wrote: "The varied history of neither couple is concluded at the end of the fragment, though it is pretty clear that the author designed his piece to end happily." Professor Brandl boldly promises the highest felicity: "With the help of Common Conditions Lamphedon must find Clarisia again; then there are in readiness, in order to shower earthly bliss upon them, the childless Leostines, the heirless royal uncle in Thrace, and certainly also the temporarily estranged ducal parents of Lamphedon. Nomides, on the other hand, must be driven by his repulse with Clarisia toward the previously scorned Sabia. And then, too, there will not lack the reunion of the brother and sister, Nomides and Clarisia, with each other, and with their enriched father Galiarbus."⁶ Professor Schelling imagines a similar conclusion: "In *Common Conditions* . . . the turbulent stream of true love runs through three continents . . . to unite at last Lamphedon,

¹ Cf. ll. 248, 260 f., 418, 421.

² Ll. 906, 1200, 1308, 1314?, 1402?, 1482, 1506, 1532, 1557, 1575. The tendency of the Chatsworth quarto to correct the infinitive "for to" into "to" in violation of the metre is alone almost sufficient proof of later date. The only word properly added in the Chatsworth text is one whose omission in the other version is obvious (l. 1236); the other additions in *Ch.* (ll. 718, 934, 1369, 1414, 1550) are evidently gratuitous.

³ Ll. 836, 894, 1060, 1284, 1369, 1438, 1551, 1580.

⁴ Ll. 365, 410, 833, 1414.

⁵ Brandl's numbering is at fault, because his copyist has inadvertently omitted two lines.

⁶ Translated from Professor Brandl's introduction, *Quellen und Studien*, 80, p. cxiv f.

Duke of Phrygia, to the peerless Clarisia . . . and Nomides, an Arabian knight, to Sabia, the daughter of a French [*sic*] physician."

So anyone would expect from reading the particular portion of the play which has hitherto been alone accessible. But the newly recovered prologue warns us, in language one would almost like to hold prophetic, against judgements based upon incomplete understanding:

You skilfull heads, that sit in place to see, likewise to heare,
 What openly by Actours deeds in place shall straight appeare:
 Beefore your vigill wakefull eyes therfore perpend it well,
 For the acts in order follow, which the preface may not tell.
 But thus I shew, most strange it is, and pittifull beside,
 Mixt both wth mirth, & pleasant showes: wherfore we pray you bide
 The last as well as first to see, then vprightly iudge and way
 Our Authors minde and doyng his, in that which wee display.
 Let iudgement then from you proceede discretely to be showne,
 And let not rashnes ouersoone to mutch abroade be blowne.

If critical rashness has indeed too much abroad been blown in judgement of this play, the fault is more than pardonable. The most opinionated author could hardly demand that the public bide "perpending" his work for 331 years before venturing upon conjecture regarding the nature of the piece. However, the restored final portion shows that the term "pleasant comedie" in the title is employed with a vagueness characteristic of the period of composition. "Mirth and pleasant showes" do occur freely in the first and middle sections; but of the conclusion one can only say, in the words of the prologue, "most strange it is and pittifull beside." The story of Nomides and Sabia is left entirely unfinished, and Clarisia is reunited with Lamphedon only that both of them may perish from poison ordered by the amiable Leostines and administered by the previously not altogether unfaithful, though erratic, Conditions.

Even, however, when the Epilogue and the "Finis" are reached, the play is not properly ended. There remains a shred of hope for those who desire to see Lamphedon and Clarisia happy ever after, and who insist upon regarding Conditions as on the whole a beneficent elf. For, though Lamphedon has drunk of the poisoned goblet, has remarked, "Ha heauens, what lothsom thing is this, y^e boileth in my brest?" and has said his last adieu, he is not formally certified as dead, and Clarisia has but put the cup to her lips, when the author breaks off with sudden apologies for the length of the play.

The cryptic and incomplete conclusion bears out the important statement on the title-page that the drama is "drawne out of the most famous historie of *Galiarbus* Duke of *Arabia*." Clearly, this story was never invented for the purposes of the play, but had previously dragged its slow length along through the pages of some lost romance. There is that about the

final lines of our text which even suggests the suspicion that the covered goblet so cheerfully forced by Conditions upon his master and mistress may in the original have contained only one of the harmless potions dear to Elizabethan literature, though the author of the play, alarmed that his piece has already exceeded the usual limits of its species, dare not allow himself the additional pages necessary to tell us so. We have a converse example of such drastic interference with the natural outcome of a story for the immediate purposes of an embarrassed playwright in the interlude of *Calisto and Melibœa*, where a happy romantic ending is roughly hammered out of the cynical tragedy of *Celestina*.

It may be that the inconclusiveness of the play's termination was condoned in the eyes of a contemporary audience by the familiarity of its avowed source: "the most famous historie of *Galiarbus* Duke of *Arabia*, and of the good and euill successe of him and his two children." But of this most famous history the present age knows nothing, and no allusion to it seems discoverable. Till a copy of it is found, in the course of something more or less than another three hundred years, we shall doubtless have to wait—as we have awaited the emergence of the complete play—for knowledge of what did finally happen to *Galiarbus*, *Sedmond*, and *Clarisia*.¹

Of the author of *Common Conditions* there is even less indication than of the source. The play shares its most distinctive literary qualities with a dozen other transitional interludes of Elizabeth's early reign. We find the usual overlaying of morality motives with a veneer of Latin allusion, and a more essential admixture of romantic interest. The predominant metre is, as usual, the riming heptameter couplet, sometimes arbitrarily abbreviated or drawn out, and not infrequently embellished, as in *Cambises* and *Clyomon and Clamides*, with an additional internal rime between the second and fourth feet.² A particularly close affinity relates *Conditions* to the last-named play, where similarly a roguish vice-servant, ranging through a multiplicity of strange regions, entangles the threads of a two-ply romantic tale, and where indeed the love-pains of *Neronis* and *Clyomon* run nearly parallel with those of *Clarisia* and *Lamphedon*.

The title of *Common Conditions* and the character of the titular figure invite especial attention. That the vice or clown should be the dominant personality in a play was at the period we are discussing rather the rule than the exception, but there can hardly be found another instance in which he is accorded the title-rôle in a full-length drama.³ When the vice masquerades

¹ To the Professor of Semitic Languages in Yale University I owe the suggestion that *Galiarbus* might easily be a corruption of *Hali Arabus*. Neither in the plot of the play, however, nor in the names of the other characters can Professor Torrey find any trace of an oriental source.

² E.g., ll. 33-40.

³ *Thersites* and *Jack Juggler* are, of course, not exceptions to this statement.

in individual scenes of our play as Master Affection or as Gravity, he is but following an insipid morality convention; but under his proper appellations, Common Conditions and Mediocrity, he embodies a philosophic idea that has considerable interest. Near the beginning of the play he says of himself (l. 157 ff.):

There are two sorts of cōditions as I ges.
For there are good and eeuell conditions the truth to confesse.
And to which of these twaine thinke you disposed am I?

* * * * * * *

As nere as I can ile vse a mediocritie by the way.
And *Mediocritie* is my name though condicions they mee call,
Nere kinde (kin) to dame fortune to raise and to let fall.

In the operation of this puzzling figure, therefore, whose erratic interferences now assist and now embarrass the heroes, the author seeks to read a parable of the *common conditions* of life. It is a discomfoting picture of the career of those, neither wholly happy nor unhappy, whose fortunes fall under the guidance of the doubtfully named *Mediocritas aurea*.

It is easy to question the logic of the poet, but he can hardly be denied credit for much subtlety, when one realizes that the inconsistencies in the action, for which he seeks to account metaphorically, are not of his own making, but a necessary incident of dramatic progress. The pivot upon which the whole action of the piece turns, "Common Conditions, the Vice," is a remarkably conspicuous agglomeration of three very different rôles. In the capacity he derives from the old moral drama it is his function to amuse, tempt, and mislead frail mankind; in the capacity of Latin parasite, which he repeatedly claims for himself, he must be the incarnation of cowardly and deceitful self-interest; while in his newer and more vital character of clown or "fool," he must show himself the indomitably humorous and ingenious guide, philosopher, and friend to those he serves. The new and the old demands could not be made to jibe: hence the notable havoc wrought by the Ambidexters and Subtle Shifts of the period upon the structure of the plays in which they figure. In no other transitional interlude is there so frank an illustration of the general difficulties of the dramatic situation or so original an effort at palliating an incongruity which the author evidently realized, but which no writer of this type of drama could wholly remove. For those who follow the perplexed history of "Vice" and "Fool," *Common Conditions* must remain a peculiarly interesting document, no less than for those who seek to make clear the steps by which English drama mounted to its highest Elizabethan function, its place of expositor of heroic and romantic story.

An excellent and pleasant Comedie, termed after the name of the Vice, Common Condictions, drawne out of the most

famous historie of *Galiarbus* Duke of *Arabia*, and of the good and euill successe of him and his two children, *Sedmond* his sun, and *Clarifia* his daughter: Set forth with delectable mirth, and pleasant shewes.

¶ The Players names.

The Prologue.	that loueth <i>Clarifia</i> , and fighteth for her.
<i>Galiarbus</i> , the olde duke of <i>Arabia</i> .	<i>Nomides</i> , a knight that loueth <i>Metrea</i> .
<i>Sedmond</i> , his sun.	<i>Cardolus</i> , a knight that fighteth with <i>Lamphedon</i> .
<i>Clarifia</i> , his daughter.	<i>M.</i> of the ship. } Masters Mate. } 4. Mari- Boateswayne. } ners. Shipboy. }
Common Condictions, the Vice.	<i>Mountagos</i> , a Spaniard.
Shift. } Drift. } 3. Tinkers. Vnthrif. }	<i>Sabia</i> , his daughter.
<i>Metrea</i> , a mayde.	<i>Lomia</i> , a naturall foole.
<i>Leostines</i> , a knight that loueth <i>Metrea</i> .	
<i>Lamphedon</i> , a knight	

Six may play this Comedie.

¶ Imprinted at London by *William How*, for *John Hunter*, dwellinge on *London Birdge*, at the signe of the *Blacke Lion*.

¶ The Prologue.

YDu skilfull heads, that sit in place to see, likewise to heare,
 What openly by Actours deeds in place shall straight appeare:
 Beefoze your vigill wakefull eyes therfoze perpend it well.
 For the acts in order follow, which the peface may not tell.
 But thus I shew, most strange it is, and pittifull beside,
 First both wth mirth, & pleasant showes: wherfoze we pray you bide
 The last as well as first to see, then vprightly iudge and way
 Our Authoꝝ minde and doyng his, in that which wee display.
 Let iudgement then from you proceede discretly to be showane,
 10 And let not rashnes ouersoone to mutch abroade be blowne.
 For thus wee do perswade our selues, if simple Authoꝝ skill
 Should Seneca exceede in verse, or Ouids pleasant quill:
 Or could tell moze then Tullies wit, eke Homer put a side,
 Yet do wee deeme some Homus would him skorne, mocke, & deride.
 But as he doth deepe low descend from these right famous wights:
 So doth he stand in redines to bare those Homus spights.
 Yet staies him on this steadfast hope, the wile his simple paine
 Will well except, and that is all that hee dooth seeke to gaine.
 Let this for peface you suffice, the actours redy stand,
 20 Your patience earnestly wee craue to proceede out of hand.

¶ Here entreth Galiarbus, with Sedmond,
 and Lady Clarifia.

My children both, whose aged Syer from natiue soyll must pas, Galiarb<us.>
 To lead his life in forraine Lands, for in vaine tis alas
 To craue of king Arbaccus hee, in Arabia to remaine,
 Whereas your aged mother hee her coyses in earth hath laine.
 Sutch was the spight of Parasites, so is dame fortune straunge
 That I from out Arabia must in other cuntreis range.
 And this the last day is you see, that I may here remaine
 With you my children both alas, which causeth mee complaine
 With trebell care and penſſiuenes, ha all my only ioy,
 30 The sight of you doth cause me now to waile with great annoy.
 And therfoze my sonne Sedmond now on this my blessinge here,
 I charge thee to remaine for aye true to thy sister Dere.

A ii

Be

5 thus], *i.e.*, this.

12 exceede], excede, *E.C.*

18 except], *i.e.*, accept.

A pleasant comedy,

Be thou a stay, to her decay, a rocke and fortresse strong,
And do not see, her ennimy, to profer her sutch wronge.
Bee thou her shield, in towne and field, her fence and onely stay,
Let not her foe, procure her woe, I hartely thee pray.
Be thou her freend, vnto the end, her faithfull brother true,
And graunt that thee, remaine with thee, lest doubtfull cares ensue.
Thus I thy sier, of thee require, as duty doth thee binde,
Let nature rule thee, to cherish her truly, and be to her most kinde. 40

<Sed>mond.

Right louinge sier, whose charge well waied & lodged in my brest,
Whose minde as it did neuer swarue but yelded to your heste,
I am your Sedmond till I die, I am and will remaine
My sisters true and faithful freend though I the death sustaine.
The charge that you haue geuen mee halbe performed sure,
The wight that doth my sister wrong his death will I procure.
And therfore, my sweete louing sier, for vs take you no care,
The gods we trust shall vs defend, and rid from out their Snare.
But ha my father graunt that I thy Icarus may bee
To wend and dwell in woods and Caues to liue and die with thee. 50

<Cla>rifia.

And graunt Galiarbus my sweet fire, that I with thee may goe,
And not for to remaine behind to waill with cares and woe.

<Ga>liarbus.

Ha no my children, do refraine seeme not to craue of mee,
Do not betake your selues like case for banisht wights to bee.
Though Minos hee that cruell kinge did banish Dedalus,
And though your father is like case by this kinge Arbaccus:
Yet mought his Icarus remaine in Creta quietly
Where hee did passe his daies before hee practized to fly.
Wherefore my children, cease your talke, do not your father greeue,
And seeme no more in any wise such question foorth to meeue. 60
And now fare well, your aged sier no longer may remaine,
For that he is cast into excile from you his children twaine.

<Cl>arifia.

O father, sith you will depart from hence your selfe alone,
Graunt that I may demaund of you but onely question one.

<G>aliarbus.

Craue what thou wilt Clarifia, I graunt what so it bee.

<Cl>arifia.

Then where y^e mindst for to remaine good father shew to mee.

<Ga>liarbus.

Where to remaine Clarifia, of truth I know not I.

<Cl>arifia.

Then do thy children thee commend vnto the heauens hie.
Desieringe them most entirely to shield thee from all woe,

And

called Common condicions.

70 And bee to thee assistance good where thou doest ride or goe. Exit.

Ha farwel farwel my childzē twain your fier must needs depart
Farewell O father to thee againe the cause of this our smart.

Galarib<us
Both sp<ea
Sedmon<d.

Clarifia, sith fortune hath to vs sutch lot assind,

In this our prime of yeres to part from parents both so kinde,
The one being bereft of life, as was the gods decree,
The other cast into excile, a banisht knight to bee,
We must contente our selues with all, refraining wonted care,
In hope the gods for vs in time a salue will soone prepare.

Wherfore sister Clarifia, let vs againe retire

80 Unto our fathers mansion plase I hartely you desire.

Where wee will liue in quiet rest.

Ha cruell words to soone exprest.

clarifia.

Ha brother Sedmond, how can you liue in quiet rest one day,

And seinge thus our father deere banisht from vs away.

Leaue of this fond request of thine, let pity pearce thy hart,
Sith nature can thee not constraîne to waile thy fathers smart.

What ioy should I obtaine, alas, if I a princes were,
To see my father rainge abroad in cuntreies strange for feare?

Ha brother Sedmond leaue of this talke and blot it out of minde

90 And be not found to father thine obliuious and unkinde,

But be thou still right sorowful, and pensiue for his sake.

Why sister, what thought do you mean þ you would haue me take Sedmond.

The grieffe that I should take for him I see it were in vayne,

And not of force him to restore to natiue soyll againe.

And therfore my sweet sister dear refraine once more from talke,

And come let vs retire with speed, Let vs straight home go walke,

And let vs waile no more I pray.

Stay.

within

Condic.

Stay? wherfore should I stay?

Sedmond.

100 Lest thou woozke thy owne decay.

Condicios.

Decay? how can I do so?

Sedmond.

Through force of thy so.

Condicios.

Of so? come sister content yee.

Sedmond.

May, stay lest thou repent thee.

Condicios.

Why should I repent mee? I haue not offended.

Sedmond.

If that thou retourne, thy death is pretended.

Condicios.

A iii

Pre=

A pleafant comedy,

Edmond. Pretended? ha gods, what haue I done that I should die therfore?
Come forth I stay what so thou be, and do reply no more.
If thou be an Ecco or Ghost in like case,
Come forth with speed draw nere into place.

110

nditiōs. I am neither Ghost, Spirit, Ecco, nor crier,
And neither fish nor flesh, but halfe a true knaue, halfe a lier.
Edmond. What taunting wight art thou that doest in Eccos sort reply?
By like thou art some Parasite come our talke for to descry.
ondic. Parasite? nay if there bee no remedy but needs enter I must,
I will to it with a good heart and lay all fear in the dust.

¶ Here entreth Conditions.

arifia. What Master Conditions, what newes at court this day?
ondiciōs. Ha sutch newes that I am afraid will turne to your decay.
Edmond. What is that good Conditions I pray thee expresse.
ondiciōs. Ha, I haue wept so that for faintnes the truth I cannot confesse. 120
arifia. Good Conditions leaue of thy wayling and shew the matter.
ondiciōs. Ha, a vengance of all villaines that would seeme for to clatter.

Ha, that same king Arbaccus by parasits is so allured,
That your deathes all ready hee hath procured.
If that you seeme to retire backe againe,
The king hath layd waite that you both mought be taine,
And so conbaied to some prison away,
Where he doth intend to woozke your decay.
Auid all sutch dangers if you will be ruled by mee,
Seeme not to retire againe, but in continent fly. 130
And so shall you be sure your liues for to saue
Though they amongst them your goods chance to haue.
And I will fly with you as a seruant to bee,
If with a good will you willingly entertaine mee.

Edmond. Yes with a good will, Conditions, with all our hart,
And therfore straitwaies let vs hence depart.

arifia. Ha cruell kinge Arbaccus thou, ha tiger fierce vntame,
That first our fathers banishment procuredst for to frame.
And that thou art not pleased with all but seekest our decay.
Woe worth the time I first was borne, to see this dismall day. 140
Euen as the wolfe, or tyger fierce doth seeke the lambe to kill:
So seekest thou both day and night our innocent blood to spill.

Ha,

called Common condicions.

Ha thou that banished hast our fire for no offence at all,
 But through thy flattering parasites hast wrought his end and fall.
 A double woe remaine to thee, ha cruell kinge vnkinde,
 Graunt Priams state to be his state that such daies hee may finde.
 And fare well now Arabia soile, fare well our native land,
 Farewell all pompe and pleasure eke, for wee haue taine in hand
 To fly from you, wee forced are for sauegard of our liues,
 150 To raing in cūtreies straing abroad wher fortune soorth vs driues.

Sedmon<d.

Clarifia leaue of your plaints an ruthfull griefes of minde,
 And come let vs go rainge a broad our sather for to finde,
 That we may haue his company in this our banishment.

Clarifia.

Proceede you when you please, to follow you I am content,
 And come Conditions wend with vs thy company let vs haue.

Creunt.

Keepe on your way maddam, you neede it not to craue.

Condicio<s

Ha ha Conditions, q̄ you, there are two sorts of cōditions as I ges.
 For there are good and euell conditions the truth to confesse.
 And to which of these twaine thinke you disposed am I?

160 If I should say to good conditions you would reply.

On the contrary side, if I should say to euell I did cleaue,
 Then euery Jack would thrust me out of dozes streight by ȳ sleue.
 And therfore for my owne aduantage beleue me you may,
 As nere as I can ile vse a mediocritie by the way.

And Mediocritie is my name though condicions they mee call,

Here kinde to dame fortune to raise and to let fall.

As for experience, it was my chance to blesse one the other day,
 And within two dayes after hee was hanged out of the way.

But to show you the chiefe cause now wherfore and why

170 This knight with his famelly are faine for to fly,

I wil. There are certeine parasites haunting the court night & day
 With whom this knight Galiarbus could neuer away.

Hee these parasites persued through his outward apperance,
 Which caused them to hate him and theron wrought his greuance

For why they accused him of treason to Arbaccus the kinge,
 Reporting him to bee one that sought the realmes vndoinge.

The which he neuer went about, but toke still great paine

In kinge Arbaccus behalfe the realme to maintaine.

But I am the arrants villaine that you shall finde or see,

For

A pleafant comedy.

Foz the banifhment of Galiarbus was all longe of mee, 180
Foz secretly I fet mee aparafite him to accufe,
That hee the common wealth fought to abufe.
Now had I tould the king befoze, how, and in what fort
The accusacion being red, that he would report.
Then ftept I to Galiarbus, and rounded him in the eare,
Saying if he would put h̄ matter into my hands he nede not feare.
Now he being contented, I went to the kinge by and by,
And bid him afke if hee were fo content, and hee answered I.
Thinking the king asked him if hee would that I in place 190
Should anfwere againft his accufers in his cafe.
But I had toulde the king futch a tale in his behalfe befoze,
That in faith hee neede not many accufers moze.
And fo vpon his one anfwere he was condemned to dy.
> Then I like a crafty knaue, ftept forth by and by,
Defiering the kinge not to put him to death out of hand:
But foz fo fmall offence to banifh him the land.
The knight hering mee to fpake fo in his caufe,
Cooke mee foz his speciall freend without farther pause.
And theron the kinge appointed him a day by and by
To depart the land, but taken after that day, he should dy. 200
Now the kinge on the other fide, perfeuinge my crafty fetch,
If hee could haue taken me I know that I should stretch.
And fo in faith there is no moze cumming to the court foz mee,
But how fay you, haue not I deuifd well to haue company?
Foz the kinge thought as mutch of thefe as of his death I am fure,
But onely to haue their company this he I did procure.
> Tush, this is but a pece of my conditions by the way. <
> But by your leaue I will vfe Amedyocritie whofoeuer faies nay. <
Well, there is no remedy, I must after thē their company to haue
Foz I am fure that is all that they feeme foz to craue. Exit. 210

¶ Here enter. 3. Tinkers, Shifte, Drifte,
and Vnthrifte, Singinge.

The tink-
ers fonge.

Hay tifty toffy tinkers good fellowes they bee,
In ftopping of one hole they vfe to make thre.

Come

197 fpake], *i.e.*, fpreak.

206 he], *gy.* lie.

called Common condicions.

Come merely foorth mates, and let the worlde wagge,
Though our trade do decay our mirth shall augment.
This tinkerly trade wee geue it the bagge,
Like beggers wee liue and want to pay rent.
Yet wee neuer lin trudging from citie to towne,
Our hammers on the kettels bottomes do ringe:
Yet we scarfe get lether piltches with out cloke or gown,
220 Fie on this trade that no more gaine will bringe.

Hay tisty tosty Tinkers good fellowes they bee.
In stopping of one hole they vse to make thre.

Shift he with shifting hath almost mard all,
He can not be trusted in no kinde of place:
For many olde things into his budgit doth fall,
That oft time he feareth to show forth his face.
Pots, Saucers, Candilsticks, and Scummers beside,
Are trust vp and closely layd into the packe:
Away hee hies quickly and dares not abide,
230 Shifts bandogge doth beare his tooles on his backe.
Hay tisty tosty, Tinkers good fellowes we bee,
wee stop one & make two, wee stop two and make thre.

May yet rather Drift is worthy of blame,
That is oft times driuen to a weake stay.
To rob, kill, and spoile, he taketh no shame,
Driuen for to get it, and to haue no nay
And vnthrift againe consumes it as flat
Weemen, dise and drinke, lets him nothing keepe:
And therfore all wee thre haue met together pat,
240 To venture a robbing, to play now bo peepe.
Hay tisty tosty, Tinkers good fellowes they bee,
They stop one hole, make two and stop two & make thre.

B.

They

The Chatsworth copy of the play begins at this page (line 213), but the first leaf is much torn.

A pleasant comedy,

HEy liuely, by gogs blood wee tinkers are at a mad stay, (day
For whē we are in y city, there is nothing but tinkel tinke al y
And by gogs blood Shift, I can not go but my basson must tang:
And by your leaue if I had not deuidd this drift, I mought go hang.
And by his woūds my Masters I am in y same state you twain be
But whē folke bying their kettels to mēd for one hole I make thzee
But my masters wot you what? I heard newes about y court this
That there is a gentleman with a Lady gone away, (day 250
And haue with them a litle parasite, full of mony and quoine.
By gogs blood let vs leaue of tinking and follow them to purloine.
For the littell knaue hath got it with cogging, and telling of tales.
And therfore by my consent with his quoine we wil fill our males.
Felow Vnthrifft by gogs blood here is my hand on y condicion,
Wee wil take away their purses and say we do it by commissiōn.
But by his wounds, although I haue no commissiōn to howe
I intend not to let them part with their purses I trowe.
A commissiōner gogs blood who made a commissiōner of you?
If y haue no better answer at the bar y wilt hange I tel thee trow. 260
Hange you tinkerty slaue? Shift wil scape whē Drift shalbe hāged
Tush my masters you are bothe as good as euer twanged,
I pray thee, good Vnthrifft stand back, & let me try with y slaue.
If thou darest Ile lay my hammer on your pate you knaue.
By Masters leaue of your brawling thus one with an other.
By gogs blood I cannot hold my hands & if hee were my brother.
You howresun Wanbery slaue, come againe and thou dare.
By his woūds, to hurle my kettel at thy hed I take no great care
And if thou hurle thine, thinke not but againe
Both skillet, basson, and hamer shall at thy hed amaine. 270
And therfore by gogs blood hurle and thou dare.
If thou do begin, then hange mee and I spare,
Well then my masters to it with a good will, and neuer care.
Th>ey fight. And I will play on my kettell as though I were a drumslare.
Stay, stay, no more brawling now one with another.
By gogs blood Drift, Ile breake your noddell if you were my
And thou be a honest fellow Thrifft let vs but try (brother.
Come and thou dare, for I pas not a turd for thee I.
Leaue of this brawling my masters, and heare what I shall say.
The Gentelman with his lady intend to come this way, 280

247 y^e], the *Ch.* 248 mēd], mende, *Ch.* Throughout the play,
Ch. employs the uncontracted form in nearly all such cases; e.g., thou—thou (260),
when—hanged (261). 249 you], ye, *Ch.* 254 quoine], coigne, *Ch.*
263 y^t], the, *Ch.* 274 Drumslaer, *Ch.* 279 ends page in *Ch.*

called Common condicions.

And therfore let vs be all in one minde, and agre all together,
For I know it will not be long or they come hether.

And therfore let vs be packing hence, and in a bush ly,
Untill they be already to pas a long hereby.

And when they thinke themselues in the wood most surest to bee:
Their purses wee will bee so bolde as share betwixt vs thre.

How say you my masters how like you this deuise?

By gogs bloud fellow thrist thou art excellent wise.

Shift.

Well fellow dyist because of our busines I thee forgiue,

290 And Ile make thee amends and we both skape the gallous & liue.

Shift this is your knauery if you bzeake ones hed with a pan, Drift.

You will giue him a plaister to hele it againe if you can.

Well here is my hand, I forgiue thee with all my hart,

Well come on then, in continent let vs from hence depart.

Shift.

¶ Here enter, Sedmond with Clarifia

Exeunt

and Condictions out of the wood.

omnes.

The silly traueiler that is atachd through weried toyle,

Sedmon<d.>

And forst through meare necessity to trace from natiue soyle,

Though weried at his iournies end with painfull traueill past:

Is glad in hart he hath attaind his iournies end at last.

So we beinge possessd as now with weried toile like case,

300 Must liue in hope all traueill past to finde a resting place.

Wherfore good sister be of chere cast care from out your minde,

And liue in hope all sorowes past our father out to finde.

You see the chirpping birds beginnes you mellody to make,

But you vngrateful vnto them their pleasant voice forlake.

You see the Nightingall also, with sweete and pleasant lay,

Sound forth her voice in cherping wise, to banish care away.

You see dame Tellus hee, with mantell fresh and greene,

For to display euery where most cumly to be seene.

You see dame Flora hee, with flowers fresh and gaye

310 Both here and there and euery where her banners to display,

Wherfore good sister cast of care, abiect this grieffe of minde,

In hope the gods for this our soze a salue no doubt will finde.

Brother Sedmond, the traueiler deserueth place of rest,

Clarifia.

In that hee taken hath sutch paines as you befoze exprest.

But brother wee are no traueillers that vseth day by day,

B ij

To

285 them selues, *Ch.*

294 incontinent, *Ch.*

295 is], so *Malone*; both *quartos* read vs.

301 good sister—chere], *sister*—good chere, *Ch.*

314 ends page in *Ch.*

A pleasant comedy,

To rainge abroad to foraine Lands to trace the beaten way.
 Wee are constrained through very force to fly from natiue soyle,
 Wee are compeld through cruelty to vnder take this toile.
 The traueiller may keepe the way that likes him best to go.
 Wee are constrained to throwd our selues in woods for feare of fo. 320
 Then brother tell me whether he oz we do take most paine,
 Considering when he please he may returne to home againe?
 You say the Nightingall also with sweete and pleasant lay,
 Doth sound her notes in chirpinge wise to banish care away.
 What pleasure may wee take in her oz in queene Flora thee?
 What pleasure in dame Tellus eke thinke you for vs to bee?
 No no good brother Sedmond, their pleasant noyse they make,
 Would rather cause me as I am all pleasure to forsake.

What pleasure should we take brother, if all the birds in field
 Were present here at instance now their harmony to yeeld? 330
 Their pleasat voice renewes my care, their sweete melodious sound
 Doth cause me now with trickling teares in sorrowes to abound.
 For thinking on the pleasures now that earst in time we had:
 Doth cause me now to pine for wo wher hart would haue me glad
 And therfore brother leaue of talke, in vaine you seeme to prate,
 Not all the talke you vtter can my sorrowes can abate.
 From sutch vaine allegations, good brother seeme to stay.

Condi.

May noble gentelman vnder your correction if I may,
 I haue a woord oz two with your sister by the way.
 How say you Lady Clarifia, are you like case contented? 340

Clarifia.

Condicions if thou speake thy minde it shall not bee repented.

Condi.

Then in your quarrell against your brother I minde to breake
 So that with licence gentleman you wil giue me leaue to speake.

Sedmond.

With a good will Conditions, speake forth what is thy minde.

Conditios.

Then in faith Ile pay some home anon in their right kinde.
 It is geuen to weemen to be obscure & ful of simpriety by the way
 Proffer them the thing they most desier they wold it denay.
 They are so full of sleights and fetches that scarce the For hee,
 In euery point with weemen may scarce compared bee,
 For when men pray they will denay, oz when men most desire: 350
 Then marke me a woman she is lonest stirred vnto ire.
 Their heds are fantastical and full of variety strange,

Like

316 to foraine], in foraine, *Ch.*
 351 vnto], to, *Ch.*

318 vndertake, *Ch.*
 351 ends page in *Ch.*

338 your, *om. Ch.*

called Common condicions.

Like to the Hoone whose operation it is often times to change,
And by your leaue howsoever it goes the mastery they must haue,
In euery respect or in ought that they seeme for to craue.
But Madam, I hope you will inpute no blame vnto mee,
Considering you are a mayden, and full of imbecillity.

A well Master Conditions, is this my part you take so?

Mistresse Clarifia, to my pooze the truth I must show.

360 Of truth Conditions the truth thou hast tolde

May and shall please you I am some what feminatiue,
For if there be any thing in minde out I must it driue.

Down with them all for surely they shall die,

Ah cruell chance, good brother fly.

Why where is the other that was in their company?

By gogs blood minks hee shall bie his flying full deare.

And in faith you wiseld faced knaue, ere you part from hence,
He be so bolde as diue in your pocket to share out your pence.

May gentelmen Tinkers, be good vnto vs twaine.

370 Make an end, take away all they haue I say once againe.

Ah cruell luckles chaunce alas, ah fortune thou vnfire,

That canst in turning of thy wheele still cause vs to endure
Sutch changed heaps of woes (alas) as tongue cannot expresse:
For why I see in vayne it is as now to seeke redresse.

Wherefore you cruell Tyrants three, dispatche my life in haste,

For why I Joy no longer life sutch heapes of greif I taste.

Cush dispatch, and when you haue done, binde her fast to this tree.

Least when y^e we are gone she make an vproze, and we persued bee

Come on Lady, fast to this tree, we intend you to binde.

380 And with your owne handcarcher your eies wee will blinde.

So in faith minks you are fast now for skaping away,

A wo be to the time when first I saw this luckles day.

Why what shall we do with him by gogs blood I can not deuise

Except we should set him to kepe crowes, & picke out both his eies.

Ah of all loues haue compassion on mee and serue me not so.

Here ye? and you can not tell what to do with mee, then let mee go.

The diuell a peny haue I, and you will hang me on this tree.

Gogs blood and well sayd, for he hath red his owne destinie.

Ha, will you let me go? in good faith thanke you I do,

390 May, stay a while, we tell thee not so,

Clarifia.

Condic<ions

Sedmo<nd.>

Condic<ions

Shift.

Clarifia.

Drift.

Thrift.

Condit<ions.

Shift.

Clarifia.

Drifte.

Shift.

Thrifte.

Clarifia.

Thrifte.

Condit<ions.

Shifte.

Condit<ions.

Drifte.

354 mastery], mastcry, *E. C.*: masterie, *Ch.*

370 an], *so Ch.*: and, *E. C.*

388 ends page in *Ch.*

365 their], your, *Ch.*

381 now, *om. Ch.*

385 Ah], Oh, *Ch.*

A pleafant comedy,

For thou art like now to hang on this tree.

<C>ondiciōs

Ha and there be no remedy but hanged I must bee
One of you hange befoze to show how well it will become mee.

<T>hrifte.

To hang thee or futch as thou art, we thinke it but a sport.

<C>onditiōs

Cast not away a proper young man in futch a kinde of fort.

<S>hifte.

Cush dispatch and hange him straight out of the way.

<C>ondiciōs

Ha good gentelman Tinker, I beseech you now stay,
What meane you by his wounds I haue beraied my selfe out of cry

<D>rift.

Whether thou hast or hast not thou shalt surely dy.

<C>ondiciōs

Ha and there be no remedy but that needs hang I must,
Giue me the halter Ile to it my selfe and lay all care in the dust.

400

<T>hrifte.

I am sure thou meanest not to hange without helpe of a freend?

<C>onditions

Itt not as good to hang my selfe as another hale the end?

<S>hifte.

By gogs bloud my Masters and hee will we are all content,

For then in time for hanging him we neede not repent.

Well Drift giue the halter vnto the else.

<C>onditiōs

Ha was there euer littell knaue driuen to hang himselfe?

May I must also request your ayd to helpe me into the tree.

<D>riste.

May if thou lacke any helpe, then hange vs all three.

So law now dispatch, and with speede make an ende,

410

<C>onditiōs

What to do? Drift, Gary to hang thy self

<C>onditiōs.

May by your leaue that is moze then I do intend.

<T>hrift.

Why I am sure thou intendest not to serue vs in such sort?

<C>onditiōs

Were not hee mad would hang himselfe to show three tinkers sport?

<D>rift.

Why I am sure to serue vs so, thou dost not intend?

<C>ondit.

A mad foole hee were would desperatly dy and neuer did offend,

<D>riste.

By gogs bloud Ile teare him downe or els Ile leese my life.

<C>ondit.

Backe againe or ile be so bould as pare your nails w my knife.

<T>hrifte.

May looke my masters the slaue lookes like an owle in a tree,

<S>hifte.

May hee lookes like a crafty knaue beleue mee.

420

<D>rift.

By gogs bloud Shift he lookes like a madge howlet as y^h hast said

By the mas if I had my bow and boulte here hee should be payd.

<C>ondi.

Halo, halo halo, howe. holoweth in the tree.

<T>hrift.

Why, what doost thou meane to hollow in the tree?

<C>ondi.

What do I meane mary to haue moze company come to mee.

<S>hifte.

By gogs bloud my masters we were not best longer here to stay

<A>mbo.

I thinke was neuer futch a crafty knaue befoze this day. Exeunt.

Are

410 now], not, Ch.

425 ends page in Ch.

427 margin, Ambo, Ch.: <A>mob, E. G.

called Common condicions.

> Are they all gone? ha ha ha, welfare olde shift at a neede, < Condi<ions.>
 By his woundes had I not deuised this I had hanged indeede.
 430 Tinkers (quoth you) tinke mee no tinks Ile meddel w̄ thē no more
 I thinke was neuer knaue so v̄sed by a companie of tinkers before
 By your leaue Ile be so bould as to looke about me and spy,
 Least any knaues for my cumming downe in ambush do ly.
 By your licence I minde not to preache longer in this tree.
 My tinkerly slaues are packed hence as far as I may see.
 Ha, my good mistres Clarifia, I am soyy to se you at this stay,
 I will vnbinde you that we may in all the haste trudge away.
 And Lady it is not best for vs in Arabia longer to tary,
 Seeing that fortune in euery respect against vs still doth varie.
 440 For seeing wee are so ny the sea that wee may pas in one day
 Cleane ouer the sea to Phrygia, I would not with wee stay
 Whereas now your good father sir Galiarbus is,
 And of your brother I warrant you wee there shall not misse.
 > Wel, sith needs wee must, I am content to fortunes beck to bow Clarifi<a.>
 Who howes her self an enemy to me pooze w̄etche as now.
 Therefore a dew Arabia soyle, farwell my brother deare,
 It boutles is, I see, as now in woods to seeke thee heare.
 Well Lady, without any farther talke let vs away. Condic.
 Proceede Condictions, I minde not here in danger longe to stay. Clarifia.
 Exeunt.

¶ Here entreth Sedmond waylyng.

450 The wyght that had a Juell fayre and by misfortune strainge, Sedmond.
 Through negligence hath lost the same, as he abroad did rainge,
 The iewell beyng none of his, but ones that was his freend,
 Who did the same beetake to him from losses to defend:
 Now being lost, through negligence of him that kept the same,
 What double greif thinke you doth he within his brest stil frame?
 My sister see the iewell is, whom father gaue to mee
 For to preferue from cruell foe, within my garde to bee.
 But I (alas) through negligence haue lost my sister deere
 Through cruell tyrants furious force within this forest heere,
 460 But ha my sister, is this thy chance that fortune hath assinde?
 Must thou alas to rapin yeeld? must thou now rest behinde?
 Ha, why did I beetake to flight the corpes that liues in thral?
 Why

428 well fare, Ch. 445 Who], both quartos print Whom. 461 ends page in Ch.
 462 did I], did I not in both quartos from influence of following line.

A pleafant comedy,

Why did I not with thee like cafe into their clutches fall?
 Would gods Lucina be with sharpe and crooked crabbed knife,
 When firft I cam into this world had end my vitall life.
 But fith it was not deftinie, noz yet the gods decree:
 With this moft wretched ftate (alas) I muft contented bee.
 But farewell now my Courffers braue, atrapped to the ground,
 Farewell adew all pleasure eke, with cumly Hauke and Hound.
 Farewell ye Nobels all, farewell eche Harfiiall knight, 47°
 Farewell ye famous Ladies all, in whom I did delight.
 A dew my natiue foyle, a dew Arbaccus kynge,
 A dew eche wight, and Harfiiall knight, a dew eche liuyng thyng.
 A dew my wofull Sier, and Sister in like cafe,
 Whom neuer I fhall fee agayne, eche other to embrace:
 For now I will betake my felfe a wandryng knight to bee.
 Into fome ftraunge & forrayne land their cumly guiſe to fee. Exit

¶ Here entreth Galiarbus out of Phrygia.

Galiarbus.
Who can but fmyle and laugh to fee the ftate of Fortune thee?
 Who can deuife in rightift wiſe, to yeelde dew praife to thee?
 Ha Goddiſſe y^e whose countnance ftraunge doth eb & flow eche day, 48°
 Sometimes thou doeft reſtoze to wealth, and ſometime to decay.
 As prooffe is playnly ſeene by mee, though banifht wight I was,
 Thou haſt reſtorde to wealth agayne, far better in eche caſe.
 Though kynge Arbaccus hee, withall his courtly trayne,
 And eke his route of Paraſites, did holde mee in diſdayne:
 Yet through thy turnyng wheel, and variable chaynge,
 Haſt mee reſtorde to wealth agayne in forrayne countreis ftraynge.
 How ſhould I duly laud your names O heauenly powers for this?
 How ſhould wee giue you half the prayſe that you deſerue I wiſ?
 Sith that our mortall tongue vnable is to ſhowe 49°
 The prayſes that you ought to haue, which for our part wee owe,
 Galiarbus ſhall not ceafe whilſt life hee doth enioye:
 In rightift wiſe he can deuife your prayſes to imploye.
 For why, though I but knight in Arabia did remayne:
 It was my chaunce and fortune good here in Phrygia for to gayne
 A Lordſhip great, the which the Duke hath now beſtowd on mee,
 Upon condicion to remaine his ſubieſt true to bee.

The

called Common condicions.

The which if I Galiarbus be euer falsely found.

He heauenly powres do all agree my life to confound.

500 But am constraind in spight of force my wonted name to hide,

Least by that king Arbaccus spyes my state should be espide.

But ha Galiarbus, in this thy ioye what sorowes doth abound?

What suddaine griefes atache thy minde? what care thy hart doth

What good can all this liuing do to thee in forrain land, (wound?

And seing childzen twaine remaine as yet in tirants hand?

And in vaine tis to send for them, for why, that cruell kinge

For mine offence, I this am sure, in prison will them sling.

Well, of force I must content my selfe, and liue in care and woe,

From childzen twaine I must refraine, and for aie them forgoe.

¶ Here enter Lamphedon out of Phrygia.

510 AS one that saw an aple faire in top of tree so hye,

Lamph(e.)

And durst not once presume to come, nor draw the same anye,

For that he knew not what he was that owd the peece of ground

Wherin the Aple on top of tree, in beauty did abound.

Which was a cause of his distres and double grieffe of minde,

For that the keepers of the same did show themselues unkinde.

This Aple is a lady faire whome I espied this day,

As I in Forrest hunting was persuing of the pray.

Whose bewty hath bewitched me, euen matwger Dians chase

To yeeld and be a courtier now vnto dame Venus grace.

520 Ha Lamphedon, where is become thy stout couragious minde?

Shall sight of Lady cause thee now to lead a life so blinde?

Shalt thou which art sonne to the Duke of Phrygia noble soyle,

Refraine thy woonted pleasures past, and vndertake this toyle?

Not all the Phrygian ladies here could cause thee for to rue,

Ha wretch, and hath a foraine dame compeld thee then to sue?

And must I yeeld in spight of force vnto Cupido hee?

And must I leaue my marshall feats to craue her knight to bee,

Whom neuer yet I saw befoze? ha cruell wretch unkinde

To shoote that dart to pearce my hart, why shouldst thy self so blind

530 I am to craue her loue (alas) whom neuer yet I sawe

To show like loue to mee againe, but did herselfe withdraw.

And this the first time is (alas) of her I had a sight,

Whose cumly lokes & bewty braue hath wrought to me this spight

C Ha

500 am], *qy.* I am.
both quartos read atatcht.

501 by that], *qy.* that by.
513 tree], thee in both quartos.

503 atache], *i.e.*, attach:
514 a], the, *Ch.*

A pleafant comedy,

Ha lady braue, would gods thou knewest the loue I beare to thee.
 Would gods y^e wretch would cause thee beare again like loue to me
 Why Lamphedon, y^e knowest not what she is perchāce a princesse
 Ha cruel words, I thē am sure thee will holde me in skorne (born
 how dare I then attempt the thing? how dare I then be bolde?
 how dare I once presume to her my sorowes to vnfolde?
 Would god when first I tooke my way the pleafant chafe to vew: 54^o
 I had bin slaine through cruell paine, then should not this infewe.
 Would gods these eies of mine, which giues my body light,
 When first they vewed thy comely grace they had bin pluckte out
 For if Apelles hee were present here in place, (quite,
 Unpossible it were aright to picture forth thy grace.
 But sith that Cupid will not force her for to yeeld mee loue:
 Would gods by other practices her answeres I might proue.
 Or by some secret way and hidden strange deuice.

¶ Here enter conditions standing priuely.

<Co>ndi. **T**D meddle with witchcrafte I count you not wise.
 <La>mphe. What wight art thou that answerest me in such a kinde of sozt 55^o
 <Co>ndit. It is hard winning of the city without skaling the fozt.
 <La>mphe. Skalinge the fozte? I go not about the citie to win.
 <Co>ndi. Heea but as far as I can see, Cupid hath hit the pin.
 <La>mphe. What wight art thou that in such sozt dost seeme for to reply?
 <Co>ndi. Hee that is by Cupid possess of force must sorow try.
 <La>mphe. I here a voice correcting, yet no liuing wight I see,
 <Co>ndi. Hee that trusts to a broken bough, may hap to fall from the tree.
 <La>mphe. Ha wretch what so thou bee, I would I had thee here,
 <Co>ndi. In vaine tis when the dogs are wery to wish after the deare.
 <La>mphe. Nay sure, wretche, if I had thee heare thou foryst me to do it, 56^o
 <Co>ndi. Nay with a good will I beseeke you spare not go to it,
 But if I should stir euer a foote from this place,
 Hee might soone spy me, and then after me would he apace.
 There is no remedy but to him I must and banysly feare away,
 For in vaine it is from hence to depart or the foole to play.
 Ha noble Gentleman god saue your life for euer to remaine.
 <La>mphe. Welcome my freend didst thou reply when I did late complain
 <Co>ndi. No gentleman I am no such felow as you take me for I,
 He deserues death that any gentlemans talke would so descry.

¶

called Common condicions.

- 570 Of truth if that I had him here his death he sure should gaine. Lamp<he.>
 And worthy for deridinge suche a gentleman to be slaine. Condi.
 If he knew that I had answered him contrary to euery word
 Hee would go nere to thrust me through y buttocks with his sword.
 But let Conditions alone howsoeuer this geare falles out,
 Hee will vse a pollecy to bring this matter well about.
 Now this geare cottons law, now shall you plainly see,
 Which waies so euer the winde blowes it is for my commoditie.
 Ha noble gentleman, I am soyy to se you at this stay,
 That at the first sight of a Lady you should thus pine away.
- 580 Why good fellow how knowest thou my grieffe, to mee expres? Lamp<e.>
 Hee that hath felte loues bitter stormes must needes the truth Condi.
 And hast thou bin a louer? I pray thee now declare. (confesse Lamp<e.>
 Who I? that haue I bin in loue with my owne mothers mare Condi.
 But what say you to him that would help you vnto that dame?
 Who causeth you this ruthfully these sorrowes for to frame.
 What say I (quoth you) mary I say he is worthy to haue. Lamp<e.>
 The thinge that with tounge is vnpossible to craue.
 But my friend I pray thee expresse and shew to me thy name.
 Master Affection, noble gentleman, euen the very same, Condi.
 590 Master Affection, ha ye gods, now se I if it you please, Lamp<e.>
 It lieth in your hands my sorrowes for to ease.
 Gentleman whatsoeuer lyes in my hand is to your ease. Condi.
 Commaund me euen what you list and Ile do what I please.
 What sayst thou? Lamp<e.>
 I say commaund me what you lyst, and Ile do what you please. Condi.
 I commaund thee to do nothing, but to aide me here in, Lamphe.
 That I the Ladies loue through thy help may but win.
 Which if thou canst do through pollecy and skill.
 Demaund what thou wilt thou shalt haue it at thy will.
- 600 If I can do it quoth you? what kinde of question is that? Condi.
 May put away if, for I can do it, this is plaine and flat.
 And therfore noble Lamphedon you shall wend with mee.
 Where secretly you shall stand her person for to see.
 Then shall you heare by her communication there,
 What good will affection can cause her for to beare.
 Wherefore noble knight, come let vs away.

C ij

Proceed

577 waie, Ch.
 one line too low.

580-583 E. C. prints the marginal speaker's name in each case
 596 herein, Ch.

604 there], so Ch.: their, E. C.

A pleafant comedy,

<La>mphe. Proceede affection, on thy way, for I minde not to ftay.
 <C>ondi. You are the better man, therefore you fhall firft proceede.
 <La>mphe. Tush, tush affection, all this courtesie doth not neede. Exit.
 <C>ondi. Ha ha ha, this geare fauls out excellent well in deede. 610

Welfare a craftie knaue at a time of neede.
 Affection quoth you, why? what a counterfeit knaue am I,
 Thus vnder the title of affection, my condicions to apply?
 As though it lay in me to cause futch for to loue?
 No no thereis a nother that this practife did proue.
 For Clarifia feeyng this Lamphedon a huntynge in the chafe,
 Was nigh constrained through Cupids force to fue to him for grace
 Now I commynge this wayes the game for to fee,
 Chaunced to heare him for hir sake in wofull ftate to bee.
 I will bring them together fure how so euer it fauls out, 620
 For at length it will redowne to my profit I do not doubt.
 Roome for a turne coate, that will turne as the wynde,
 Whom when a man thinkes sureft he knowes not where to finde.
 Exit

¶ Here entreth Clarifia alone.

<C>larifia. The lewred hauke whose rowling eyes are fixt on Partredge fast
 And liues in hope her flight once rayne to win her pray at last:
 So I through fight of valiant knight within this Forrest here,
 Haue fixt my eye, vntill I die, vppon Lamphedon deere.
 Ha valiant knight, whose comly corps hath won my hart for euer,
 Whose sight hath prest my tender brest, that I thal sayl thee neuer.
 What double greifs feele I for thee? what woes do I sustaine? 630
 What heapes of care in tender brest for thy sweet sake doth rayne?
 Ha Lamphedon, do pitie here thy captiue in this case.
 And graunt that she obtayne of thee thy fauour and thy grace.
 Let not blinde Cupid wrongfully on me his cunnynge howe,
 Let not my loue forfaken be which I to thee do owe.
 Let not thy mynde cleane contrary be fetled on another.
 Ha Cupid blinded God of loue, take not the tone for tother,
 Sith that thou forcedst me to loue, ha mightie gods graunt mee,
 That I may once obtayne his loue, my linked spouse to bee,
 But ha Clarifia, thy talke is vayne, he is a duke his sunne, 640
 And thou but daughter to a knight, of meaner ftate art come.

He

called Common condicions.

He forceth not thy loue, he wayes not thy good will,
 Wherfore refrayne with cruell payne, and liue as louer still.

¶ Here entreth Lamphedon sodenly.

What needeth further trial then, when Iudge hath heard y^e tale? Lamph(e.)

what needs there further plee in case, when agreements doth assaile

what needs the Curtell with her mate, & she in place doth stande?

what need haue knights for Lady sights, to raynge in foraine land?

what neede I for to sue to thee thy loue for to obtayne,

O Lady deare, and seeyng that for me thou doest complayne?

650 Lamphedon doth professe he will to thee bee faithfull knight,

Not once for to forsake thy loue, for wronge ne yet for right.

And therfore Lady yeelde to mee like promise here agayne,

To rest to me as I to thee, a louer true certayne.

wherfore O lady answer mee to this my question straight.

The silly fish that once is tayne, must yeeld vnto the bayght. Clarifia.

wherfore sir Knight right welcome sure vnto Clarifia thee,

who almost felt of Plutos paynes, and all for loue of thee.

If all the Troian knights were here, or Grecian in like case,

whose valiant courage did surpas eche wight in euery place:

660 Clarifia doth protest, as she is Lady true,

To rest thy loue while life indure hap so what shall ensue.

And therfore my sweet louyng knight, haue no mistrust in mee,

For I do whole betake my selfe vnto the vse of thee.

So that thou wilt performe the bondes of wedlocke in this case,

I am content that none but thou my corps shall sure imbrace.

wherfore sir Knight reply agayne, are you herein content?

Else all the powers that sits in throne do end with cruell dent Lamph(e.)

My youthfull dayes, and after that with Pluto let me rayne,

where as the greefly Hags do rest with trebell care and payne.

670 And therfore Lady, here is my hande, eke faith and trouth I giue,

To rest and be thy louing knight, whilst I haue day to liue.

In signe wherof take here this gim, and weare it for my sake.

Upon condicion noble knight, the same of thee I take. Clarifia.

But yet receiue of Lady thine a pledge for pledge agayne,

In token that for aye I rest thy loue without disdayne.

The whiche Bracelet is made of golde, receaue that with good wil

And all that doth belong to me, shall rest as thine owne still.

¶ iij

wherfore

A pleasant comedy,

Wherefore thy knight receiue thesame of me thy lady deare,

<L>am phe.

I shall O Lady for your sake euen place it present here.
And till I die I surely will weare it for loue of thine,

680

<C>la.

And this shall rest in keeping mine till dayes my life define.

<L>am.

Well Lady then, my wife you are before the gods you see,

<C>a.

I am and will remaine my deare a true Penelopee.

Though I for thy sweete sake my knight a thousand woes should
I would remaine as true to thee as shee did to her loue. (proue:

<L>am.

And Lady, as true will I still rest to thee,

As Leander did that swome ouer the sea.

Wherefore O Lady wend with me vnto my fathers place,

Where wee will soone there marryed be if that the powres graunt

Wherefore my deare Clarifia, let vs no longer stay, (grace. 690

<C>la.

To follow you whereso it bee, Clarifia shall obey.

Therefore proceed when you thinke best,

<L>am.

To wayght vpon Clarifia Lamphedon aye is prest.

Exeunt

¶ Here enter Conditions sodeinly.

<C>on.

God giue you Joy I hartely pray, and send you both good lucke,
And if I might you should be sure to haue hoznes like a Bucke.

<C>la.

Why how now Conditions, wher hast thou bin all this while?

<C>on.

Ha I chanst to fall a slepe as I was lifting my legge ouer a stile

<C>a.

And was that the matter thou staidst so longe behinde?

<C>on.

In faith I haue slept so long that both mine eies are almost blind

<L>am.

What Master affection, of troth you are welcome, how fare you 700

<C>on.

Euen in good health noble gentleman, how do you? (now?

<C>la.

Affection, ye are misformed Conditions is his name.

<C>on.

By y mas except I answere wisely it will tend to my shame.

<L>am.

I am sure his name is affection, let him deny it if he will,

<C>on.

Unto any of those two names I must needs answere still.

For Affection my sure name is, this is plaine,

But Conditions my kirsun name is, to either of these twaine

Answere I will though it turne to my grieffe,

Beleue me gentleman, if I lie hange me like a theife.

<C>la.

May wee beleue thee Conditions without farther talke.

<C>on.

Well then, will it please you on your iourney for to walke.

<C>la.

Why Conditions, what Journey thinke you, haue we to goe?

<C>on.

May let those that are louers iudge that, I say no mo.

710

called Common condicions.

I perceiue he will proue a fore if you talke with him long,
 Who takes him for any other, should proffer him much wrong. Lam.
 May Mistres Clarifia if time conuenient would serue, cla.
 I could proue that wemen comonly that name doth most deserue. con.

But if you please to depart, I redy am to waight.

Come Lady, for we intend from hence to wend straight.

720 Proceed my deare for Clarifia is prest to fulfill Lam.
 Your minde in euery respect according to your will. <Cla.>

Wherefore Conditions come and waite still on vs. Exit

May if I be behinde then hang me as hy as the house. con.

Ha are they gone? was euer knaue beset in daine so before?
 Affection quoth you? well fare at a pinche euermoze.

For if I had not roundly answered to my counterfeit name,
 It would surely haue redownd to my vtter shame.

But howsoeuer the world goes parasites part I must play,
 For to get my lyuing I can finde no other kinde of way.

730 Well I must after to the Dukes place, euen as fast as I may,
 But in the end marke how the crafty knaues part I will play.

¶ Here enter Sabia alone.

L Ike as the Rat that once hath tast of Rosalgar or bayne, Sabia.
 Runnes presently to some moist place to coole her poisoned pain:

So I being possess (alas) through Cupids dierfull dent,
 Doth liue in pynning state for aye, that life is well ny spent,
 Ha sweet Nomides who causer art of this my grieffe and wo.

For Cupid he hath forced me all pleasures to for go,
 In that vnegally at mee his poisoned shaft hath raught,
 To cause me set my loue on him who wil set me at naught.

740 But for his sake I fade as doth the flower in sommers day,
 I pine as doth the Merline shee that could not win her pray.

I greeue I waile my lucklesse lot, I am in wofull state,
 I finde no way that may impaire, or this my sorowes bate.

I curse may sure the time that I did bewe thy comly face,
 I know right well in vaine it is to sewe to thee for grace.

I perce the heauens with my dole, and lamentable cry,
 I craue of blinde Cupido hee, my sute not to deny.

Why was it not my chance alas a princes for to bee?

Why was my fortune to be borne of base and low degree?

750 Why was it ah my destiny to be a Phisicians childe?

720 margin. The speaker's name is omitted by both quartos.

740 flowers, Ch.

743 this], qy. these.

749 ends page in Ch.

A pleafant comedy,

Why was it not my fortune ha, to come of flocke fo milde.
 Whereby I mought enioy thy loue ha worthy knight moft fowt,
 Whofe comlines doth far furpas the knights of Phrygia rowt.
 Which cauſeth me through feruencie to craue of thee thy loue,
 Though womanhoode denayes the ſame, and doth me ſore diſproue
 Well, here enters hee him ſelfe alone, now helpe ye gods of might
 And graunt that I obtaine my ſeute which I deſerud by right,
 But firſt I will go ſhroud my ſelfe in corner ſecretly,
 To heare if that for any one hee will ſeeme to reply.

¶ Here enter Sir Nomides. (ſpoyle

<N>omides. Though raging ſtoymes of winters force hath done their worſt to 760
 Though Boreas w his boiſterous blaſts doth range in euery ſoyle,
 Though clotted hard Accarnous froſt doth freeſe on dale and hill:
 Yet can the warmed ſootherne winde their raging forces kill.
 Though fortune ſhee did frowne on me, & wrought for me ſuch fate
 Yet at the laſt all ſtoymes once paſt ſhee ſmiles on myne eſtate.
 Though baniſht I from cuntrey ſoyle and natiue kinſfolke deare,
 Yet hath the potozes aſſind to mee a knightly liuinge heare.
 Whereas I leade my life at reſt, where I minde to remaine,
 Untill the ſiſters cut the thred of vitall life in twaine.
 As for my vſuall name is toznd, and for euer will forſak, 770
 And terme my ſelf ſir Nomides, a knight of lowe eſtate.
 Whereby I quietly may reſt, and liue at eaſe for aye.
 But contrary if knowen I were, it would tourne to my decay.
 But for to thinke of father mine, it greeues my carefull breaſt,
 That hee ſhould rainge in cuntreis ſtrange, & I ſhould liue at reſt.
 And eke farewell my ſiſter deare, whom I haue left behinde,
 In cruell tyzants murdering hand, thy life end for to finde.
 I can not chewſe but muſt acurſe the time I fled away,
 And left thee ſo behinde to reſt vnto thy foes a pray.
 I can not but muſt neds confeſſe I woorthy am of ſhame, 780
 In leauing thee a pray to thoſe that ſone thy death did frame.
 A cruell brother, mought thou ſay I did remaine to thee,
 That like a daſtard fled away when I thy gard ſhould bee.
 Well in vaine it is for to repine, ſith that the powers are bent
 To woorke their fury on them twaine, I muſt be well content.
 Well met Sir knight thus ſolitary in fields pour ſelfe alone.

<S>abia.

J

called Common condicions.

- I am pensiue Lady but yet welcome to me as any one. Nomid.
 Not so sir knight, I thinke you beare to Ladies no such loue, Sabia.
 My Lady how know you that, you did me neuer proue. Nomid.
 790 She y^e should proue I thinke should finde in you sum suttel gyle Sabia.
 You weemen sure are ful of y^e though oftentimes you smile Nomid.
 We wemē? nay, in men you would say for wemē mean to true Sabia.
 Say you so Lady? for experience then mark what woords enfue. Nomid.
 Speake forth your minde I am content if so you will not faine Sabia.
 If so I do Lady, I doubt not, but you will reply againe. Nomid.
 And reason good if wrongfully you wemen would disproue, Sabia.
 Not wrongfully but rightfully I shall expres your loue. Nomid.
 And therfor Lady heare my talke that I in bzeef shall speake,
 And after if you please, againe reply your minde to bzeake.
 800 First what loue I pray you bare Helena vnto her lorde and kinge?
 What constancy in Creseda did rest in euery thinge?
 What loue, I pray you, beare Phedria vnto her Theseus,
 When in his absence she desired his sonne Hippollitus?
 What true loue eke bare Medea vnto Duke Iafon hee?
 Tush Lady in vaine it is to talke, they all deceitfull bee,
 And therfore lady you must yeeld to me in that respecte.
 Men still are iust though wemen must their plighted vows neglect
 Must? why belike you thinke it comes to them by course of kinde Sabia.
 Not I my selfe do say the same, but in auctoys I it finde. Nomid.
 810 In Auctoys then you haue an aid for to dispute with mee? Sabia.
 But for all your aid in way of iest againe I will reply,
 If so you will atentiuē bee to that I here shall speake.
 With willing hart I do agree that you your minde shal bzeake. Nomid.
 Then sir knight how faithfull was Eneas to Didoes grace? Sabia.
 To whom he plighted faith by vowe none other to imbrace.
 How faithfull was Duke Iafon hee whom Medea did ayd?
 When hee to win the goulden fleece by Otes was dismaid?
 And Theseus I pray you also how faithfull did hee bide
 When that the vow he once had made to Ariadne he denide.
 820 How saythfull was Deomedes one of the Greekishe crew
 Though Troilus therin was iust yet was hee found vntrewe.
 And so betweene those twaine, and fortunes luckles hap,
 Shee was like Lazer faine to sit and beg with dish and clap.

D.

Tush

A pleafant comedy,

Tush tush you see to trust to men whose fickle braines are so,
That at the first sight of euery wight their plighted vowes for go.
And therfore you must wey in minde, though wemen sometime
Men wil do so though to their wo it doth enlewe I wisse. (misse

<N>omides.

In deede lady I must confesse that you the truth haue sayd.

<S>abia.

Then say that you were conquered in talking with a mayd

<N>omides.

May lady he that talkes with you vntill the field he gaine,
Should proue the labour he should take both frustrate, fond & vain
For why? though men can win in field both honour praise, & fame
See wemē by your suttel flights full soone their deaths can frame.
And therfore lady I must graunt you are to stronge for mee,
And if I were a iudge certeine ye wemen should Lawyers bee.

830

<S>abia.

Wemen? why thē what would you haue pooze witles mē to say

<N>omides.

To stand and heare, and iudge aright vpon the wemens play.

<Sa>bia.

Wel then shal you be a iudge to that which I in place shal speak

<N>omides.

Wel thē proceede & let mee heare what words you mean to break

<Sa>bia.

There was a ship that chancd to sayle a thwart the raginge sea, 840

And being in the middest therof at anker and at ease:

In sodden there arose a stozme and silly barke so tost,

In such a raging kinde of tozt, that Ankers all were lost.

Now Ankers being gone, and Cabels in like case:

The silly Barke by tumbling waues was tost from place to place.

The Mariners did quake for feare to see that luckles day,

That to the gods with humble sute they all began to pray.

The gods then hearing of their plaint and lamentable cry:

Did driue them straight by force of winde vnto an hauen by.

Wheras they hope for aye to rest if powers do graunt them grace 850

Lo now sir knight iudge you aright on this my wished case.

<N>omides.

Na Lady if you put so hard demaunds vnto your iudge at first:

Hee must haue time to pause theron lest he should iudge at worst.

Then would you put some blame in him and say he did you wrong

Therfore he giues the iudgment to your selfe that are so stronge.

Good Lady let me here thesame, I hartely require.

<Sa>bia.

In hope to haue my wished will you shall haue your desire.

The ship which I spake of before is I my selfe sir knight:

And being once inflamed alas, by Cupids raging sight.

Was tost on waues of wackfull wo, and all for thy sweete loue, 860

I

824 trust to], trust in, *Ch.*
by your], by their *in both quartos* (probably by *y^r* in author's *MS.*).

836 witles], witnesse, *Ch.*

859 flight], flight, *Ch.*

825 forgo, *Ch.*

852 Na], Naie, *Ch.*

859 ends page in *Ch.*

833 Yee], Yea, *Ch.*;

856 the same, *Ch.*

called Common condicions.

I forced was with humble sute to craue of gods aboue
 To send to me some pleasant time that I with you mought talke,
 Where now it was my chance sir knight to finde you in this walke
 I forced am of feruency to craue of you your loue
 And eke to set all shame aside your good will for to proue.
 Graunt me therfore, O worthy knight that none but onely I,
 Shall thee posses, for louing fere, vntill we both shall dye.
 Refuse me not that am thy friend who loues thee as her life,
 And graunt that none but Sabia shalbe thy only wife.

870 Lo this is all O worthy knight, that I of thee require,
 Forsake not thy deare ladies sute, but graunt to her desire.

Madame the hart that once is firt or set and hath y^e likes him best Nomid(es.)
 What needs it for to seeke for more to breede his more vnrest?

My hart is firt vpon the thinge that I all redy haue,
 And therfore Lady in vaine it is of mee such loue to craue.

I am none such that liues by loue, I serue not Venus traine,
 I force not of blinde Cupid hee, I hould him in disdaine.

Though Poets terme him a god and say he shootes from skie,
 The which by good experience I straight shall here deny.

880 Lust fauoring folly fond, did falsly forge and faine
 Loue for a god, because he mought his freedome more attaine,
 And therfore leaue of sute, and craue no loue of mee,
 Whiles I haue life this is certaine I will no louer bee,
 And therfore lady now adue.

Exit.

A wo be to the time that first I did begin to sewe,
 Now fare well all my hope of him whom I thought to enioy,
 Whose sight it was that forced me to waile with great anoy,
 Ah cruell gods of loue, O crafty cancred wight,
 That wrekes thy fury vpon mee, and touchest not that knight.

Sabia.

890 Ah sir Nomides whiles I do liue in ioy,
 None other shall attaine my loue though it breede mine anoy.
 And still will I incroche on thee, thy onely loue to haue,
 Though for thy sake I should betake my self to wofull graue. Exit.

¶ Here entreth Conditions.

Ah ah ah this geare cottens I may say to you. Condi.
 I haue wrought a fetch to set thē by y^e eares hap what shal ensue
 D ij By

873 to breede, *Gh.*

878 a god], *conj. Dyce*; aged, both *quartos.*

894 geare cottens], *greare coctes, Gh.*

A pleafant comedy,

By my honefty it doth me good that I fo crafty fhould bee
 For the Dutches is fallen out with clarifia long of mee.
 For I told certein of her waiting maides how & people in ech place
 Giues clarifia the prayfe and faves hee excels the Dutches grace.
 Which when he heard fo chafed that it was fraung to beholde, 900
 On the other fide Lamphedon would not haue his lady controwlde.
 Thus haue I fet them together by the eares hap what hap fhall,
 And marke the end of this geare which way it fhall fall.
 For Clarifia hauing to vnkle Mountaynio kinge of Thrace,
 Will no longer here abide but ftraight waies thither will trace.
 And now at the fea coast haue I bin fhipping to prouide,
 For my Mafter Lamphedon and clarifia againft the next tide.
 I muft away come for a cutter that is euery ynche a man,
 A villain that will fet a thousand by the eares if hee can.

¶ Here entreth Lamphedon and clarifia.

<L>ampe. Clarifia and my deare wife before the gods by vow, 910
 With liftinge eare do marke in brieft what I fhall fay to you,
 Though mother mine the Dutches hee fuch rigor feemes to how,
 And all for the good will which I to you do bear and owe:
 Let not the fame difmay your minde caft penfuenes afide,
 For till that life be tayne from mee my truth fhall fure be tride.
 And therfore Lady feeme not to depart, I thinke it beft.

<Cl>a. A my Lamphedon deare leaue of, and graunt thy loues request
 Seeme not to ftay with lady thine in Phrygia to her wo,
 But come and wend we prefently, to Thracia let vs go.
 For my vnkle Mountanio kinge of Thrace, hath fent for mee, 920
 And in his letter hee hath fent, my louing knight, for thee.
 Defiryng vs to come to him, and that in continent,
 For why hee hath no childe aliue, wee know not his intent,
 Perchance, my deare, hee will beftow on vs fome goods or welth,
 Whereas we may more quiet liue in perfecte Joy and health.
 And fo our abfence may in time obtaine your mothers loue,
 Whereas our prefence being heare to anger doth her moue.
 Wherefore my loue deny me not, but let vs hence depart.

<L>ampe. A cruell mother to thy childe cheefe caufe of this his fmart.
 Muft I from lyked foyle depart on fea in fhipe to fayll 930
 Where oftentimes through force of waues & carued placks do fail.
 Muft

904 to], an, Ch.

906 at, om. Ch.

922 incontinent, Ch.

925 Where as, Ch.

called Common condicions.

Must Lady mine tast the like wronge? a cruell parents sure.
That to your only sunne you could, sutch heapes of care procure.

¶ Here entreth condicions suddenly.

Gods ames, are you here I haue bin seekyng you all aboute, Condi.
To certifie you of newes whiche are so true out of doubt.

The duke your father hath made great searche for you twayne,
And doth intend to imprison you bothe, this is playne.

And all vpon the request of the Dutches if you do not flie

I am afrayde you and your Lady are like for to die.

940 And therfore of all loues come come let vs away.

condicions, come hether man, and a whyle do thou stay,

Lamph<e.>

I pray thee tell mee, is it true that thou dost now say?

What a mad man are you? take mee with a lye,

Condit.

And whip mee that all villaynes may take example thereby.

Ah cruell parents to your childe, and would you seeke his death? Lamph<e.>

And can your harts agree in one, to stop his vitall breath?

Ah heauens, shall man in crueltie passe the Lyon feerce in feild.

Which can compell eache liuing beast vnto his strength to yeelde?

Yet the Lyon doubts to slay his whelp, or do it any wronge.

950 The Serpent with the Tiger eke, whiche are both fierce & stronge

Will neuer seeme at any time their younglinges for to greeue,

But will them nozish tenderly till they haue strength to liue.

Is nature cleane exiled quite from thee, my cruell Sier?

Is pittie put from out thy minde, to wreake on vs thy ire?

Is fatherly loue cleane gon from thee? is mercy not in minde?

Is crueltie crept into thee that thou art so vnkinde?

Ah Gods, now farewell Phrygia soyle, farewell ay parents twayne

Who seekes to put my loue and mee to death and cruell payne.

Ah my beloued clarifia, I wayle to thinke of thee,

960 That y^e shouldest sustaine sutch wronge for loue thou bearest mee.

Impute vnto thy louing knight no blame for this, my deere,

For gladly if I could, I would haue taried with thee heere.

Heere? then weare you vnwise if heere you would stay, tis plain Condi.

To haue your lady and your self of all holden in disdaine.

And therfore without farther talke let vs abide no longer heere,

If you do I am afrayd you are like to bie your taryng deere.

Well then Conditions I pray thee wth speed our shipping prepare. Lamph<e.>

D iij

Culh

A pleafant comedy,

<Co>ndit. Tush tush, this is alredy done let that be the leaft end of your care,
And therfoze of all loues let vs be gone, leaft vnwares wee be tapy
Mifteris Clarifia, of all loues perfwade him to depart amayne. 970

<Cl>a. Ah my Lamphedon, wende we hence incontinent with fpeede
Foz why, to worke our finall end they fully haue decreede.
You neede not feare foz want of fhip, Conditions hath been thare,
At the fea coaft alredie fure our fhippyng to prepare.
And therfoze let vs hence depart, and that incontinent.

<La>mphe. Well then let vs depart, my deare, fith that you are fo bent.
<C>ondi. Are they gone? Conditions? Nay double condicions is my name
That foz my owne aduantage fuche dealynges can frame.
Nay, if wee come in courte agayne to ferue a kynge
Hange mee if I giue not a thoufand of them the fpynge. 980
To Thracie quoth you? there could be no better iorney foz mee,
Well I muft begone, foz I can neuer be well till I a fhip bozd bee.

¶ The Mariners within.

<M>after. Ha la how, boyes a hafte, ther caft haulfer a land.
<M>. mate. Here vere, come no neare leaft wee ground on the fand.
otefwain. Lanche out the Cocke boyes, and fet the Mafter a fhoare.
oye. The Cocke is lanfhed, eache man to his oare.
<C>ondi. Harke, here comes our Mariners to feeke foz Lamphe & Cla. thee
Who I am fure by this time alreedy a fhipbozde bee.

<M>after. A fhoare, a fhoare, eche man on the lande.
<M>. mate. Boy, come vp, and ground the Cocke on the fand. 990
<C>ondi. Twentie pound to a peny they are Pyrats y lands heer aboute.
Ha, I am befet in futch a fort that I cannot get in nor out.
There is no remedy but I muft ftand to my tackling hap good oz il.
I muft needs draw, but if I fight it fhall be agaynft my will.

¶ Here entreth the Pirates with a fonge

<M>after. Ha coragious my mates, and excellent well done.
<M>. mate. By gogs bloud Mafter we weare happy when to rob we begun.
otefwain. It doth me good to fee what booties we haue had on the feas,
Which redownes to our profit, though to others difeafe.
oy. Though I be but fhipboy I muft needs fpeake my minde
If the whole feas were fearchd, fuch a fhipful of theeues you could 1000
All. Speake foft goodman boy, leaft wee be efpied. (not finde. What

called Common condicions.

- What Pirats? Nay** incontinent I will haue that tried. Condi.
Gogs wounds defende ye, for yle take you all my selfe.
Wilt thou so? nay, none but the shipboy shal deale with the else. Master.
With a boy? if you be men draw, and come trie with me all. Condi.
Wilt thou so? by gogs bloud this is a bould enterprize of a squal M. mate.
Well sith he will needes, Ile deale with him my self hand to hād Botefwa<in.>
Come on then, strike it out at length: but what ar you mariners Condi.
I will not deale then with you for all this land.
1010 **For they bee good fellowes,** they be no quarelers.
Why not with Harriners I pray thee? come let vs try it out. Botefwa<in.>
Stay thy hand, it shall not be so, to put thee out of dout. Condi.
Were it w dry water souldiozs I would deale if here were a skoze
For I haue dealt with fortie at a time and moze.
Then it were to mutche for me to deale with you alone. Botefwa<in.>
That is true, for of a littell man where I hit I breake the bone. Condi.
I pray you sir shew vs why you beare Hariners such good will? Master.
Because I am a Hariner my self and haue excellent good skill. Condi.
And haue you futch excellent good skill in deede, Botefwa<in.>
1020 **Then why like a landeman** go you in futch a weede?
Lest the good deeds which I haue done on the seas
Redowne to my small comfort and ease. Condit.
Why then it seemes by thy talke thou hast bin a Pirat oz this? Botefwa<in.>
Pea in faith haue I, and that knowes Hariners ships I wis, Condi.
By gogs bloud I will haue him a shipborde oz els I will die. Master.
That is enough Ile take you at your word seyng there is no re- con.
Will you haue me a shipbord whether I wil oz no? (medie,
Pea surely defende thee, for I intende so. Master.
Stay, stay, shall I be a sharer if quietly I go with you aborde? Condi.
1030 **There is our hands,** wee will make thee our captayn at a word. All.
A captayne? here is my hande, to go with you as is your desier. Condi.
But it were vncomly to play the sea man in landemans attyer.
No moze thou shalt, for our other Captayne is dead, M. mate.
And thou shalt haue his attyer, and his roome, and lie in his bed.
Well then come on and let vs a shipborde straight. Condi.
Wee are all redy on our Captaine for to waight. All.
But sirs, there is a bowtie towards if you follozw my aduice
And go to worke with all, and shew your selues wise. Condi.

What

A pleafant comedy,

All. What is that, Captayne? declare to vs all.
 <C>ondi. It is a pray that will enriche both great and small. 1040
 And tis this, there is a certayne Gentilman with a Lady,
 Readie hipt to sayle into Thrace,
 with great a boundance of riches and wealth.
 Now if wee could get into their way by felth,
 Wee should haue sutch a boutie that wee neuer had sutch another.
 otefwain. By gogs bloud he is an excellent Captayn, & far excels our other
 Captayn let vs a boord, wee are bounde to do what you thinke best.
 Condi. Come on then, let vs away, y^t in Hariners attyer I were drest.
 Exeunt.

¶ Here entreth Mountagos with his daughter.
 Mountag. Come Sabia by and by and show your father straight and queeke,
 In what place in te body you be so soze seeke. 1050
 My tinke you haue te greta deseza in te belly and te heda.
 By gots lorde Sabia you loue te man me am a frayda.
 And you so do Sabia expresse to your father by and by,
 By cotes lord me geue twenty hundzet pounds in mariage truly.
 And terfoze letta me kno te man good Sabia my shilde,
 For me kno wel experienza you loue te man me am no begilde.
 Sabia. Good Father seeme not to demaund the thing I cannot show,
 The wyght whom bourdned I am with, of truth I do not know.
 If that I weare in loue at all, in vayne it weare for mee
 At any time to hide the same, sutch skill remaynes in yee. 1060

Mountag. A Sabia, say me nota so, for me kno by good experienza,
 You loue te mana longe a go, terof a me lay a boundzed penza.
 Ha ha Sabia, how now, whata say you apon tis gearea?
 We kno by good knoledga, and your countnance a deseza you beara
 And terfoze Sabia expreza your fater whata Gentelman a bee,
 Efata Sabia mee do whata mee can to maka te mariage truly.
 If a be Marchanta, oz Gentelmana, oz knighta, oz whata mana a be
 Hit my passyng coninga, mee can make him loue tee.
 And terfoze expreza your fatera by and by.

Sabia. Wel sith there is no remedie in vayne it is to deny. 1070
 Syr Nomides it is that knight of Arabia, whom I do loue in hart.
 And will untill his loue I win, though I from life depart.
 Lo now you know y^t wight, D Sier, whom cupid caused me to loue
 But

1043 aboundance, *Ch.*

1052 afraid, *Ch.*

1057 can not, *Ch.*

1060 yee], *so E.C.*: be, *Ch.*: thee, *conj. Dyce.*

1067 Gentelman . . . knighte, *Ch.*

1073 you], ye, *Ch.*

called Common condicion.

But by no meanes I can deuise, him will no pity moue.
 Though oftentimes I did intreate, still casting shame a side,
 As often he refused the same, and still my sute denyde.
 Lo now my Sier, you know the wight whose sight hath perst my
 That for his sake I may not take at all my quiet rest. (best)

Sir Nomides, ha ha Sabia, data te mana dat causes you be feke so Mounta<g.>
 1080 Hee know well you loue te man by good knolega longa go,
 Well Sabia come home <to> your faders house, mit out delay,
 For me will go speake mit S/. Nomideza straight deay.
 And me can mit my cunninga me will mary you twaine,
 Therefore, Sabia, come home to your faders house me say againe.

Yes father sith that it is your will, I redy am to wayght. Sabia.
 Well ten com away, Sabia, mit your fater straight. Exit Mounta. Mountag

Ah cruell crabbed curish impe, ah stubborn strong stony hart, Sabia.
 That can constraine a lady so to suffer dedly smart.

How canst thou safely without shame denay a ladies proffer?
 1090 Perchance thou mayst liue thrise so long and neuer haue like offer
 Ah heauenly powers do graunt that he may taste of my like paine
 And graunt he fancy one whose loue he neuer shall attaine.
 And furies all agree in one to broyle within her brest,
 Whom he shall fancy in such sort that hee may him detest.
 Then know I that he feeles my paine, then tasteth hee my greife,
 Then hope I that in time he will of mee take some releife.
 And that the same may come to pas Alecto perce her brest,
 That amongst all she vewes with eye, she may him most detest.
 So hope I that in time I shall perforce obtaine his loue,
 1100 Through cunning skill of father mine, and helpe of gods aboue.

¶ Here entreth Lamphedon lamentinge.

Ah gods how haue I bin through Pirats force on seas surprist? Lamphe
 When that we thought most quietly from foes to sayle at rest.
 How haue the gods bin changable, or mutabell in this case?
 How haue I bin on tumblinge waues soze tost from place to place
 How did those cruell Pirats they my corps cast into seas?
 And yelded me to Neptunes waues to cary me where he please.
 How rigorously delt they with mee and my Clarisia deare?
 Who I know well with cruelty was drowned with me there.
 Ah ye powers, is Lady mine bereft of life, or do I but surmise?

E

Dz

1079 (margin) Mount, Ch.: Monuta<g.>, E. C.

1080 long a go, Ch.

1081 to, add. Brandl.; cf. line 1084.

A pleafant comedy,

Oz do I but imagine fo, oz do I but deuise?
Deuise what nede I to deuise on that with eares I heard?
Then wretch vnto thy eares of force thou must giue moft regarde
Delt not they cruelly with thee? then what cause had they to ftay
But worke thy ladies finall end, as thou didest here them fay?
How can the swelling waues enclofe that tender corps of thine?
How could the cruell god of seas so vew thy latest fine.
A Zepherus, would thou hadst clofd my loue in thy fweete blaff,
When Pirats floung her ouerbourd, and on foft ground her caft,
Why was it not my chance, alas to end my dayes in flood?
Why did the powers affine to mee to land in place fo good?
Ha wretch haft thou for got that lady thine in seas is dround?
Draw forth thy lingering blade with speede, & giue thy self a wound,
Sith that her ioy was ioy to thee, let her death be thine alfo,
And with this gozing blade of thine deuide this hart from wo.

1110

1120

¶ Here entreth the Mariners with a songe.

Lustely, lustely, lustely, let vs sayle forth,
The winde trim doth serue vs, it blowes at the north

All thinges wee haue ready and nothing wee want,
To furnish our ship that rideth hereby:
Victals and weapons they be nothing skant,
Like worthy mariners our selues wee will try,
Lustely lustely, &c.

1130

Her flagges be new trimmed set flanting aloft.
Our ship for swift swimming oh shee doth excell,
Wee feare no enemies, we haue escaped them oft,
Of all ships that swimmeth shee bareth the bell.
Lustely, lustely, &c.

And here is a master excelleth in skill,
And our masters mate hee is not to seeke:

And

1120 affine], affigne, *Ch.*

1121 forgot, *Ch.*

1124 deuide, *conj. Manly*], deride in both quartos.

called Common condicion.

And here is a botelwaine will do his good will,
1140 And here is a ship boy wee neuer had his leeke.

Lustely lustely, &c.

If fortune then faile not, and our next viadge proue.
Wee will returne merely and make good cheere:
And hould all together as freends linkt in loue,
The cannes shalbe filled with wine ale and beere.

Lustely, lustely, &c.

Hay liuely by gogs bloud this booty was for our purpose fit, Master.
It doth me good to thinke how I whorld him ouer bozd yet.
And it doth me good to heare the lady at euery woord, Botefwa

1150 Desire vs not to whoyle her loue ouer bozde.

But shee might cry her fill, for shee was neuer the sooner heard,
For I helpt to whoyle him ouer bozd to her crying I toke no regard
Whē our captaine heard it hee was in a rage y it was strange to se
And out of hand would needs fight, and said it was longe of mee.

Seeing our captaine is gon with the lady to Marofus Ile away, Master.
Let vs make haste a shipbozde, without longer delay.

Content Master we intend to tary no longer here. Botefwa

May stay you Impes of limbo lake, I waight your coming nere Lamphe
Ah wretches who haue dround my loue in flouds of cruell force,

1160 Defend you straight, for I do waight to wreke it on your cozle.

Wherfore, I say, defend you straight, my force you sure shall try,

Ah wretch, and art thou yet aliue? be sure we will the not deny Master.

Ah gods what chance is this that hee should swim to land?

I repent by gods I sweare I tide him not foot and hand.

But well, sith that thou skaped art from drowing in this case,

Prepare thy selfe, either thou or wee shall end their liues in place.

Wherfore ah wretch wee thee defy as enemy to thy face.

In hope of victozy I of you in my sweet ladies case. Lamphe

And therfore wretches prepare you to dy.

1170 They were but fooles that from thee would fly. (his life Botefwa

Ha gods, he y doth trust to much his strength may chance to lose Thei fig<ht.>

D stay thy hād coragious knight, good news hereof thy wife Botefwa

E ij

My

1150 Desire vs], Desirous in both quartos.

1170 were], are, Ch.

1170 (margin) Speaker's name follows 1169 in both quartos.

1171 Spoken by Lampheadon.

1172 hereof], here (hear) of, Ch.

A pleafant comedy,

<La>mphe. My wife? ha wretch y^e and thy mate haue dround her corps in seas
<Ma>fter. Ha no fir knight that is not so rygor some what apeafe.

And I shall surely show you al.

<La>mphe. In hope to heare good newes of thee, I sure pardon thee shall.
Stand vp & let mee heare with speede what thou canst here expresse

<M>after. Well, sith there is no remedy the truth I shall confesse
Thy lady thee hath still her life, and arriued in Phrygia here,
But going to Marofus Ile to liue as captiue there,

1180

For why, we sent our captaine now to sell hir if he might,
To one Cardolus, who doth keepe that Ile by valiant fight.
Whom when he hath, he doth enclose in mighty turret hye,
To se if any dares presume his force and strength to try.
And lest that he should seeme perforce to take her and not pay,
Wee sent our captaine who will try his strength both night & day,
Unles he haue what is his dewe, lo here, O worthy knight,
Vouchsafe to haue remorce of mee who haue exprest the right,
And graunt that I may now depart with this my life away.

<L>amphe. In hope thou hast exprest the truth I minde thee not to stay. 1190

Well for this once I pardon thee, depart hence when thou please,

<M>after. Then lustily once more by gogs bloud to the seas.

Why I thinke it be my destiny to be hanged or dround,

I thinke neuer to dy in my bed for a hundred pound. Exit.

<L>amphe. Proceede Lamphedon coragiouly Cardolus strength to try,

And either win thy loue perforce, or in his hands do dye.

Shall Lady thine thus liue a thrall to tyrant fierce of might?

Shall thy sweete Lady waile for wo in turret day and night?

No Lamphedon, let footsteps thine be prest to Marofus to trade,

In hope for to subdew the wretch with this thy gozing blade.

1200

Let manly courage there be showne let valiant hart be tried,

Let not this profered challenge eke of the once be denyed.

Shall my Lady liue his thrall? no Cardolus thinke not but I,

Though thou hast Hercules force thy might and strength will try.

O? if that Cerberus his might did rest in body thine,

I would not dout for ladies sake thy vxtall dayes to fine.

Which dun, my ioyes would new increase wher sorowes yet berife

If that through helpe of mighty Marce I may obtaine my wife

I here entreth Clarifia and Condictions

My

1173 mate], *gy.* mates.

1200 for, *om.* *Ch.*

1179 Thy], *The,* *Ch.*

1202 the], *thee,* *Ch.*

1207 be rife, *Ch.*

1197 a], *in,* *Ch.*

1204 Hercules, *Ch.*

called Common condicions.

- M**istress clarifia cast of care,
 1210 For your Lord Lamphedon do not feare
 He is in health though you thinke him to be drownd,
 And there of I dare lay siue hundred pound.
 Oh conditions, on that condicion I thinke all trauell no paine, cla.
 If thereby I mought win my Lamphedon againe.
 But, ha allas, he is drownd I am sure.
 Lady Clarifia, leue of this talke, that your greifes doth procure. Condi.
 If you will follow my counsell and cast of all this dout,
 I will devise a meanes to finde my Lord Lamphedon out.
 Yes conditions I am content and do agree to thy will, Clarifia
 1220 Then in one respecte you must needs my request herein fulfill. Condi.
 And that is this, you must be come a seruant to a knight,
 Who dwelleth here hard by, who Leostines hight.
 And whilst you abide there, my self wil go search all about
 Night and day, vntill I haue found my lord Lamphedon out,
 And when I haue found him, doubt you not but that we twaine,
 Will by a suttell meanes conuay you from thence againe,
 How say you lady to my deuice, are you herein content.
 Yes conditions, to thy counsell I could well consent, Clarifia
 If therby I mought obtaine my louing knight againe.
 1230 Doubt you not that I will omit any kinde of paine. Condi.
 Untill I haue found him either on sea oz land,
 Beleue me as I am an honest gentleman here is my hand.
 But I must request one thinge moze you must change your vsuall
 Lest you being knowen all our woes would frame. (name
 And wheras your name is clarifia, let it Metrea bee,
 Which done, I doubt<not> but your knight in good helth you shall see.
 I warant thee my name is Metrea what soeuer they say. Clarifia
 Well you must your selfe to the knights place take your way. Condi.
 But besides, you must counterfit your progeny as you may,
 1240 Lest in vttering the same you worke your owne decay.
 Doubt you not Conditions for that I was bozne in Phrygia here Clarifia
 That is sufficient, what soeuer they demaund, hould you there. Condi.
 Well Lady here lies the ready way towards the knights place,
 Depart when you please, I must seke out my master in any case.
 Content conditions, and farewell till we mete againe. Clarifia

E iij.

Thou

A pleafant comedy,

<C>ondit. You will not beleue how I greeue at the partyng of vs twayn.
 <Cl>arifia. I pray thee be content Conditions, wayle no moze for mee.
 <C>ondi. Ha my good G. & my good Gs. for you I am as foy as I can be,
 <Cl>arifia. I pray thee leaue of Conditions, in hope of mery meetyng. Exit
 <C>ondi. Ha now a plague of al fuch vilains y^e caused vs haue fuch gretig 1250
 Ha my good mistres leaue you of your wayling fo foze for mee.
 For I know you to wel, kinde harted for to bee. (wherfoze
 What is the gone? haue I bin howling all this while & know not
 Nay and she be gone fo foone, by her leaue ile lament no moze.
 Ah fira, to fee the difsimulation of a craftie counterfit knaue,
 That by flatterie can bynge to pas the thinge he would haue.
 Wept quoth you? I haue wept in deed to put you out of doubt,
 Euen as mutch as wil driue halfe a dousen milles aboute.
 But I must laugh to thinke on my Pirats filching knaues,
 Their captayne hath boarde them through their nofes like flaues. 1260
 They were not contented to make me captain to ferue them aboꝝd
 But they must make a Marchant of me with target and fword?
 Thinking I would deale with Cardolus if he would take her away
 Nay by your leaue for weemens causes ill deale with no fuch play.
 Fight whofo list, for mee.
 But by this meanes I haue deuised to fet the Lady free.
 I would not be a borde agayne for fiue hundꝝeth ponde,
 I dare fwere in one hower I fould be both hanged, kild, & dꝝownd
 well let me fe whether thal I trace my Maifter for to finde?
 Let me fee? welfare a head that can byng futch things in minde. 1270
 It may be that he hath heard the Pirats for to fay,
 That they would fend his Lady to Marofus Ile to tell her away.
 And that he is gone thither to win hir from him agayne,
 Here is no remedie I must thither, and that a mayne. Exit.
 ¶ Here entreth Lamphedon.
 Lamphe. **T**hough depe difpaire doth driue in doubt dew honoꝝ to difgrace.
 Though dꝝedful domps doth daſt y^e minde being in vncoth place
 Though hart is harded to hafard foꝝth in ladies caufe to try,
 Againſt her cruell crabbed fo, and venture life to dy.
 Yet must he be aduisedly, and in fuch kinde of foꝝt,
 That as well through wit as ſtrength it may deſerue report. 1280
 Therfoze Lamphedon take good hart like Troyelus in ſtrength,
And

1248 M. & . . . Ms.], maſter & . . . miſt, *Ch.* 1250 haue], to haue, *Ch.*

1264 ill], ile, *Ch.*

called Common condicions.

And liue in hope through scarce assault to foyle thy fo at length.
 Though that thou want Vlyses skill for to imagin iust.
 Or to deuice in rightest wise which way begin thou must,
 Bee bold in hart through scarce assault thy cruell fo to foyle,
 And end his days to merit prayse, or yeeld thee to the spoyle.
 I straight will sammon on his shield to try his force and strength,
 In hope through helpe of mighty Marce to win the field at length
 Thou Tirant Cardolus, who dost inclose within thy fortres strong
 1290 Faire ladies to their mortal grieffe, and proferst them such wrong.
 Come forth, for lo Mawger thy force Ile sommon on thy shield,
 In hope to set those Ladies free, and end thy dayes in fielde.

¶ Here entreth Cardolus.

What vaunting varlet dares presume to try cardolus strength? Cardolu<s.>
 Who neuer delt w none as yet but foyled them all at length?
 Who dares a liue presume to tread within Marofus Ile,
 Except hee lycence craue of mee: Ile cause him straight requyle.
 What wight aliue dares once presume to somon on my shield?
 Who dares presume for ladies cause to try my strength in fielde?
 And yet my thought I heard some one to somon on the same.

1300 Tyth cardolus, he is fled for dyede and hides his hed for shame,

No cardolus, thinke not but I who present here do stand, Lamph<e.>
 Dare try thy strength with corage bould, & foyle thee hand to hand.
 What thinkest thou that I come to thee, to somon on thy shield,
 And dare not vew thy warlike showe, that thou dost make in fielde?
 Yes yes cardolus prepare thy selfe, if so thou thinkest best,
 For lo to set those ladies free behould I here am prest.
 And therfore yeeld them straight to me from out thy prison strong,
 Or els prepare, to try thy strength I will no time prolong.

Alas poze wretch, what meanest thou to trace from natiue soyle Cardolu<s.>
 1310 To end thy daies, by me thy fo within Marofus Ile?

Thinkest y thy selfe meet matched, wretch, to deale in fight w mee
 In faith princor, I doubt not but soone thy courage coolde shall bee.

What cardolus first let vs try, and when that wee haue done, Lamphe
 Let him that doth suddew his fo vaunt of the victory wone.
 For why, the wight that reckeneth before that hee obtaine,
 May chance to reckon twice, and then his reckning is in vaine.
 So thou to vaunt of victory before thou gaine the same.

Mayst

1284 deuice], deuide, *Ch.*

1285 Bee bold], Beehold (Beholde) in both quartos.

1287 summon, *Ch.*

1308 try, *om. Ch.*

1314 the, *om. Ch.*

A pleafant comedy,

Maift chaunce to haue thy Decoks tail brought low vnto thy shame
 And therfore let vs firft begin, and when that wee haue doone.
 Let him triumphe with victorie that hath the conquest woone. 1320

<Ca>rdolus. Saift thou me fo prinkor, with fpeed then defend thee.
 <La>mphe. Do thy worft Cardolus I feare not fo I intend mee.
 <Ca>rdolus. O gods, for want of bzeath my might beginnes to fayle.
 <La>mphe. Then Luftily Lamphedon thy fo to affayle. (grace

<Ca>rdolus. O flay fir knight, end not through fight my daies, but graunt me
 <La>mphe. A wretch I denay thee, for I intend to flay thee or I frō hence trace.
 <C>ardolu. O flay thy hand moft worthy knight, and grant to me my life,
 And thou shalt fee if in my hould there do remaine thy wife.

<L>amphe. Nay wretch that shalt me not suffice, for I will straight set free
 All ladies that within thy hould as yet remaining bee. 1330
 And yet besides Ile end thy daies or I from hence do go.

<C>ardolus. O flay thy hand moft worthy knight, and worke not my last wo.
 All that which apertaynes to mee I fully yeld to thee,
 If fo thou wilt offend thy grace, and pardon graunt to mee.

<L>amphe. Well, I am perfwaded in my minde thy pardon for to graunt,
 All though at firft or we begone of victory thou didst vaunt.
 Yet shall it be to this entent, thou peerely shalt refine
 For this Marofus Ile the which I may now keepe as mine
 Fyue hundred crownes yerely to pay at penticoft the same,
 Or else be sure the sum vnpayd, Ile end thy dayes with shame, 1340
 And eke besides ile set them free that in thy hould do rest.
 How sayst thou now, do anfwere mee as please thy fanfy best.

cardolus. O worthy knight I graunt thereto the tribute for to pay,
 And liue thy thrall at becke and call vntill my dying day.
 And eke beside those ladies which thou camst for to set free.
 Take here the keys with humble hart I yeeld them all to thee.

Lamphe, Well then stand vp, cardolus, straight and let vs hence depart,
 For who to vew my lady she I do desier with hart.

Cardolus. Wherefore Cardolus come away I charge thee straight with fpeed,
 I redy am to waight Sir knight when you shall thinke it neede. 1350
 ¶ Here entreth Nomides.

Nomides. A H gods, what wight hath greater cause for to lament then I,
 That caused am to craue the thing that oft I did deny?
 What wight would sew vnto his fo whom oft he did offend?

Or

1330 yet], it in both quartos (perhaps yt in author's MS.).

1336 Although, Ch.

1343 the], thy, Ch.

called Common condicion.

O mercie craue at any time of cruell crabbed frend?
 Ha Nomides thou forsed art to bow to Cupid hee,
 Whom thou before didst so abhor his captiue thrall to bee.
 Why did I spight like retchles knight thy cunning state orforce?
 Why did I eke this defame speake, iust cause of no remorse.

1360 Ha gods, am I become a louer now, or lewter for to bee,
 Who earst did force no whit for loue, nor for cupido hee?
 Would gods when first I vewed the sight of Metrea that dame,
 Whose cumly fauour it was that forste my hart to flame,
 I had bin vewing of the thing which man doth most detest,
 Then should not wofull louers paines haue broyled in my brest.
 Ha Metrea, wolde gods my soze were in thy brest a grieft,
 Then would I nothing doubt but that in time to haue releefe.
 Why Nomides, doost thou not know thee is but a seruant thee?
 And thou a knight, and valiant wight of famous stocke to bee.
 Why shouldest y^e ought dispayze herein, but boulden forth my hart
 1370 Sith that thou art constrained through force of blinde Cupidos dart
 But ha alas, this greeues my hart that Leostines her Gaster hee,
 Of longe hath bin for former grudge an enemy to mee.
 Which will bee cause I may not come to speake with her at all,
 Nor vew her crystall hew whose sight it was that forst my fall.
 But stay, good newes, I see here enters thy Ladies woman foole,
 Whom thee for charity toke in, and kepeth yet to schoole.
 Now shall I know of simple soule where my sweete Lady is,
 Or send her letter if I please, and of her sight not misse.

¶ Here entreth Lomia the naturall.

Lomia.

1380 HEE delading delading dats a good boy,
 Thou shalt go with me a sonday.
 Ha barlaking I am a trim scholler, and a good wench indeede.
 My lady sayes and I will learne well and take heede,
 Shee will giue me a trim veluet cap with a fether,
 To put on my head against colde weather.
 And my lady will make me a trim longe cote downe to the ground
 And if any wil mary mee, she wil giue him twenty & a hūdzred pouūd
 My lady can dance, so thee can and I must learne to,
 Else I shall neuer get me a husband, for all that euer I can do,
 And my Lady can play tedull tedul in a paire of virgine holes.

¶

And

1357 or force, *Ch.*

1360 Who], Whom *in both quartos,*

1369 ought], ought to, *Ch.*

A pleafant comedy,

And I must learne euery day, to as foone as I haue fet in coles. 1390

My Lady wilbe heare anone, and we must walke togethr,

If it hould vp and do not raine but be faire weather.

Dats a good baby cry out than.

And thou shalt haue a napell a nan.

<N>omides. Now hope doth say I shall obtaine the sight of Lady deare,
If for her sake some paynes I take to stay her comming heare.
He fall in talke with this her foole till shee aproche in place,
Wherby I may moze familiarly declare to her my case.
How now faire lady, whether pas you this way?

<L>omia. For sooth my lady her none selfe did? 1400

<N>omides. What did thy lady?

<L>omia. Mary giue me leaue to go play.

<N>omides. Who is thy lady and what is thy name?

<L>omia. I am Lomia and she my Lady Metrea that late hither came.

<N>omides. How sayst thou, my Lady Lomia, wilt thou change cotes w mee?

<L>omia. No thinke not you haue a foole in hand I waraunt yee.

<N>omides. Why Lomia, my cloke will become thee excellent and braue,

<L>omia. Away He none of your clokes He tell my lady you are a knaue.

I can not on my ladies arant go,

But you wilbe meddling with maids whether they will oz no. 1410

If thou werst no honeste then I thou wouldst play the knaue,

But He tell my lady on thee so I will what thou wouldst haue.

<N>omides. Nay Lomia do not and He giue thee a peny to by thy baby clouts.

<L>omia. A you mocke so you do, you do but flouts.

Wiser a you mocke, you wil giue vs none at all,

<N>omides. Here it is Lomia to by thee a Ginefur cap oz a call.

<L>omia. O god, is it good to eate gasar, how say you?

<N>omides. Taste it Lomia, tis some hard to digest I tell you trew.

<L>omia. O god, O god He tell my Lady shee will be here by and by,

That you giue fokes hard geare to eat to make them cry. 1420

O god my Lady come to this hangman,

And beat him away.

¶ Here entreth Metrea.

<M>etrea. How now my Lady Lomia, how chance it you do stay?

<L>omia. My Lady heres a hangman wil not let maides alone,

But giues fokes hard geare to eat, as hard as a bone, (with a knife

<Metrea>. Did he Lomia we wil put water in his poraige & cut his rost meat

1402 go, om. Ch.

1410 will be, Ch.

1414 mocke fo], mocke me fo, Ch.

1415 yowil], you will, Ch.

1418 digest, Ch.

1425 ends page in Ch.

1426 poraige], potage, Ch.

called Common condicion.

But perchance he is inamored of thee, hee will haue the to his wife

Ile be none of his wife my lady he is a trim husband for you, Lomia.

I perceue though fooles want discreffion yet their meaning are Nomide<s.>

1430 Faire lady in absence yours as I abroade did trace, (trew

I met your femall foole, with whom I had conferrance for a space.

Of which I hope you will accept the same in way of Jest.

And not to iudge of simple men as wemen thinke it best.

Though wemen some there be that iudge of men deuoyd of skil Metrea.

Ther are sure thrice as many men that deme of wemen yll.

And therfore sure that argues not, men do the worst they can, <Nomides.>

And wemen, by your leaue, at times will do as yll as man.

What tho, Syr knight, lets leaue this talke I am no pleader I, Metrea.

Yet hear my talke, O perles Dame, and then seeme to reply, Nomides

1440 At your request a while Ile stay, your talke sir knight to heare. Metrea.

Thē hope I that nought but trew faith in mee shal wel appere. Nomides

Lady, y woūded deare whose tender brest is prest to quarrel grouūd

And forced eke through fierce assaulte to peeld to rauening hound.

For spilling bloud to issue out from tender brest apace,

Beginnes to trudge with tripell steps befoze his foes in chafe,

The egar hound pursues a maine till dear his some doth cast

In midst of way, which plaine doth show he nere hath run his last,

The hound whose nature is to know what state the dear is in,

For to procure moze fresh assault he straight doth there begin.

1450 And at the length he pulles him downe, except he water take,

Which if he may, then is he sure the houndes will him forsake.

So I whose hart is clouen in twaine through quarell fercely hot,

That from my tender brest the blood like fountaines droppeth hot,

Am faine like deare through greedy hound from herd for to depart

By reason of the blinded boy that did me so subuert.

The hounds of grieffe vnerdid me, and drowned me in chace,

Where I with tripell steppes did slye, but they persued a pace,

Till at the length my strength did waste and running eke did faile

For why, the hounds of deepe dispaire my sensis did so assaile.

1460 The froth also is redy cast vpon my tender backe,

For why, alas they me persued, but I being to slacke.

Now want I nought but water brooke, which if I may obtaine,

O Lady deare then am I sure from hounds to scape vnslayne,

ff ii

Lo

1436 *Speaker's name omitted in both quartos.*

1454 herd], herde, *Ch.*: hord, *E. C.*

1438 *Speaker's name om. Ch.*

1462 *ends page in Ch.*

A pleafant comedy,

Lo heare deare dame, iudge of the fame as lightly as you may.

<M>etrea.

I shall fir knight vnto my might and fimple skill here fay,
A curted may that Brooke be fure that would not you imbrace,
Foz whose fweet fake you wounded were, and eke purfued in chafe
Her filuer freames, vnworthy is her wounted courfe to keepe,
And foz futch an enuious offence a thousand woes to reepe,
But if I weare the Brooke, fir knight, and that it lay in mee,
To ayde you from your cruell foes, and from this miserie,
I would. Wherfore accept fir knight my good will if you please.

1470

<N>omides.

Fayre Lady, in none but you it lieth my forowes foz to eate.
Tis you your felfe, O noble dame, whom you accused thus,
Who neuer knew my greif befoze, the truthe foz to difcus.
You are the freames foz whose fweete fake I haue defired fo,
After my greeuious wounde once giuen to fcape to, from my fo.
Accept, my fute, O pereles dame, denay not my good will,
But yeeld to me my wifhed pray which I defired fill.
And let me not foz your fweete fake, O Lady, dye foz loue.

1480

<M>etrea.

Sir knight, there ftay, demaund the thinge no moze y wil not
I am al redy linkt in loue with one who faithfull is. proue
Foz whose fweete fake Ile neuer loue if of his loue I mis.

<N>omides.

Why Lady, then you kill my hart foz aye.

<M>etrea.

What nay? take a man to play fuch a part & the night thalbe day
Come Lomia, let vs hence ftraight wende.

<N>omides.

Why Lady? then my life shall ende.

<M>etrea.

No no fir knight, you neede not feare.

<N>omides.

Well Lady, foz your fweete fake the greifs I beare.

<M>etrea.

Come, rife Lomia, and let vs hence away.

Exit.

1490

<L>omia.

Hes forfooth my Lady, shall wee go play?

Safar I thanke you foz my peny to by my baby fome cloutes.

O God, hangman you, I forgot to tell that you did floutes. Exit.

<N>omides.

O gods, how like is this the fuet of Lady Sabia thee,
who seekes eche way both night and day to gayn the loue of mee?
How may I fay that heauenly powers doth iuftly me reward,
Foz that to Sabias profered loue I tooke fo light regard.
Yet shall not this difmay me ought, yet once moze will I proue,
Experience howes faint harted knights wins neuer fayre ladies
And weemen are of nature fuch, they alwayes do requier, (loue 1500
That

1477 greuous, *Ch.* 1482 al redy], readie, *Ch.* 1486 Lomie, *Ch.*
1499 knights], *gy.* knight. 1499 *Ends page in Ch.*

called Common condicions.

That men should seeke and also creep to gayne that they desier.

¶ Here entreth Lamphedon.

O Gods, what wight is pincht with payne as is Lamphedon hee. Lamphe

What hart hath had so sodaine ioy and straight such miserie?

Clarifia for thy sake I forced nought to trie cardolus strength,

In hope for to haue founde thee there to bved my ioy at length.

But ha alas hope fayles mee now, experience plaine doth tell,

That cruell Pirats drownd my loue, in foming waues that swel.

In vaine I did the combat fight with stout cardolus hee,

Would gods it had now bin his chaunce in fight to haue slaine mee

1510 Not Tantalus in hell doth feele the torments which I taste,

Not Sifiphus who rowles the stone, and it rebounds in haste.

Not all the Furies in like case, nor Impes of Limbo lake,

Scars feels the torments I sustayne for my deare Ladies sake.

Wel Lamphedo sith Lady thine is dead, & drownded long time since,

Prepare to ende thy vitall dayes or thou depart from hence.

Draw forth thy blade, seeke to muade, the breath that lies in breast

Regard not life, since care and strife will neuer let thee rest.

But first ye Muses nine refraine from notes of woonted ioy,

And from your instruments so sweet to wayle my great anoy.

1520 Now seace thy playnts Lamphedon wretch, & end thy cares & wo,

And rid thy life with goyng knife or thou from Ile dost go.

And powers do graunt for to receaue my soule to heauens hie,

And that it there may take rest wher my sweet Lady doth lie.

¶ Here entreth Conditions.

Stay thy hand Cardolus, for I come not for to fight, Condi.

As I am an honest Gentilman, and a right courteous knight.

Ha Gods, good newes I hope, for this the captain sure should be. Lamphe

With whom they say they sent my loue to sell to cardolus hee.

Come forth y wretche and straight confesse wher my deare lady is

Or els to worke thy finall end, be sure I shall not mis.

1530 Ha Cardolus, I minde not fight to gayne fve hundered pound. Condit.

Then wherfore didst thou venter to tread on his ground? Lamphe

Ha, to bring you such newes as is for your ease. Condi.

What is that, expresse it quickly and seeme not to lease. Lamphe.

If you take me with a lie, hange me like a counterfeit knaue. Condi.

Come forth, if it be for my behoofe, dew pardon thou shalt haue. Lamphe.

¶ iii

Ha,

1505 breede, *Ch.*

1506 ha, *om. Ch.*

1507 fomyng, *Ch.*: fsming, *E. C.*

1514 since, *Ch.*: since, *E. C.*

1526 (*margin*) *speaker's name after 1527 in E. C.*

1532 you, *om. Ch.*

1534 *ends page in Ch.*

A pleasant comedy,

- Condi. Ha, was there euer villaine in suche kinde of takyng as I,
 I am so beset that tis vnpossible to deuise a lie,
 And shall please you cardolus there is a certayne knight,
 Commyng to win away one of your Ladies sayre by fight.
 Now, I for good will I beare you came to tell you the same, 1540
 Least in suddaine at vnwares your woes he should chance to frame
 For he is the veriest sot that euer lookt champion on the face,
 I dare sweare if you giue him a blowe he would run hence a pace.
- Lamphe. If all this be true, I thanke thee for thy good will,
 But I pray thee expresse his name that mindeth me such ill.
- Condi. Ah now am I readie to beray my self for feare.
 For I am in doubt that Lamphedon already hath bin heare.
 Well whither he hath or not, the truth needes I must say,
 Least I beeyng proued contrarie. should worke my owne decay:
 Ha and shall please you, Lamphedon is his name. 1550
 The dukes sunne of Phrygia, that pretendeth the same.
- Lamphe. Ha wretche where is my Lady thou broughts to sel to Card. hee
 Confesse the trouthe, or be thou sure thy dayes soone ended shalbe.
- Condi. Ha Cardolus, stay thy hand, ile fight for no Lady I.
- Lamphe. No wretche my name is Lamphedon & that thou soone shalt trie
- Condi. Iesus know you not me, I am conditions your man,
 And for naught els but to seeke you only I hither ran.
- Lamphe. Conditions stand vp, I haue subdued cardolus & am neuer y near
 And haue set all his captiues free but Clarifia is not theare,
 Whiche breedeth my care, and impaireth my wealth. 1560
- Condi. Be of good cheare, noble Lamphedon, your Lady is in health.
 But is in Phrygia as a seruant with Leostines hee,
 And liueth in great greif and miserie.
 For why, she thinks you not aliuie but drownd this is plaine.
- Lamphe. Ha Gods is this true Conditions, and dost thou not faine?
- Condit. Iesus, why when did you take me with a lie?
 Be bould, that which I once say, I will not denie.
- Lamphe. How came my Lady to be a seruant I pray thee expresse
- Cond. As wee trace on our way the whole to you I shall confesse.
 But where is Cardolus, noble knight, that he is not in place? 1570
- Lam. I haue pardoned him, conditions, and graunted him grace,
 Upon condition he shall neuer offend lady agayne,

And

1543 apace, *Ch.*

1550 and], and it, *Ch.*

1557 but, *om. Ch.*

1548 whether, *Ch.*

1551 pretended, *Ch.*

1571 ends page in *Ch.*

1549 my], myne, *Ch.*

1552 Cardolus he, *Ch.*

called Common condicions.

And eke to yeld me tribute whilst life hee doth retaine.

Well then let vs be Joging towards your lady apace,

That is the place to which I most desier for to trace.

Wherefore with speede, condicions, come let vs away,

Proceede on for by your leaue I minde not here to stay.

I would it had bin my chance to trie with Cardolus hee.

Ha tis a wonder that sutch strength in a litle mans arme should be

1580 But by your leaue tis good to be mery and wise the truth to say,

Tis not for the weake hart with the Lion for to play.

Wel there is no remedie, I must after my master Lamphedon hee.

For I dare sweare hee thinkes it longe till with his Lady hee bee,

I here entreth Leostines with Metrea.

LADY Metrea, and seruant eke, attentiu be with speede.

For why to rest thy faithfull freind beholde I haue decreede.

Sith that the powers haue lent to me none heyre for to enioy

My Lordship great when sisters thre shall bryede my last anoy,

And sith in sutch strange kinde of sort thou hapnedst to mee.

Thou halt from this time forth, deare dame, no more a seruant be

1590 But I will take thee as my owne, and only daughter deare,

For that I se virginite in thee doth still appeare.

And when that death shall end my daies, & I to ground am thzowne

For vertues that in you wee se receaue euen as thine owne

My landes and lordships euery deal, but if the powers graunt life,

Wee will do what there lieth in vs, to spouse thee as a wife

Unto some knight of famous stocke, and so prefer thy state,

In matchyng thee with sutch a one, as shall thee not forsake.

Lo here deare dame accept mee still euen as thy only sier,

And when y wants, aske what thou wilt, thou halt haue thy desier

1600 Right louing lorde Leostines, and only master eke,

Whose hart is set and also bent my only ioyes to seeke:

Do graunt your simple seruant here to vtter forth her minde,

And then accept her as she is, and as you do her finde.

Why Metrea, aske what thou wilt, I am contented I.

Then ayde Appollo pleasant Muse mee rightly to reply.

Right reuerend lorde Leostines, and Master in like case,

I yeeld your highnesse intire thankes, and if the gods graunt grace,

I shall your simple foundling, here still dewtifull remaine.

Else the heauens me consume with speede, & end my daies w paine

Condi.

Lamphe.

Exit.

Condi.

Leostines

Metrea.

Leostines.

Metrea.

1574 ioggyng, *Ch.* 1575 for, *om. Ch.* 1580 by], be, *Ch.*

1607 ends page in *Ch.* 1608 fondlyng . . . duetifully, *Ch.*

A pleafant comedy,

I am your fimpell feruant here, and ftill would gladly reft, 1610
But that your highnes hath deuild what for my ftate is beft.
Yet haue I one thing to demaund, O worthy lorde, of thee,
Which if I may obtaine, I doubt in happy ftate to bee.

Leoftines. Why what is that my Metrea? do ftaight exprefle the fame,
Metrea. 'Tis all my whole defier, deare Lorde, to gaine a virgins name.

Leoftines. Why Metrea, what fhould you fo defier to liue in fuch a folum
And through your fingel life in time, to gaine some mis report? (fozt
Why fhould you eke difdaine the ftate of wedlocke in this cafe?
Or feeme for to abufe the law of Iunos noble grace?

No do not fo, my Metrea deare fith that dame nature thee, 1620
Hath framed with skilfull workmanship fuch cumlines in thee.
Thou mayft in time obtaine some one vnto thy louing feere,
As wilt thee count his chiefest Joy, and onely darling deere.
Wherefore be reuold, perfwade thy minde, incline to my request,
And I will feeke, if god permit, what for thy ftate is beft.
Which fhall be alfo to thy minde, if fo thou wilt agree.

Metrea. He heauens ftill do ftrengthen mee.

Deare lord Leoftines, more to fay my tounge vnable is,
To render you the entire thankes that you deserue I wis.
Yet hope I that your honnoz will confider as you finde, 1630
Sith that my tounge vnable is to vtter as I minde.
So graunt your fimple feruant here to liue in Dians chafe,
For fo thee lets her whole delight eche folly to difplace.
Shee forceth nought of Iunos games, thee countes them but abufe,
To reft in true virginity fuch games she will refufe.
Lo here, deare lorde, do graunt to her in virgins ftate to reft,
For why I thinke and deme in minde that for my ftate is beft.
And not for that I thinke my wit fhould pas your noble skill,
But from my infancy till now haue I request it ftill.

Lo heere, deere lord, on knees I craue the fomme of my defier. 1640

Leoftines. Stand vp Metrea, fith thou wilt needs, thou fhalt the fame afpier
I am content that thou fhalt liue in virgines sacred law,
So that with out my full consent from thence thou neuer draw.
No this is all I binde thee to, anfwere mee I craue.

Metrea. No more I will not, noble lord, more then I all redy haue,

Leoftines. Well then come on let vs depart with fpeede to court againe.

To

1627 ftill], ftill, E. C. 1643 without, Ch. 1644 ends page in Ch., which
lacks the remainder of the play. The catchword in Ch. is No.
1645 No, Ch. (see note on 1644): Oo, E. C.

called Common condicion.

- To wayght vpon your noble state I will omit no paine. Metrea
 O gods shall loue of goods constraîne mee now my knight forsake?
 O flatterring woords allure me once my wonted loue to flake?
 1650 Shall profered courtesie constraîne mee, or moue my setled minde,
 That at my louing lords returne he falsly should me finde,
 No no Lamphedon, for thy sweet sake Ile euer faithfull rest,
 Though they should seeme wth gozing blade to perce my tender brest
 But wo be to thy parents those that did vs so diseas, Enter
 And caused vs to fly from them for dread, vnto the seas. Condi.
 Wo be vnto those Pirates they, that did with cruell hand,
 Euen drowne my loue before my face except hee swom to land.
 Wo be vnto that cruell king euen of Arabia soyle,
 Whose cruelty was chefest cause we vndertooke this toyle.
 1660 And last of all, wo bee vnto condicions that wretch,
 Who left me here vnto my grief by suttell crafty fetch.
 Now am I sure my Lord is dround though he did beare in hand,
 When Pirats slong him out of ship through force he swam to land
 Now am I sure he did but faine, to leaue mee here behinde,
 When that hee sayd he would a broade my louing Lord to finde.
 A cruell crafty peuissh else, ha flatterring fained frende,
 That through thy fayned forged talke deceuedst me in the end.
 Iesus Madame why make such lamentation for the losse of mee Condi.
 Ha, I am as the Turkel hath lost her make & more if worse may Metrea.
 1670 Why Lady, you haue no such cause for to complaine. (hee Condi.
 Yes conditions, for all that thou saidst I see thou doost but faine. Metrea.
 Nay lady that shall you proue contrary your selfe by and by, Cond.
 Lamphedon come forth in continent to disproue a lye.
 ¶ Here entreteth Lamphedon imbracing his Lady.
 L Amphedon? ha gods, thrice welcome vnto mee. Metrea.
 And thrice as welcome, noble dame, vnto Lamphedon hee, Lamphe
 Who long hath wayld with pensiuenes the want of thee, my deare,
 But now he doth reioyce in hart that he hath found thee heare.
 Ha my deare Lady for thy sake I hazard did my life.
 And did subdew Cardolus hee with battering blowes so ryfe.
 1680 In hope for to haue founde thee there, but seinge it was in vaine,
 I sought most desperatly to end my daies with cruell paine.
 But ha, I haue to yeeld the powers most entire thankses & prayse,
 ¶ In

A pleafant comedy,

In that they sent conditions hee, else had I finde my dayes.
 As I in time, most constant dame, the whole shall show to thee,
 And partly I perceiue, my deare, thy constancy towards mee.
 The which through fame is blasd a broad vnto thy lasting praise,
 And shall in bookes regeftered be when death shall finde thy dayes.
 Lo to thy fame most constant dame report hath blased this.

<Me>trea. And to thy prayse thy name to rayse report will neuer misse.
 But, ha Conditions, pardon graunt and mercy eke ostend,

1690

<Co>ndi. Pardon? how can you aske pardon and do him such offence?
 By your leaue roome therfore, I must needs hence.

<La>mphe. Nay Conditions stay and pardon my Lady if shee did offend,
 And be sure for thy courtesy I will reward thee in the end.

<Co>ndi. I haue bin a cutter amongst women though now at the last cast,
 Well Madame through intreatie my anger now is past.

¶ Here entreth Lomia for hir misteris and the vice iustling hir.

<Lo>mia. O God this littell hangman is iustling maides against the wall?
 For if I had not stand stiffe to I had catcht a great fall.

<Co>ndi. Whom haue we hear margery milke ducke, oz flower of y^e fryng
 Dr Jone of the Jakes house, oz misteris Marian? (pan

1700

<Lo>mia. Shee hath a face like a howlet and when shee begins to frowne,
 There are no more wrynkels in her forhed thē in y^e backe of a gown
 Madam this same hangman is lusty & can not let one be in rest.
 Let mee a lone, He tell my Lady so you were best.

<Me>trea. My lady, my lorde Leostler praise you come to him straight,
 Stay a while, Lomia, and a non on his honour I will waight.
 My lorde Lamphedon, come and wend we hence to court our way,
 Where we do minde most secretly your person to conuay.

Into our chamber, where we will awhile our selues recreat,
 And then vpon your luckles chance we minde for to debate.
 And so in time conuay our selues through priuy fetch away,
 For why to liue in seruitude I sure ne will, nor may.

1710

<La>mphe. Ha constant dame vnto thy freend, whose peere is not aliue,
 That to gaine thy frend his cōpany such pleasāt featch canst driue.
 I sure am now constrained through force for to account thee wise.

<Me>trea. Nay, my loue, not I, for it was Conditions deuise.

Conditions

called Common condicion.

Condicions? ha gods, sure in such matters thou doost passe, Lamph<e.>
 Know you not how y^e in wemens matters I am wisest y^e euer was Condi.
 1720 Sure so thou art, but lady we must about it secretly, Lamph<e.>
 Lest some belonging to your lorde our dealings chance to spy.
 Which might through their impoysoned hate procure our care and
 And so our secreats be disclofd or we from hence do go. (wo
 I warrant you my lord, you neede not so to feare. Metrea.
 Well lady let vs go for I desier for to be there. Lamph<e.>
 Condicions stay thou heare a while vntill we do retier. Exit.
 Gods sames is it euen so wel, dispatch gentleman I hartely desier Condi.
 Ha ha this geare cottons, now if her master Leostines hee,
 Knew that Lamphedon in lady Metreas chamber should bee,
 1730 There were all the sport and pastime that should excell,
 Gods efaith I care not, for I will tell. Lomia.
 Gods sames, Lomia, what wilt thou tell, and of what? Condi.
 Of my lady, and of the trim gentleman, and thou goodman squat Lomia.
 Why Lomia, what didst thou see mee do, I pray thee declare? Condit.
 No no, Ile tell my lorde, so I will, I do not care. Lomia.
 Then will I thrust my dagger in thy belly by and by, Cond.
 O god I will not tell and you will not make mee cry. Lomia.
 Then what wilt thou say when thou comest to Leostines hee? Condi.
 For sooth Ile say twas not you that kist my lady, twas hee. Lomia.
 1740 Gods sames wilt thou so, let me heare thee say so if thou dare, Condi.
 No I wonnot say so, Ile say my lady did not spare. Lomia.
 But kist you both first and then you kist her againe,
 When I come there I will not tel of you twaine.
 Wilt thou? then will I kill thee, and that out of hand, Condi.
 I won not say my lady lead a man to her chamber by the hand. Lomia.
 In faith this geare is at a mad kinde of stay, Condi.
 Ha that I were able to fly from hence away.
 The foole will vtter all to Leostines that shee hath heard or seene,
 Alas Lamphedon thou wildst wish this day had neuer beene.
 1750 Gods sames, I wolde I were hanged on some gebit that is stronge
 ¶ Here entreth Leostines with a lorde or two more.
 My lorde I maruell why Metrea, absents her selfe so long? Leostines
 It seemeth that shee wayeth no whit our counsel geuen of late,
 That thus her wonted courtesie shee seemes for to abate.

A pleafant comedy,

- <Lor>des. It may be fo, O worthy Lorde, as you haue heare exprest.
 <Leo>stines. My Lorde attend me, I may not rest till truth thalbe confest.
 <Lo>mia. My Lorde you wone not se my bozd, you looke another waye.
 <Leo>stines. What Lomia are you heare? how chanceth it you do stape,
 And byng mee no more word from your misteris agayne?
 <Lo>mia. Why forsooth, my Lord, I thought mutch to take so mutch pain
 <Le>ostines. Where is thy Misteris, Lomia, that wee cannot her see? 1760
 <Lo>mia. I tell my Lorde on you now, because you did beate mee.
 My Lorde, I wonnot tel my Lorde and yo will put vp your thinge.
 <Le>ostines. What, is there any that would seeme to flynge,
 Or profer the foole any kinde of wronge?
 <Lo>rds. It is but the fooles fashions, noble Lorde, the time to prolonge,
 <Lo>mia. My Lorde, I did se nobody kis my Lady, so I did not law.
 <Le>ostines. I see the foole hath hard & seen some thing that she standeth in aw
 <Lo>mia. My Lord, my Lady is not gon to her chaber w a gentilman thee.
 <Le>ostines. My Lords how like you this, it seemes she hath oft discepyed mee
 <Lords>. Of trouth, deare lorde Leostines, wee needs must deem it so. 1770
 <Le>ostines. If this prooue true, let them be sure, that I will worke their wo
 <Lo>mia. No forsooth my Lorde, my Lady did not say so, forsooth twas hee.
 <Le>ostines. Why? what did he say?
 <Lo>mia. Mary giue you poison to dvincke, and cary my Lady away.
 Law, I did not tell of you, will you beat mee any more.
 <Co>ndi. Gogs wounds, out of my sight you crooked nose whoze,
 By his wounds what thift shall I make to skape away from hence
 I stand in such a quandary that I would giue my life for two p̄ce.
 Let me alone, it is good to saue one, as far as I can see,
 I will step in and affirme the fooles talke most true to bee. 1780
 So if the woorst fall I shall be sure my selse for to saue cleare,
 Though my Master Lamphedon and his Lady bie it deare.
 Ha Lorde Leostines all is true, that the foole hath confest,
 For I my self did heare all in like case as is exprest.
 <L>eostines. Is all true in deede, may I trust thee of thy woorde?
 <C>ondi. If you take mee with a lie, thrust me throught with your sward.
 <L>eostines. If all be true in deede, and if thou doest not fayne,
 Be sure for thy courtesie wee will reward thee with gayne.
 But what is thy name I pray thee confesse?
 <C>ondi. > Grauitie noble Lorde, the truth to expresse. 1790

Grauity

called Common condicions.

> Grauetie? thou art welcome to our court, to remaine, Leostine<s.>
 Ha I am the ancientest Gentilman y euer you did entertaine. Condi.
 Come on my Lords to me, with grauitie & the foole in like case, Leostine<s.>
 For wee intend most secretly to her closet doze for to trace.
 To see if it be true, the which they haue confest.

To waight on your honour, wee all are here prest. Exeunt. All.

Ha my good Master Lamphedon and Clarifia in like fort, Condit.
 Fortune hath not permitted that longer time you twain shuld sport
 would it not greue you wiues to se your husbands com from y seas
 1800 And cannot haue half a nights lodging but eueri man must him dis-
 But diseafe or diseafe not, if I were in his case, (ease
 At the first I would euen to the bed, and vpon her apace.
 For it tis my vse if I be a bed with a woman I take no care,
 Untill all the Constabels in the towne at my bed side are.
 Soft, they are comming, alas good louers, you are at a mad staye,
 For why, Leostines he doth intend to worke your decay.
 The best is not for me to stay their comming into place.
 Least I bee taken with a lie which would my doyngs deface.
 By your leaue, no moze a sayler will I bee,
 1810 But straight will I disguise my self to both parties you shall see.

¶ Here entreth Leostines, two Lordes, leadinge
 Lamphedon, and Clarifia.

Come Sirs, and byng away those captiues with speede, Leostines
 For why, to worke their finall end I fully am decreede.
 Ha wretchlesse dame that thus wouldst seeme for to abuse thy state
 To feede thy filthy fonde desier, in futch a kinde of rate.
 Did I imagine day and night thee highly to exalt,
 And couldest thou seeme thus fainedly on bothe sides for to halt,
 Is this thy virgins state, thou wretche, which so thou di<d>st desier?
 Is <this> thy holly sacred life, which oft thou didst requier?
 Ha carelesse dame, assuer thy self without any further pawse,
 1820 Thou shalt with this thy louer here according to our lawes
 Sustaine the doome, the which you ment for to bestow on mee,
 That is, for your accursed crime you bothe shall poysoned bee.
 And y the same be straight brought in my lordes I giue you charge
 Straight to depart vnto our court & to expresse at large

¶ iij

To

1801 diseases or diseafe, *E. C.*

1817 dist, *E. C.*

1818 this, *om. E. C.*

A pleafant comedy,

To Grauitie, and will him ftraight to depart to our Phificien,
And byng from thence the ftrongeft poyfon that is of many a one,
Wherfoze my lordes incontinent make all the haft you may.

oth. Your highnes will O noble Lorde your feruants fhall obey
Leoftines. Difpatche my Lords, for til they come wee fhall abide them here.

And caitif well affure thy felf, thou fhalt abie this deare. 1830

Lamphe. O Heauens, how cruelly deale you wth vs in changing our eftate?

How can you fee the innocent to die in futch a rate?

Ha my deare lady, muft thou fuffaine the doome of death for mee?

Muft thou for no offence at all, through rankoz poyfoned bee?

Muft thou O Lady, end thy daies in fight of me thy freende?

May firft ye mightie powers aboue, vouchfafe my life to ende.

Let not my carefull eyes, alas, in open wife remayne,

Untill they fe her, ha deare gods, thus end her daies through paine

O noble lorde, on bended knees her life of thee I craue,

Let me alone fuffaine the death which fought the fame to haue. 1840

Saue hir pooze life to end all ftrife, thy mercie do offende,

Seme for to ftay, make not away, that which neuer did offend.

Tis I alone, O noble lorde that hath deserued the death. (breath

Clarifia. Ha, holde your peace, my louing lorde, in vaine you wafte your

Seeme not to craue thy death alone, my carefull life to faue.

Sith thou muft die, moft glad am I, the felfe fame death to haue.

O noble lorde Leoftines, and Maifter in like cafe,

Vouchfafe to take some pittie here, and graunt to vs some grace.

Saue here the life of man and wife, who neuer thought a miffe.

Towards your ftate, O worthy lorde affure your felf of this. 1850

Although that foole doth feeme to faine with that Parafite alfo,

Seeme not vpon their forged talke to end our dayes with wo,

But graunt vnto thy feruants iuft, due pardon noble lorde.

Leoftines. Leaue of thy fuite, in vaine thou feekeft to haue me to accorde.

But that which you by law deserue, you furely both fhall haue.

Wherfoze refraine, feeme not againe of mee the like to craue,

But do prepare incontinent, and yeeld your felues to die.

Lamphe. Then gods vouchfafe for to receaue our foules to heauens hie.

¶ Here entreth Condictions alone with a couered goblet.

Condi. Ha the Gods preferue your ftate & fend your honour long to liue

Your obedient feruant hath brought here y^e poyfon which you mind 1860

Unto Lamphedon, and lady Metrea thee. (to giue,

1833 fuffaine], fuff ine, E. C.

1840 fought], frught, E. C.

called Common condicions.

If it please you the Doctor saies tis the strongest þ̄ can deuised bee.

Geue it me Lamphedon I charge thee to drinke first the same,

Leostine<s.>

Sith that it is but vayne resistance for to frame:

Lamphe.

Then my deare lady here is to thee in way of our last greetinge

The powers vouchsafe þ̄ in þ̄ heauens we may haue ioyful meting

Ha my dere lord, sith needs thou must, thy loue shal folow straight

Metrea.

Dispatch I say, make no delay, for long we may not waight.

Leostines.

Ha my deare Lady then here is to thee, though lothsome þ̄ it bee.

Lamphe.

1870

Taste of the same, for straight ile frame my lorde to follow thee.

Metrea.

Ha heauens, what lothfom thing is this, þ̄ boileth in my brest?

Lamphe.

Ye powers receaue my spirit I craue, let corps take his due rest.

Ha my deare parents now a dew & eke eche faithfull freende

Lamphedon hee, with his Lady hee, their youthful dayes must end.

Farewell ye nobles all, farewell eche Marsiall knight,

With whom within my fathers court I often did delight.

And last of all farewell my deare, and faithful Lady true,

Whose heapes of greif I do lament and lothsome state eke rue.

And now farewell with last adue.

1880

Ha my deare lorde, incontinent I minde thee to persue,

Metrea.

Well Lady now prepare your selse of the like sauce to taste.

Leostines.

Seeme not for to lament so longe the time away to waste.

Wherfore dispatche, take the cup in hand, & drinke you of the same.

Wo be to thee Leostines, þ̄ wrongfully hast sought our deaths to

Metrea.

Wel wel dispatch & make an end for time begins to vade. (frame

Leostines.

Lo Leostines thou shalt not say I go about thee to perswade.

Metrea.

O stay thy hand, my Metrea deare, and I will saue thy life.

Leostines.

In faith sir knight you come to late to gaine her as your wife.

Metrea.

¶ The Epilogue.

1890

Time is pictured forth to vew all bare and bauld behinde,

With sickel in his hand to cut when it doth please his minde.

With that his sickell all are cut, and all thing brought to ende.

As wee are now by Time cut of from farther time to spende.

So time saith to vs seace now here, your audience mutch ye wrong

If farther now to weary them the time ye do prolonge.

Wherfore

A pleafant comedy.

Wherefore we render humble thanks for this your courtesie,
And for your quiet patience we thanke you hartely.
Offence we trust we haue none made, but if ought haue scapt a mis
we pardon aske, and will amend when we know what it is.
As duety bindes for our dread Queene Elizabeth let vs pray,
That god will still defend her grace and bee hir staffe and stay. 1900
Now and alwayes Lord her defend, from foes hir grace lord shield,
And send hir Nestors <y>eares to raine in peace hir realme to wyeild.
Hir countell Lozde likewise preferue the Preachers in like case,
The Commons eke, the ritch, and poze, Lord send vs all thy grace.

FINIS



TREATMENT OF THE TEXT

THE pagination, line-division, spelling, punctuation and capitalization of this edition are those of the original in the Elizabethan Club library.

The numbering of lines in tens has been added, stage directions being omitted from the count; and the portions of the marginal stage directions and names of speakers clipped away in the original have been restored within angular brackets; thus: <Sed>mond.

The general typographical peculiarities of the original are preserved except in two points:

(a) It has not been found practicable to distinguish between the ordinary double letters **ee** and **oo**, and their respective digraph forms, **ëe** and **oo**, which the original employs indiscriminately.

(b) The size of the type, and consequently of the printed page, has been enlarged by about a fifth. The type in the original is of pica or twelve-point size (20 lines = 82 mm.) except in the songs on ff. B i, E i^v, and E ij, where twenty lines would measure about 95 mm. The length of a full line is increased in the reprint from 103 to 127 mm., and the height of a thirty-seven line page, exclusive of running title and catchword, from 152 to 174 mm. A very considerable increase in legibility is thus attained.

It is sometimes difficult to distinguish between the forms “**ẏ**” and “**ÿ**” in the quarto. In cases of doubt the reprint gives the form required by the sense. Minor typographical irregularities are discussed in the notes on the passages in which they occur. See, for instance, notes on ll. 943 and 1881.

An editor is hardly performing his duty to the reader when he retains seriously misleading printer's errors in cases where the author's text is beyond reasonable doubt, or where a contemporary edition (*Ch.*) offers a distinctly superior reading. About forty alterations of the Elizabethan Club version of the play have, therefore, been admitted into the body of the present text. All such changes are, of course, indicated in the foot-notes, but it seems worth while to add here a complete list. An asterisk indicates that the emendation is supported by the authority of the Chatsworth-Huntington (*Ch.*) quarto.

Fol. A ij, l. 12, *exceede* for *exceede*.

„ B ij, l. 295, *is* for *vs*.

„ <B iij>, l. 354, **mastery* for *mascry* (*Ch.*, *masterie*).

„ „ l. 370, **an* for *and*.

- Fol. <B iij^v>, l. 427 (margin), *<A>*mbo* for <A>*mob* (Ch., *Ambo*).
 „ <B iv>, l. 445, *Who* for *Whom*.
 „ „ l. 462, *did I* for *did I not*.
 „ C <i>, l. 503, *atache* for *atacht*.
 „ „ l. 513, *tree* for *thee*.
 „ C ij, ll. 580-583. *Each of the four marginal speakers' names raised one line in order to connect it with the corresponding speech.
 „ „ l. 604, **there* for *their*.
 „ <C iv>, l. 720. The omitted speaker's name, <Cla.>, supplied in brackets.
 „ D <i>, l. 789, **neuer* for *meuer*.
 „ <D i^v>, l. 833, *by your* for *by their*.
 „ D ij, l. 878, *a god* for *aged*.
 „ E <i>, l. 1079 (margin), **Mounta* for *Monuta*.
 „ „ l. 1081, <to> inserted in brackets.
 „ <E i^v>, l. 1124, *deuide* for *deride*.
 „ E ij, l. 1150, *Desire vs* for *Desirous*.
 „ „ l. 1170 (margin). Speaker's name set one line lower than in the quartos.
 „ E iij, l. 1236, *<not> inserted in brackets.
 „ <E iv>, l. 1285, *Bee bold* for *Beehold*.
 „ <E iv^v>, l. 1330, *yet* for *it*.
 „ F <i>, l. 1360, *Who* for *Whom*.
 „ F ii, l. 1436 (margin). Omitted speaker's name inserted in brackets.
 „ „ l. 1454, **berd* (Ch., *berde*) for *hord*.
 „ F. iii, l. 1507, **foming* (Ch., *fomyng*) for *fsming*.
 „ „ l. 1514, **since* for *fince*.
 „ „ l. 1526 (margin). *Speaker's name set one line higher.
 „ <F iv^v>, l. 1627, **still* for *stlll*.
 „ „ l. 1645, **No* for *Oo*.
 „ <G i^v>, l. 1693, *By* for *Bee*.
 „ <G ii^v>, l. 1770 (margin), <Lords> for <Lo>*mia*.
 „ „ l. 1783, *true* for *loue*.
 „ G iij, l. 1801, *disease* for *diseases*.
 „ „ l. 1817, *di<d>st* for *dist*.
 „ „ l. 1818, <this> inserted in brackets.
 „ <G iij^v>, l. 1833, *sustaine* for *sust ine*.
 „ „ l. 1840, *sought* for *srught*.
 „ <G iv^v>, l. 1902, <y>*eares* for *eares*.

NOTES

TITLE-PAGE, ll. 3, 4, *drawne out of the most famous historie of Galiarbus Duke of Arabia*, etc. See the Introduction, p. xiii. "W. K.," the reviewer of Brandl's edition in the *Fahrbusch* of the

German Shakespeare Society, throws out the suggestion that the ultimate source of the play may have been some Greek romance: "Der Stoff scheint in letzter Linie auf griechische Romane zurückzugehen, eine italienische Novelle dürfte dabei die Vermittlerrolle gespielt haben."

Title-page, *The Players names*. Metrea and Nomides, listed here as distinct characters, are the same persons as Clarisia and Sedmond. Otherwise the roll of *dramatis personae* is correct save for the omission of the Epilogue and the lords attendant upon Leostines (ll. 1751-1796, 1811-1888).

Title-page, *Six may play this Comedie*. Six appears to have been the usual number of actors in a travelling company. See *Hamlet*, II, ii, 332-339, where the conventional rôles are enumerated: the king, the adventurous knight, the lover, the humorous man, the clown, and the lady. Such a distribution of parts could be effected for the present play by the following arrangement, the lines indicated being those during which the respective figures are on the stage:

1st Actor. Galiarbus (21-71, 478-509).

Drift (211-294, 363-427).

Master (983-1048, 1125-1194).

Mountagos (1049-1086).

Cardolus (1293-1350).

Leostines (1584-1646, 1751-1796, 1811-1888).

2nd Actor. Sedmond (21-155, 295-364, 450-477).

Nomides (760-884, 1351-1501).

Master's Mate (983-1048, 1125-1194).

First Lord (1751-1796, 1811-1888).

3rd Actor. Unthrift (211-294, 363-427).

Lamphedon (510-609, 644-722, 910-976, 1101-1208, 1275-1350, 1502-1576, 1674-1726, 1811-1888).

Second Lord (1751-1796).

- 4th Actor. Shift (211-294, 363-427).
 Boatswain (983-1048, 1125-1194).
 Lomia (1379-1493, 1698-1796).
 Third Lord (1811-1888).
- 5th Actor. Prologue (1-20).
 Common Conditions (98-210, 295-449, 549-623, 694-731,
 894-909, 934-1048, 1209-1274, 1524-1583, 1654-1810,
 1859-1888).
 Epilogue (1889-1904).
- 6th Actor. Clarisia (21-155, 295-449, 624-722, 910-976, 1209-
 1249).
 Metrea (1423-1490, 1584-1726, 1811-1888).
 Sabia (732-893, 1049-1100).
 Shipboy (983-1048, 1125-1194).

The chief difficulty about such a grouping of rôles lies in the fact that at line 1048 the first actor and the sixth would be obliged to leave the stage as Master and Shipboy respectively and return immediately dressed for Mountagos and Sabia. Some delay would, of course, be inevitable; but I think it was expected that the audience should put up with this, and the interval might be beguiled with a song. There is no way of avoiding some such break in the continuity of the action without increasing the number of actors. Brandl (p. cxviii) assumes that at least seven actors would be required to present the portion of the play contained in the Chatsworth quarto. The arrangement which he suggests, however, cannot be made to hold good for the complete play. Lomia and Conditions, for example, whom Brandl assigns to a single actor, are both on the stage during ll. 1698-1796.

Title-page, *Imprinted at London by William How*. For what is known of the activities of How (Howe) as a printer, see E. Gordon Duff, *A Century of the English Book Trade* (1905), p. 77. In 1566 Howe succeeded to the printing office of Abraham Veale, and in 1573-4 came upon the livery of the Stationers' Company. He ceased printing, apparently, about 1590.

Title-page, *Iohn Hunter, dwellynge on London Birdge* [sic]. See R. B. McKerrow, *Dictionary of Printers and Book-sellers*, 1557-1640, p. 147. The present passage makes it possible to correct McKerrow's conjecture that it was *Holborn* Bridge at which Hunter had his shop. Hunter (born 1549) was a publisher of little note, and apparently of dubious professional practice. The Stationers' Register credits him with no licences of manuscripts between that of *Common Conditions* (26 July 1576) and that of eight ballads, 5 March 1578.

Title-page, *At the signe of the Blacke Lion*. This sign, not mentioned in

the lists of Duff and McKerrow, would seem to be recorded only here. The sign of the *Red Lion* on London Bridge was used by Richard Bonion in 1609.

Line 3, *vigill*, used as adjective; synonymous with the following word, *wakefull*.

perpend, consider. The earliest use of this word recorded in N.E.D. occurs in a letter from Fox to Bishop Gardiner, 1527-8. It is one of the affected sixteenth-century coinages which Shakespeare loved to ridicule (see *Merry Wives of Windsor*, II, i, 119; *Hamlet*, II, ii, 105; *Henry V*, IV, iv, 8; *Twelfth Night*, V, i, 307). Thomas Preston's *Cambises* (licensed 1569), a play composed in the same metre as *Common Conditions* and in a very similar spirit, twice introduces this word (Manly's edition, l. 5, p. 163; l. 1018, p. 202), "My sapient words, I say, perpend, and so your skil delate"; "My queene, perpend."

5, *thus*. Almost certainly a misprint for "this."

5, 6, *Most strange it is, and pittifull beside, Mixt both wth mirth, & pleasant showes*. *Cambises* contains and advertises on its title-page the same sort of dramatic gallimaufry: "A Lamentable Tragedie, mixed full of plesant mirth."

16, *bare*; *i.e.*, bear. *Momus* is used adjectivally.

20 + S.D. As indicated in l. 23, the scene is Arabia.

23, *king Arbaccus*. I do not find this name anywhere recorded. Possibly it is a modification of the Median Arbaces.

bee. This tautological use of a personal pronoun after a proper noun is a very frequent device for filling out the line in this play and others of its period. *Cf.* the first verse of *Cambises*: "Agathon he whose counsail wise to princes weale extended." The pronoun appears invariably in the nominative case, regardless of the grammatical construction of the noun it follows.

33-40. The heptameter couplets in which the play is for the most part written are here and there further adorned, as in these lines, by internal rime between the second and fourth feet. In all about fifty verses exhibit this feature, which is found also sporadically in the related plays of *Cambises* and *Glyomon and Clamydes*.

48, *their Snare*. The only antecedent grammatically possible seems to be *gods*, but one would expect the pronoun to refer rather to the worldly enemies of Sedmond and Clarisia.

49, *tby Icarus*. The allusion is quite conventional and will be found also in the twenty-fourth line of the Prologue to *Cambises*. It is an unfortunate metaphor: Icarus did not succeed in dwelling in woods and caves with his father.

- 56, *like case*, likewise. So in lines 299, 340, 463, etc. The full form, "in like case," occurs in line 474.
- 60, *seeme*. The author of this play is fond of using "seem" in the obsolete sense of "deign." For instances of this meaning from the Middle English *Cursor Mundi* (circa 1300) cf. N.E.D., Seem v2, I, 2.
- meeue*, move. The rarer form is used for the sake of rime. "Meeve" derives its vowel from parts of the corresponding Latin verb having accented o in the stem (e.g., *móvent*), "move" from parts with unaccented o (e.g., *movére*).
- 62, *For that*, because.
- 66, *ȝ*, thou.
- 70 S.D. *Exit*. This word, of course, belongs with *Galarib* [sic] in the next line and marks the departure of Galiarbus.
- 103, *come sister*, etc. Apparently Sedmond assumes his sister to have spoken the words of the concealed Conditions.
- 130, *in continent* should be one word. The spacing in the original, like the punctuation, is often irregular, but the necessary correction is easily made. *fly* at the end of this line should doubtless be "flee" to rime with *mee* above.
- 146, *state . . . state*. The first of these words is probably a misprint for "fate."
- 152-156. It would perhaps be over-subtle to point out an analogy between the situation of Clarisia and Conditions and that of Rosalind and Touchstone in *As You Like It*, I, iii, 132 ff.
- 160, *reply*. Omit the full-stop after this word and insert it in place of the comma after *side* in the next line.
- 166, *Nere kinde*, etc.; i.e., "near kin to Dame Fortune in my ability to raise and to let fall (to bring prosperity or adversity)."
- 172, *could neuer away*, could never put up.
- 173-177. Note the forced rimes.
- 175, *For why*, because. For other examples of this use see lines 374, 376, 494, 506, etc., of this play and Schmidt's *Shakspeare-Lexicon* s.v. "Why."
- 179, *arrants*, arrantest.
- 180, *longe of*, on account of.
- 181, *set mee aparasite* [sic], incited a parasite. "Mee" is the "ethical" dative.
- 185, *rounded*, whispered.
- 187, *by and by*, immediately. So in l. 194 and elsewhere.
- 188, *I, ay*, yes. In sixteenth-century texts this word is regularly spelled like the pronoun of the first person.

- 193, *one*, probably intended for "own."
- 197, *spake*. See foot-note, and also the explanatory note on line 342.
- 201, *fetch*, trick. The word recurs repeatedly in the play.
- 205, *thought . . . death*, contemplated the death of these (Sedmond and Clarisia) as little as his own. Possibly, however, *his* refers to Galiarbus.
- 208, *Amedyocritie* [sic], a mediocrity, a middle path.
- 210+S.D. *Here enter. 3. Tinkers . . . Singinge*. The scene, as l. 249 indicates, is in Arabia, not far from the court of Arbaccus. The boisterousness of tinkers is known to readers of Borrow's *Lavengro*. Their singing seems also to have been proverbial in the sixteenth century. See Shakespeare allusions, listed in Bartlett's *Concordance*, and an excellent song called "The Jovial Tinker, or Joan's Ale is New," licensed 26 October 1594 and printed by Chappell, *Popular Music of the Olden Time*, vol. i, p. 187 ff.
- 211, *Hay tisty tosty*. The same exclamation occurs in the contemporary plays of *Like Will to Like* (1568) and *The Marriage of Wit and Science*. In modern English dialect, "tisty-tosty" means a cowslip-ball. See N.E.D. and Wright, *English Dialect Dictionary*.
- 213, *merely*, merrily.
- 215, *geue it the bagge*, abandon it, leave it without warning. N.E.D. quotes Robert Greene's *Upstart Courtier* (1592), "To giue your masters the bagge." A later instance, from Dekker and Webster's play of *Westward Ho* (1607) is cited in Skeat and Mayhew's *Tudor and Stuart Glossary*.
- 216, *want to pay rent*, have no need to pay for our lodgings.
- 217, *lin*, cease.
- 219, *lether piltches*. A piltch is a garment made of skin: Latin <*vestis*> *pellicea*, from *pellis*. The French *pélisse* has the same etymology.
- 223, *shifting*, one of the numerous euphemisms for stealing. See N.E.D., Shift, v, 6: "to live by fraud." This explains also the use of Shift as a proper name.
- 230, *bandogge*, a band-dog, one held in bands or bonds on account of fierceness; hence, generally, a mastiff.
- 236, *nay*, denial.
- 240, *to play . . . bo peepe*, to rush upon the victims from ambush, as a child comes suddenly out of hiding in order to frighten its playmates.
- 245, *my basson must tang*, my basin must ring; alluding to the noise made by the utensils of the tinker's trade as he walks. There is a

- secondary reference to the practice of accompanying condemned criminals on their way to punishment with the sound of "basins" or cymbals.
- 246, *drift*, plot. See N.E.D., *Drift*, sb., 5. Hence also the name of the character.
- 251, 254, *quoine*, coin. The form *coigne* in *Ch.* illustrates another sixteenth-century spelling, preserved in "coign of vantage." In all its forms the word goes back to Latin *cuneus*, a wedge.
- 253, *cogging*, flattery or deceit.
- 254, *males*, bags, as in Chaucer.
- 256-259, *commission* . . . *commishioner*. Justices appointed by commission had a bad reputation for extortion and stupidity. Nashe uses the phrase "commissioners of Newmarket-heath" as a jocular equivalent of "highwaymen," and Fletcher makes Curio ask concerning a foolish justice, "What clod-pole commissioner is this?" (*The Coxcomb*, V, i, 20). (The *E. C.* quarto prints "commission" in l. 256 with a slight space between the last two letters).
- 259-278. With this altercation between Shift and Drift compare the very similar quarrel between Ruf and Snuf in *Cambises* (ll. 256-265; p. 172 of Manly's edition):

RUF. By Gogs hart, she were better be hanged, to forsake me and take thee!

SNUF. Were she so? that shall we see!

RUF. By Gogs hart, my dagger into her I will thrust!

SNUF. A, ye boy, ye would doo it and ye durst!

AMB. Peace, my maisters; ye shall not fight.

He that drawes first, I will him smite.

RUF. Gogs wounds, Maister Snuf, are ye so lusty?

SNUF. Gogs sides, Maister Ruf, are ye so crusty?

RUF. You may happen to see!

SNUF. Doo what thou darest to me!

Heer draw and fight.

The development of the situation is more spirited and original in *Cambises*. It looks as if the author of *Common Conditions* were consciously imitating with no particular dramatic end in view.

- 267, *howresun* (whoreson), *Banbery slaue*. This would seem to indicate that the citizens of Banbury in Oxfordshire were accused of hypocritical sanctimoniousness a full generation before Ben Jonson satirized them so notably in *Bartholomew Fair* (1614). I have not been able to consult Alfred Beesley's *History of Banbury* (1841) on this point.

- 274, *drumslare*, drumsler, a corruption of the Low German *drumslager*, drum-beater. The first instance of the word recorded in the N.E.D. dates from 1583, seven years subsequent to the registration of this play.
- 277, *Thrift*, i.e., Unthrift, of which it seems to be used as a colloquial abbreviation. It was an old device in the morality drama for evil allegorical figures to assume the names of the opposed virtues. See, for example, Skelton's *Magnificence* and the anonymous *Respublica* (1553).
- 278, *pas*, care.
- 280+. Note the absence of the catchword at the bottom of this page (Bi^v). So on pp. Biii, Ciii^v, Civ, Fi^v, Fiv, Giii^v.
- 283, *a bush*. Possibly this is for "ambush," "m" having accidentally dropped out. However, "ambush" was sometimes abbreviated to "bush" or "abush" (cf. N.E.D.). The spacing may be unintentional, as in "a long" in the next line, "in continent" (294), and many other instances throughout the play.
- 294, S.D. *Here enter . . . out of the wood*. It is not certain whether stage directions of this kind are intended for the reader of the printed play or for the actors. If meant for the actors, the words indicate that a wood was visually represented on the stage. In ll. 387-424 it is evident that a practicable tree was among the properties required. Ll. 438, 446, show that this scene is laid in Arabia.
- 296, *to trace*, to travel.
- 299, *like case*. See note on l. 56.
- 311, *abieēt*, throw aside. Cf. Staunton's emendation to *Julius Caesar*, IV, i, 42.
- 337, *seeme*. See l. 60 and note.
- 337-339. A triple rime.
- 342, 343, *breake—speake*. This was probably a perfect rime for the author of the play. See Ellis, *Early English Pronunciation*, vol. iii, pp. 884, 904, where the pronouncing vocabulary of sixteenth-century English gives both words the values of modern "brake," "spake."
- 346, *simpriety*, a coined word not recognized by the dictionaries; perhaps a blend of "simplicity" and "sobriety."
- 359, *to my poore*, according to my power.
360. The absence of any rime for "tolde" at the end of this line suggests that a verse has probably been lost.
- 361, *and*, and it, if it.
364. After this line a stage direction is required to indicate the flight of Sedmond as the tinkers advance.

- 365, 366. Rime is lacking in this couplet. L. 365 might be joined to the two preceding to form a triplet, but that is very unlikely.
- 370, *an end*. The Elizabethan Club quarto has "and end" (see footnote). A confusion of "an" and "and" in the reverse direction occurs in l. 151.
- 374, 376, *for why*. See note on l. 175.
- 385, *of all loues*. This oath is found also in the quarto text of *Othello* (III, i, 13), where Dr. Furness praises its prettiness.
- 386, 387, *and . . . and, if . . . if*.
- 390, *tell*. There is a slight space between the second and third letters in *E. C.*: "tell." It is, of course, unintentional and can hardly be called a misprint. This page (Biii) lacks not only the catchword in *E. C.*, but also, in both quartos, the signature.
- 391-393. Triplet.
- 398, *by his wounds*, a softened oath, amplified from "Swounds" (God's wounds).
out of cry, beyond expression, immoderately.
- 403, *as another hale the end*, as for another to draw the end of the rope (tighten the noose).
- 410, *law, la!* This exclamation occurs very frequently in Shakespeare.
411. These two speeches, interpolated between the lines of a riming couplet, should probably be regarded as prose.
- 417, *leese*. In modern English this old word had been supplanted by "lose," originally a different verb.
- 428, *welfare olde shift at a neede*, "long live old rough-and-ready!"
Conditions is, of course, acclaiming himself.
- 441, *I would not wish wee stay*. This clause is placed out of its natural order for the sake of rime. The sense requires that it should be understood as following "For" in 440.
- 445, *Who*. There seems no question that this is the true reading, though both quartos print "Whom." Probably there was an accidental stroke over the "o" in the MS. which caused it to be read "Whō." The same error occurs in l. 1360.
- 446, *a dew*, adieu. Five other instances of this spelling occur in ll. 472-474.
- 450-477. The scene is the same as in ll. 294-449: an Arabian forest.
- 453, *beetake*, deliver.
- 464, *Lucina*, a title of Juno (sometimes Diana) as goddess of childbirth.
- 465, *end*, ended.
- 468, 469. Malone added to his transcript of these lines the following note: "Farewell the neighing steed,' etc., *Othello* (III. iii. 351). The coincidence is so striking that one is almost tempted to think that Shakespeare had read this wretched piece." Malone's

depreciatory adjective finds an echo in R. Wülker's criticism of the play (review of Brandl, *Anglia, Beiblatt*, x, p. 37): "Das letzte Stück, 'Common Conditions,' hätte man am ersten missen können, um so mehr, als uns nur ein stück davon erhalten ist [*sic*]. Der inhalt is eine wüste anhäufung von abenteuern, lose und ungeschickt mit einander verbunden, mit starken anklängen an abgebrauchte motive. Die ausdrucksweise ist oft schwülstig, meist sehr breit, und vielfach, wenn man die redenden personen bedenkt, sehr ungeschickt."

- 476, *a wandryng knight to bee*. Compare Hamlet's mention of "the adventurous knight" in his list of actors quoted above (p. 59). The wandering knight, a stock figure in the romances of chivalry, seems to have been taken over into the plays founded upon them. See, for example, *Sir Clyomon and Sir Clamydes* and the most frequently printed of all Elizabethan plays, the pseudo-Shakespearean *Mucedorus*.
- 477 S.D. *Here entreteth Galiarbus out of Phrygia*. If this stage direction and the similar one after l. 509 are meant for the actors rather than the readers of the play, they would indicate that one of the stage entrances was labelled "Phrygia." There is evidence that the employment of such designations was not uncommon. See W. J. Lawrence, "Title and Locality Boards on the pre-Restoration Stage" in *The Elizabethan Playhouse and other Studies* (1912). From this point to l. 1274 the action of the play is restricted to Phrygia, of which several rather distant parts are supposed to be represented.
- 482, *by mee*, in my case.
- 482, 483, *was . . . case*. In Elizabethan pronunciation this rime would have been much less imperfect than it is to-day.
- 484, *withall*, with all.
- 487, *Hast*. The subject is omitted. So "am" in l. 500.
- 489, *Iwis*, certainly. The spelling seems to be a kind of transition stage between the correct "ywis" of Chaucer and the mistaken Spenserian form in two words, "I wis." The latter form occurs in l. 1024 of our play.
- 501, *Least by that*. It is possible, as the footnote suggests, that the proper reading is "Least that [*i.e.*, Lest] by."
- 503, *atache*. See the footnote; "atache" (attach) is used, of course, in the sense of "attack."
- 504, *liuing do to thee*. Here again one is tempted to make the transposition "do to thee liuing."
509. After this line Galiarbus goes out. The necessary stage direction is

- omitted. It is unfortunate that Galiarbus, who does not again appear in the play, fails to tell us the pseudonym he has adopted since he has been forced his "wonted name to hide" (l. 500). It can hardly be doubted that he is identical with the Lord Leostines who befriends Clarisia during the latter part of the play.
- 511, *draw the same anye*, draw a-nigh to the same. *Ch.* spells the last word "a nie."
- 512, *owd*, owned.
- 524, 525. In connection with these lines see the discussion of the manuscript notes in *E. C.*, *Appendix II*, p. 86.
- 535, *y wretch*; i.e., Cupid. See line 528.
536. This line, like many others, is underpunctuated. After "is" an interrogation mark should be inserted.
- 553, *hit the pin*. An archery term; the "pin" was the peg in the centre of the target.
- 569, *descry*, spy on.
- 571, *worthy* should be understood in immediate connection with *to be slaine* at the end of the line.
- 576, *this geare cottons*, this business prospers. So also in ll. 894, 1728. Compare *Cambises*, l. 694, and, for an explanation of the idiom, Skeat and Mayhew, *Tudor and Stuart Glossary*, s.v. "cotton." *law*. See note on l. 410.
580. Badly punctuated. "Why, good fellow, explain to me how thou knowest my grief."
- 585, *this ruthfully*. The adverbial use of "this" in the sense of "thus" was common in the sixteenth century, and persists in many American dialects. It appears hardly to be recognized in modern standard English except in the phrase "this much."
586. Delete the full stop at the end of the line.
- 624, *lewred*, lured, detained from roving by the "lure" or decoy.
- 629, *prest*. See footnote. The internal rime, "prest" . . . "brest," makes it rather more likely, however, that "prest" (oppressed) is correct. See also l. 1442 and note.
- 637, *the tone for tother*. Properly, "that one for that other," *that* being in each case the early Middle English neuter article. The initial "t" of "tone" and "tother" is due to incorrect separation of article and pronoun.
- 640, *duke his sunne*, duke's son.
- 640, 641, *sunne . . . come*. Assonance, not rime.
- 642, *forceth*, cares for.
- 645, *agreements doth assaile*. Query, "arguments doth avail"?

- 646, *her* . . . *sbe*. "Change *her* or *she* to *his* or *he*," J. M. Manly, review of Brandl, *Journal of Germanic Philology*, ii, 418.
- 647, *for Lady sights*, for the sight of ladies.
- 672, *gim*, the older English form of "gem."
- 678, 679. The comma and full stop respectively at the end of these lines should exchange positions.
- 681, *define*, end.
- 686, 687. Perhaps unconsciously the poet here drops into anapaestic tetrameter.
- 693 S.D., *Exeunt*. Clarisia and Lamphedon do not actually go out, but are merely making a start when Conditions detains them.
- 706, *sure name*, surname (Manly).
- 707, *kirsun*, Christian.
- 724, *daine*, disdain. See the examples of the word quoted in Skeat and Mayhew, *Tudor and Stuart Glossary*.
- 725, *well fare at a pinche*. See l. 428. In the present instance the subject of "fare" is omitted.
- 732, *Rosalgar*, disulphide of arsenic.
bayne, a general term for poison, preserved in "ratsbane," "henbane."
- 735, *Doth*. Grammar requires "Do."
- 737, *for go*, forgo.
- 738, *vnegally*, unjustly.
raught, reached, directed; an old preterite of "reach" still preserved in English dialects (see Wright, *Engl. Dial. Dict.*).
- 741, *the Merline*, one of the smallest species of falcons.
- 743, *impaire*, weaken, reduce.
this. See footnote.
bate, abate.
- 753, *the knights of Phrygia rowt*, the rout (crowd) of Phrygian knights.
- 755, *disproue*, disapprove. See N.E.D., "disprove" 3. So in l. 796.
- 762, 763. These lines are borrowed from the twenty-first and twenty-second verses of the Senecan *Hippolytus* (*Phaedra*):

qua tepidis
subditus austris frigora mollit
durus Acharneus.

This is rendered in the modern prose version of Bradshaw (1902): "where, subjected to the warm South West wind, the hardy Acharnae is able to tone down the cold." Acharnae, in Attica, lay at the foot of Mt. Parnes, about seven miles north of Athens, and was noted for its bleakness. There is a rather striking verbal parallel between ll. 762 and 763 of *Common Conditions*, and the Elizabethan translation of the *Hippolytus* by

John Studley, first printed five years later in Thomas Newton's collection, "Seneca his Ten Tragedies" (1581), but probably completed at least a decade earlier. Studley, who employs the same metre as the author of *Common Conditions*, gives as an equivalent of the quoted Senecan lines:

Where clotted hard *Acarnan* forst warme Southerne windes t'obay
Doth slake the chilling colde.

Since the reading *Acarnan* is that of the codices (see textual note in Leo's Seneca, *ad loc.*), there seems little doubt that "Accarnous" in our play is a misprint of "Accarnons," which Brandl silently asserts in his edition. (For assistance in this note I am indebted to the kindness of my colleague, Dr. E. W. Nichols.)

770, *my vsuall name is tornd*. It is apparently on the strength of these words that Professor Brandl assumes the original name of Nomides to be Sedimon, not Sedmond, as both the quartos invariably give it. *Tornd* means no more than "changed," I think, not "transposed."

770, 771, *forsak . . . estate*. This is one of the very few instances of absolutely false rime in the play. It is probable that the last clause in 770 is corrupt.

808, *by course of kinde*, by course of nature.

817, *Otes*, Æetes, king of Colchis, father of Medea. His name is spelled Oetes in Chaucer's *Legend of Good Women*, 1438. Though Æetas is the form given in Studley's translation of the Senecan *Medea* (II, ii, 1, etc.), Leo's edition of the Latin text shows Oetas to be the usual spelling in the inferior manuscripts.

800-823, *Helena*, etc. For the stories of the various classical figures mentioned on this page the author seems indebted mainly to Ovid's *Heroides*, Seneca's *Medea* and *Hippolytus* (*Phaedra*), and to Chaucer. Helen and Paris are the subjects of the sixteenth and seventeenth *Heroides*, Phaedra and Hippolytus of the fourth, Medea and Jason of the twelfth, Ariadne and Theseus of the tenth. The story of Troilus, Cressida, and Diomedes is treated in Chaucer's *Troilus and Criseide*; the stories of Dido, Medea, and Ariadne in the *Legend of Good Women* and the *House of Fame*.

823, *Shee was like Lazer faine to sit and beg with dish and clap*. The subject and possibly also the wording of this line appear to be taken from Robert Henryson's continuation of Chaucer's *Troilus and Criseide*. See Henryson's *Testament of Cresseid*, ll. 341, 342:

Thus sall thou go begging fra hous to hous,
With cop and clapper, lyk ane lazarous,

- 825, *for go*. See note on l. 737.
- 833, See the footnote on this line. The change of *Yee* to *Yea* in *Ch.* looks like an attempt of the compositor to make sense out of the corrupted text of *E. C.* and thus suggests the priority of the *E. C.* edition.
- 838, 839, *speak . . . break*. See note on ll. 342, 343.
- 840, *sea*. Rime requires the plural, "seas."
- 840-850. Note the remarkable parallel to this figurative self-portraiture by a love-lorn lady in *Sir Clyomon and Sir Clamydes*, ll. 1055-1068, where the man's position is depicted:
- Well then Sir Knight, apply your eares, and listen what I say:
 A ship that stormes had tossed long, amidst the mounting waues,
 Where harbour none was to be had, fell Fortune so depraues:
 Through ill successe that ship of hope, that Ancors hold doth faile,
 Yet at the last shees driuen to land, with broken Mast and saile:
 And through the force of furious wind, and Billowes bousing blowes,
 She is a simple shipwracke made, in euery point God knowes.
 Now this same ship by chance being found, the finders take such paine,
 That fit to saile vpon the Seas, they rig her vp againe.
 And where she was through storms sore shakt, they make her whole &
 soud
- Now answere me directly here, vpon this my propound.
 If this same ship thus rent and torne, being brought in former rate,
 Should not supply the finders true [qy., turn] to profit his estate
 In what she might.
- 852, *Na*. Perhaps for *No*. The *Naie* of *Ch.* has the appearance of a compositor's conjectural emendation. See note on l. 833.
- 859, *flight*, a kind of arrow employed for long distance shooting. See Skeat and Mayhew, *Tudor and Stuart Glossary*. The reading "slight" of *Ch.* is a misprint.
- 867, *fere*, companion, mate.
- 872, *or set*. These words, which prolong the line unduly, are probably an alternative reading for "fixt." The conjunction and one of the participles should doubtless be omitted.
- 877, *force*. See note on l. 642.
- 878, *a god*. See footnote. There seems no doubt of the correctness of Dyce's emendation, which Professor Manly suggested independently (*Journal of Germanic Philology*, ii, p. 418).
880. Note the six alliterating "f's" in this line.
- 888, *cancred*, ill-tempered. A favourite adjective with Shakespeare.
- 890, 891. See discussion of manuscript notes in *E. C.*, *Appendix II*, p. 86.
- 894, *geare cottens*. See note on l. 576. Professor Manly (*loc. cit.*) adds a note on the reading "coctes" of *Ch.*: "It is interesting to see

- how *coctes* may have arisen,—of course it is for *cottons*. The word was written *cottes*; then the frequent confusion of *c* and *t* occurred and the stroke was omitted from *e*." The discovery of the edition of the play represented by the Elizabethan Club copy and the evidence in favour of its priority to the *Ch.* edition (see *Introduction*, p. xii) render it rather less easy to excuse the compositor of the latter, since he seems to have worked with printed rather than manuscript "copy." Doubtless the "ct" for "tt" and "e" for "ē" in "coctes" must be ascribed, like the corruption of the preceding "geare" into "greare," to mere haste or negligence.
- 897, *long of*. See note on l. 180.
- 908, *cutter*, bully, bravo; as in Cowley's play, *The Cutter of Coleman Street*. F. I. Carpenter (review of Brandl, *Modern Language Notes*, xiv, 1899) notes the need of a comma after *away* in this line.
909. The exit of Conditions should be marked after this line.
914. After *minde* insert a comma or colon.
- 916, *seeme*. See note on l. 60.
- 917, *A*, ah! So in ll. 929, 932; *my Lamphedon deare* is, of course, vocative.
933. The comma after *could* should be deleted.
- 934, *Gods ames*, God's <n>ames (Brandl). The same oath is used by the vice Subtle Shift in *Clyomon and Clamydes* (l. 197).
- 940-942. A triplet.
- 940, *of all loues*. See note on l. 385. The same oath recurs in ll. 969 and 970.
- 943, *What*. The capital "W" at the beginning of this word is of a peculiar (italic?) shape in *E. C.* The same form of the letter occurs in the catchword after l. 1038 and in ll. 1070, 1303, 1335, 1451, 1503, 1722, 1744.
- 949, *doubts*, hesitates.
- 976, *Lamphedon* and *Clarisia* go out after this line.
- 983, *a baste*. Instead of this phrase Carpenter (*loc. cit.*) suggests "avast," but that word seems not to have been introduced (from the Dutch) till at least a century after the date of *Common Conditions*. The earliest example quoted in N.E.D. is from Otway's *Soldier's Fortune* (1681). I think the proper reading is certainly "a baft," abaft, in the rear portion of the boat. See N.E.D. for early instances of "baft" and "a-baft."
- 984, *no neare*, no nearer. The original comparative force of "near" persisted in this nautical phrase after it had otherwise been lost. See N.E.D., "near" adv. I, i, c.
- 985, *Cocke*, cock-boat, small boat of a ship. The mariners in *Sir Clyomon and Sir Clamydes* (l. 722) "hayle out the Cockboate."

- 994, S.D., *Here entreth the Pirates with a songe*. As happens very frequently in texts of old plays, the song is not given. Doubtless the author left its selection to the company.
- 1001, *goodman boy*, a title of mock respect. "Goodman," the masculine counterpart of "gammer," was properly applied to those not entitled to the higher appellation of "master."
- 1006, *squal*, apparently a slang diminutive, used as a term either of endearment or reproach. See the interesting examples cited by Skeat and Mayhew, *Tudor and Stuart Glossary*.
- 1007-1010. These lines constitute a quatrain with alternate rime.
- 1014, *I haue dealt with fortie at a time and more*. I suppose there is only an accidental resemblance between this boast of Conditions and that of the hero in one of Grimm's Fairy Tales: *The Brave Little Tailor*.
- 1023, *or, ere, before*.
- 1024, *I wis*. See note on l. 489.
- 1037, *towards*, in prospect.
- 1041, 1042. Prose.
- 1043, *a boundance*. Sic in *E. C.* See footnote.
- 1049 ff. Though the scene is Phrygia, Mountagos is a Spaniard (*cf.* title-page: *The Players Names*). See Reed's note on his dialect, quoted in the Introduction, p. x. If the play were fifteen years later one would be tempted to see in Mountagos a satire on the celebrated Dr. Rodrigo Lopez.
- 1056, *esperienza* is perhaps intended as an equivalent of the Latin ablative, "by experience." A comma should be inserted after *man*.
- 1060, *yee*, the correct reading, of course. Dyce's conjecture of "thee" for the misprint "be" in *Cb.* was made independently by Carpenter.
- 1066, *Efata*, "—I' faith" (Manly). Compare the spelling "efaith" in l. 1731.
- 1076, *refused the same*, refused my entreaty. The noun has to be inferred from the verb "intreate" in the preceding line.
- 1079 (margin), *Mounta<g>*. Traces of the "g" are clear, though nearly all the letter is clipped away.
- 1080, *longa go*. The misspacing is here probably an intentional device to represent the speaker's dialect.
- 1082, *S/.*, i.e., Sir.
- 1083, *And, If*.
- 1087, *curish, currish*.
- 1091, *my like paine*, pain like mine.
1094. A comma is required after *fansy*. The following words qualify *broyle* in l. 1093.

- 1095, *feeles . . . tasteth*, future expressed by present for the sake of vividness.
1100. After this line Sabia goes out, and the scene changes to the sea-coast of Phrygia (see l. 1179).
- 1101, *surprest*, suppressed, not surprised.
- 1110, *deuse*, "to conceive, imagine" (N.E.D., "Devise," v. 10).
- 1111, *on that*, concerning that which.
- 1112, *of force*, necessarily. A full stop is required at the end of the line.
- 1116, *fine*, end. The same word is used as a verb in l. 1206.
- 1118, *and on soft ground her cast*. The subject is, of course, Zephyrus, not the Pirates. Would that Zephyr had wafted the lady ashore instead of allowing her to fall into the sea.
- 1124, *deuide*. This reading, first suggested by Professor Manly (*loc. cit.*) instead of the "deride" of the quartos, seems unquestionable.
- 1138, *is not to seeke*, is not lacking.
- 1140, *leeke*, like. The spelling is recognized by N.E.D.
- 1142, *viadge*, Middle English "viage."
proue, prove successful. The full stop should be replaced by a comma.
- 1143, *merely*, merrily. See l. 213.
1152. The sense requires a colon or comma after *ouer bord*, and a full stop at the end of the line.
- 1154, *out of hand*, forthwith.
longe of. See note on l. 180.
- 1155, *Marofus Ile*. This isle seems not otherwise recorded either in geography or in romance.
- 1158, *limbo lake*, the pit of Hell, one early meaning of "lake" being a place of confinement. Cf. N.E.D., "limbo-lake," s.v. "Limbo" 3. Possibly the phrase gained currency by confusion with "Lethe Lake." It was common to speak of the rivers of Hades as lakes. Cf. Marlowe, *Tamburlaine*, l. 1999, "Furies from the blacke Cocitus lake."
- 1159, *of*, by.
- 1168, *I of you*. Some phrase like "bid defiance" seems to be understood.
1171. See footnote. The speaker's name is omitted because the margin is occupied by the stage direction.
1174. Badly punctuated. Insert a colon after *so* and substitute a comma for the full stop at the end of the line.
- 1183, *Whom* has no logical antecedent, but it evidently refers to the various ladies imprisoned by Cardolus.
1187. The sense requires a full stop after *dewe*.
1204. Insert comma after *force*.

1208. Exit Lampedon after this line. The scene changes to another part of Phrygia.
The catchword *My* at the foot of the page is misleading, since the following page begins with *MIsteris*. The compositor probably objected to the length of the latter word. The fact that *Ch.* has the same catchword is definite proof that the one quarto was printed directly from the other.
- 1230, *Doubt you not that I will omit.* For "doubt" in the sense of "suspect" cf. N.E.D. s.v. 6. c.
1232. To make the sense clear a colon should be inserted after *gentleman*. Another is required after *more* in l. 1233.
- 1236 <not>. The omission of this word is one of the few points in which the *E. C.* quarto is inferior to *Ch.* The word is so obviously required that it could easily be restored by the compositor of the later edition. There is no reason to assume independent manuscript authority for *Ch.*
- 1241, *for that.* Construe with what precedes and insert a full stop after *that*.
- 1248, *M . . . Ms.,* master . . . mistress. Such abbreviations, common enough in manuscript, would be expected in print only where the compositor was following his copy rather unintelligently. *Ch.*, as usual, expands.
- 1259, *Pirats* would in modern printing be followed by a comma to show that the following words are in apposition.
- 1264, *ill, I'll,* should probably be regarded as a misprint. *Ch.* has the usual Elizabethan spelling, "ile."
1265. Trimeter line. There is no indication that anything has dropped out.
- 1269, *whether,* whither.
- 1274, *a mayne,* amain, at once. After this line the scene changes from Phrygia to Marofus Isle.
- 1276, *uncoth,* unknown, strange.
- 1277, *harded,* possibly an error for "hardēd," hardened.
- 1279, *Yet must he be aduisedly.* Does "he" refer loosely to "hart" in l. 1277, or is there some misprint?
- 1281, *like Troyelus in strength.* The repute of Troilus as the foremost of the Trojan warriors was probably due in part to the popularity of the poems of Chaucer and Lydgate.
- 1284, *deuice,* devise. The internal rime, "deuice . . . wise," as well as the sense, proves the *Ch.* variant wrong.
- 1285, *Bee bold.* This seems clearly the true reading rather than the *Beehold* or *Beholde* of the quartos. Possibly the upstroke of one of the

- d's in the line below, "And end," touched the b of "bold" in the manuscript in such a manner as to make it look like the old English h.
- 1287, *sammon*, probably an error for "sommon" as in l. 1291.
- 1291, *Mawger*. The capitalization and roman type suggest the suspicion that the compositor of *E. C.* took the unfamiliar word for a proper name. *Ch.* prints "mauger."
- 1296, *requyle*, recoil. The rime with *Ile* is perfect.
- 1299, *my thought*. See N.E.D. *s.v.* Methinks: "In the 16-17th centuries there occur the forms *my think*, *my thought(s)*, which are attempts to obtain a normal syntax by taking *think*, *thought* as substantives."
1308. The omission of "try" in *Ch.* is an indication that that quarto was printed from *E.C.* and not vice versa. Professor Manly (*loc. cit.*) restored the word conjecturally, but no Elizabethan compositor would have been likely to do so.
- 1312, *princox*, coxcomb. Cf. *Sir Clyomon and Sir Glamydes*, ll. 441, 1779 (Malone Society ed.). See N.E.D. for the history of the word.
- 1317, *to vaunt*, an example of the absolute infinitive. See L. Kellner, *Historical Outlines of English Syntax*, § 399. The full stop at the end of the line should be excised.
1319. Change the full stop at the end of this line to a comma.
1322. There are practically three sentences here: (1) Do thy worst, Cardolus. (2) I fear not. (3) I also intend to do my worst. Between this line and the next occurs a stage combat in which Cardolus assumes the offensive.
- 1330, *yet*. The substitution of this word for "it" of the quartos was first suggested by Professor Carpenter (*loc. cit.*).
- 1336, *begone*, begun.
- 1348, *who*. Does this stand for "ho"? Professor Manly (*loc. cit.*) suggests the substitution of "oh."
1350. After this line Lamphedon and Cardolus go out, and the scene changes to the neighbourhood of the house of Leostines in Phrygia.
- 1357, *orforce*. Sic in *E. C.* The spacing is normal in *Ch.*
- 1360, *Who*. For another instance of the same misprint of "Whom" for "who" in the quartos see l. 445.
force, care. Cf. l. 642.
- 1369, *ought*. This is, of course, the substantive, aught, but the compositor of *Ch.* mistook it for the verb and produced the nonsense "shouldest thou ought to despaire."
- 1379 ff. The character and speech of Lomia owe a good deal possibly to

- the diverting sketch of the fool Ignorance in John Redford's *Play of Wit and Science*. See especially ll. 442 ff. of that play (Manly, *Specimens*, I, 435 ff.).
- 1379, *Hey delading delading*, a song catch: Hey de-la-ding, de-la-ding.
- 1381, *barlaking*, by our ladykin (Carpenter).
- 1382, *and I*, if I.
- 1389, *virgine boles*, a foolish corruption of "virginals." *Paire* means set.
- 1390, *to*, too.
fet, fetched.
- 1391, *togethr*, sic in *E. C.*
- 1394, *a napell a nan*, an apple anon (Carpenter).
- 1400, *ber none*, her own; doubtless from analogy of "my none" for "mine own."
- 1409, *arant*, errand.
- 1414, *flowts*, i.e. flout us. The insertion of "me" after *mocke* in *Cb.* is a compositor's corruption. Lomia refers to herself as "us," not "me." Cf. besides *flowts*, *giue vs* in l. 1415.
- 1415, *Gafer a*, gaffer (neighbour) if. For the significance of "gaffer" see the note on the equivalent title "goodman" (l. 1001).
- 1416, *Minefur*, miniver; a kind of fur, probably squirrel.
call, caul; a close-fitting cap.
- 1419, *shee will . . . by and by*, parenthetical.
- 1426, <*Metrea*>. A corner of the leaf is torn off in *E. C.* Only the full stop after the speaker's name is now visible.
- 1429, *meaning*. Query *meanings*.
1436. Both quartos omit the speaker's name, thus giving this line and the next to *Metrea*. The compositor of *Cb.* then appears to have noted the ascription of two consecutive speeches (1434-1437 and 1438) to the same character and to have sought the easiest remedy for the obvious confusion by omitting *Metrea*'s name after 1438. Thus three speeches become two in *E. C.* and are further reduced to one in *Cb.* This seems conclusive proof that *Cb.* was based on *E. C.* and had no independent source.
- 1442, *prest*. This word can be explained reasonably as "oppressed," but Manly's emendation, "perst" (*loc. cit.*) is very persuasive. Cf. l. 629.
quarrel grouūd. The "quarrel" or bolt for the cross-bow had properly a square head. A ground quarrel was one with sharpened head. N.E.D. (Quarrel sb. i, 1) quotes from Lydgate's *Troy-book*: "quarrelheades sharpe & square yground."
- 1442-1451. With this vivid account of deer-hunting it is interesting to compare the details given in a book published in the same year

as *Common Conditions*, George Turberville's *Noble Arte of Venerie or Hunting*, 1576 (reprinted, Clarendon Press, 1908). With ll. 1446 f. contrast Turberville's statement (ch. 40, p. 122); "Or els likewise you may know when a Deare is spent, if his mouth and throte be blacke and drie without any froth or fome vpon it"; and with ll. 1450 f. the remark (ch. 41, p. 125): "if an Harte be in a deepe water, where the Huntzman cannot come at him, the best thing that he can do, shalbe to couple vp his houndes."

1454 f., *depart . . . subuert*, a perfect rime in Tudor pronunciation.

1459, 1461, *For why*. See note on l. 175.

1461, *slacke*. Alter the full stop to a comma.

1466, *A cursed*. The spacing is probably unintentional, though "Ah, cursed" is a possible interpretation.

1485. The meaning of this line is not clear.

1499, *faint harted knights wins neuer fayre ladies loue*. This seems to be one of the earliest recorded allusions to the proverb. The first instance noted in Bartlett's *Familiar Quotations* and W. C. Hazlitt's *English Proverbs* is from W. Elderton's *Ballad of George a Greene* (1569):

"Faint harts faire ladies neuer win."

Cf. also *The Two Italian Gentlemen* (Malone Society ed., 1910), l. 419:

"faint hart neuer wun faire Lady they say."

1501. After this line the scene changes to Marofus Isle.

1504, *forced*. See note on l. 642. For another example cf. l. 1634.

1512, *Limbo lake*. Cf. l. 1158 and note.

1516, *inuade*. The comma after this word should be omitted. It marks a caesural pause, but is grammatically misleading.

1521, *from Ile*, from Marofus Isle.

1531, *his*. Professor Manly conjectures "this."

1533, *lease*, lie.

1536, *takyng*, "agitated state of mind." Cf. N.E.D. *Taking*, 4 b.

1538, *And*, If it.

1546, *beray*, befoul. Cf. *Sir Clyomon and Sir Clamydes*, l. 474.

1548, *whitker*, whether. The spelling of *Ch.* is more normal.

1550, *name*. The full stop after this word should be a comma.

1558, *ÿ near*, the nearer (to the accomplishment of my purpose).

1560, *wealth*, welfare. See Skeat and Mayhew, *Tudor and Stuart Glossary*.

1583. Conditions goes out after this line, and the scene changes to Phrygia.

1583 S.D., *Here entreth Leostines*. On the probable identity of Leostines

- with Galiarbus, the father of Metrea (Clarisia), see note on l. 509. It was doubtless intended that the *dénouement* should reveal the relationship, but the *dénouement* in this play has been thwarted (cf. Introduction, pp. xiii-xiv, and note on l. 1888).
- 1605, *Appollo pleasant Muse*. It is possible that we should read Apollo's, but it is by no means inconceivable that the author thought Apollo himself a Muse. His classical learning is strictly limited.
1608. The two quartos give distinctly different versions of this line. *Foundling*, I think, suits the sense rather better than *fondling*, and *dewifull* is more metrical than *duetifully*.
- 1613, *doubt*. See note on l. 1230.
- 1622, *feere*. See l. 867 and note.
- 1639, *request*, requested. The word appears to be used for the present, "requesteth," in *Cambises*, l. 26: "in that your Grace request."
- 1644, *No*. Manly (*loc. cit.*) suggests the plausible emendation, "Now." "No came from the next line, see the foot-note (i.e. catchword in *Ch.*)."
- 1662, *beare in hand*, pretend. See the examples cited in Skeat and Mayhew.
- 1669, *Turkel hath*, turtle-dove that has.
- 1687, *finde*. Probably an error for "fine," end, due to the influence of *finde* (ended) *my dayes* in l. 1683.
- 1693, *By*. For another instance of the confusion of "By" and "Be" in *E. C.*, see l. 114. "Be (i.e., By) your leaue" is found in *Sir Clyomon and Sir Clamydes*, l. 851.
- 1696, *cutter*. See l. 908 and note.
at the last cast. Is "cast" noun or verb? If the latter, it means "dismissed." Cf. Skeat and Mayhew s.v. *Cass*.
- 1697 S.D., *and the vice iustling hir*. "The vice" is of course Conditions, who may have gone out and immediately re-entered with Lomia. It is more probable that Conditions remains on the stage and that the words indicate the stage business which takes place as he and Lomia meet.
- 1699, *stand*. An intentional error for "stood."
- 1700, *margery milke ducke*. There is a proverb still current concerning the foolish presumptuousness of "teaching one's grandmother how to milk ducks."
- 1701, *misteris Marian*, a very notorious figure in morris dances.
- 1706, *Leostler praise*, i.e., Leostines prays.
- 1709, *conuay*. Omit the full stop.
- 1715, *such pleasāt featch canst driue*, canst devise such a pleasant stratagem.
- 1727, 1732, 1740, 1750, *Gods sames*. See note on *Gods ames*, l. 934. An interrogation point should be inserted after *so* in 1727.

- 1728, *this geare cottons*. See note on l. 576.
- 1733, *goodman squat*, a gibe at the dwarfishness of Conditions. For "goodman" cf. l. 1001. Wright (*Eng. Dial. Dict.*) instances "squat" as still current in dialect in the senses of "unfledged sparrow" and "pimple" (cf. *quat* in *Othello*, V, i, 11).
- 1736, *by and by*, immediately. Cf. l. 187.
- 1749, *wildst*, a very irregular spelling of *wilt*.
- 1755, *My Lorde*. Doubtless the noun was pluralized when the resources of the company permitted Leostines to be accompanied by two Lords. See the stage direction after l. 1750.
- 1756, *my bord*. "Bord" is probably used in the sense of "bourd," jest, sport. Lomia has been attempting to gain the attention of Leostines by foolish antics.
- 1762, *My Lorde, I wonnot tel*, etc. The comma after *Lorde* should be a dash. *I wonnot tel*, etc. is addressed to Conditions, who secretly threatens Lomia with his "thinge" or weapon. Compare the situation in *Othello*, V, ii, 219 ff.
- yo will*. Compare the spelling *yowil* in l. 1415.
- 1763, *flynge*, "break out in anger." Cf. N.E.D., Fling, v, I. 3. b.
- 1766, 1775, *law*. See note on l. 410.
- 1767, *bard*, heard; probably a phonetic spelling.
1770. It is obvious that this line belongs to the Lords. See the footnote.
- 1774, *giue you poison to drincke*. Lamphedon has, of course, expressed no such intention, but Lomia has caught and misinterpreted his word "impoysened" in l. 1722.
1775. The stage business before this line can easily be imagined.
- 1783, *true*. There seems little doubt that this is the correct reading. *loue* is certainly a misprint, and in the old script *tr* and *lo* often look rather similar. Compare ll. 1785 and 1787, where Leostines seems to echo the words of Conditions.
- 1796 (margin), *Exeunt. All*. The words have no connection, "All" indicating the speakers of the line, actually the Lords and Conditions.
- 1799, *you wiues*. This direct address to the women in the audience is of interest for its suggestion of the type of hearers for whom the play was written, evidently the bourgeoisie rather than courtly or academic circles.
- 1801, *disease or disease not*. The quarto is clearly wrong in printing the first word as a plural. The last pages have been carelessly set up.
1810. This line suggests considerable further activity on the part of Conditions. As a matter of fact he has only four more lines in the play as it stands.

- 1810 S.D., *Clarisia*. In the presence of both Lamphedon and Leostines, who know her under different names, it is hard for the author to decide what to call the lady. Here and in the margin opposite l. 1844 he reverts to her original name of *Clarisia*. Elsewhere he continues to employ the pseudonym *Metrea*.
- 1813, *wretchlesse*, retchless, reckless. See N.E.D., which ascribes this spelling to the seventeenth century.
1818. Sense as well as metre require the insertion of *this*. The compositor doubtless was confused by the similar beginning of the previous line.
- 1825 f. Note the rime: *Phisicien . . . many a one*.
1849. Delete the full stop at the end of the line.
- 1854, *haue me to accorde*, bring me to a reconciliation.
- 1858 + S.D. Conditions enters disguised as Gravity. Cf. ll. 1810 and 1824 ff.
- 1881, 1885, 1887 (margin). The capital *L* of *Leostines* is in each of these cases (but not in the body of 1884) from a smaller fount than the rest.
- 1885, *vade*, pass away. The word occurs also in *Clyomon and Clamydes*, l. 1087. See other instances in Skeat and Mayhew.
1888. As the play stands, this last line is utterly mystifying. Leostines has nowhere suggested a desire to gain *Metrea* as his wife—far from it. Nor does *Metrea* elsewhere address him simply as “sir knight”; nor does it seem reasonable to speak of his coming too late, since he has been on the stage during the entire scene. It looks as if the preceding line (1887) should belong to *Nomides* (*Sedmond*), who enters suddenly to give the story another turn and perhaps bring out the final unravelling. L. 1888 may then be the reply of *Leostines*. Note the use of *her* instead of “me,” which we should expect if *Metrea* were the speaker. In the absence of concrete evidence there seem two possible reasons for this extraordinary Procrustean close of the play. One is lack of time, suggested in the first six lines of the Epilogue. If, however, the ungovernable length of the material were the only cause of the abrupt conclusion, it would be natural for the Epilogue to hold out at least a vague promise of continuation on another occasion, as the epilogue to the first part of *Medwall's Nature* does; and there seems no reason why the writer should on this account have left the concluding speeches in the marvellous confusion in which they stand. A second possibility is that there has been rapid and wholesale excision of matter properly belonging to

the closing scenes, presumably because of objections from the Master of the Revels. Such a theory finds support, I think, in the rather lame and self-conscious excuse concerning the pressure of time in ll. 1889-1894, and in the excessive solicitude concerning the political orthodoxy of the play expressed in ll. 1897 ff. The havoc which the censor's scruples were capable of producing in the structure of an Elizabethan drama is vividly indicated by Sir Edmund Tilney's annotations on the manuscript of the play of *Sir Thomas More*.

1895 f. Compare the Epilogue to *Cambises*, ll. 1209-1212:

Thus yeelding you thanks, to end we decreed
That you so gently haue suffered vs to proceed,
In such patient wise as to heare and see,—
We can but thank ye therefore, we can doo no more, we!

1897 f. The *Cambises* epilogue expresses the same trust with like humility (ll. 1203-1205):

We trust none is offended for this our dooing;
Our author craues likewise, if he haue squared amisse,
By gentle admonition to know where the fault is.

1899, *As duety bindes for our dread Queene Elizabeth let vs pray*. *Cambises* has a practically identical line (l. 1213):

As duty bindes vs, for our noble Queene let vs pray.

1900-1902. Compare the Epilogue to the first edition of *Mucedorus* (1598):

And pray we both together with our hearts,
That she thrice Nestors yeares may with vs rest,
And from her foes high God defend her still
That they against her may neuer worke their will!

1903 f. These concluding lines also find a rather close echo in the *Mucedorus* 1598 Epilogue:

The Counsell, Nobles, and this Realme,
Lord guide it stil with thy most holy hand;
The Commons and the subiectes grant them grace.

Device. This device seems not otherwise known. It is not included in the catalogue of "Printers' and Publishers' Devices, 1485-1640," prepared by Dr. McKerrow for the Bibliographical Society (1913). The size of the original is 20 mm. by 89 mm.

APPENDIX I

THE AUTHORSHIP OF *COMMON CONDITIONS*

A CHARACTERISTIC and unconvincing passage in F. G. Fleay's *Biographical Chronicle of the English Drama* (1891), Vol. II, p. 296, runs as follows:

"I promised in my previous work to show reason for my then opinion that (Robert) Wilson wrote these two plays (*Common Conditions* and *Sir Clyomon and Sir Clamydes*); but later investigations lead me to reject that plausible hypothesis, and to claim them for R. B. (Query Richard Bower), the author of *Appius and Virginia*. The style and metre are very like in all three plays; the alliteration in all three is excessive far beyond any other plays of this period that I know. Shift is a character in *Conditions* and in *Clyomon*: Rumour enters in exactly the same way in *Appius* and in *Clyomon* (in one scene only); 'Our author' is mentioned in the Prologue of *Appius* and of *Clyomon*, and, above all, they all contain many singular grammatical inversions which I have seldom found elsewhere, and never in such overwhelming abundance. Any one who can bear the tediousness of reading these long-winded folk-lore romances (for such they are, all three) consecutively will, I think, confirm my present opinion."

No confirmation of this opinion has, I think, been attempted, and there seems no justification for associating our play with the author of *Appius and Virginia*. With *Clyomon and Clamydes*, however, *Common Conditions* has such obvious affinities in the way of plot and character that the two works form a group apart among the extant dramas of the early Elizabethan period. In his edition of *Clyomon and Clamydes* for the Malone Society (1913), Dr. W. W. Greg remarks concerning the authorship of that play: "All that can here be said is that *Clyomon and Clamydes* is very likely by the same hand as, and almost certainly contemporary with, *Common Conditions*, to which it is, if anything, probably anterior."

The other Elizabethan play with which *Common Conditions* shows most points of similarity is the *Cambises* of Thomas Preston. The notes on individual passages of our play show how curiously it links itself with each of these inherently not very similar productions; and if Professor Kittredge's

view that Preston wrote *Clyomon and Clamydes* (*Journal of Germanic Philology*, vol. ii, p. 8 f.) be accepted, it would be very hard to avoid the conclusion that he must also have written *Common Conditions* or inspired it throughout.

It may safely be agreed that of the known authors of the period 1560-1580 Preston has rather the best claim to our play; yet it would be decidedly hazardous to ascribe the work to him on the basis of our present knowledge. In the first place, the drama of Preston's age is not copiously enough represented to permit of positive distinction between the peculiarities of a single author and the characteristics of a school. Many similarities which at first suggest common authorship may have been the universal property of the writers of the period. Second, it seems unlikely that Preston, a serious pedagogue, who became Master of Trinity Hall, Cambridge, in 1584, should have been responsible for plays in which the strong homiletic spirit of *Cambises* is so entirely lacking as it is in both *Common Conditions* and *Clyomon and Clamydes*. Finally, it must be recognized that *Common Conditions*, which is more like both *Cambises* and *Clyomon and Clamydes* than either is like the other, has not a very great many strikingly individual touches in common with either, though it certainly seems to have some.

Apart from likeness of metre and vocabulary, from which little beyond roughly contemporaneous origin can safely be argued, *Common Conditions* shares with *Cambises* rather notable resemblances in title, prologue, and epilogue (see the notes on these parts of *Common Conditions*), a certain parallelism in the character of the Vice, and a decided similarity in a bit of comic dialogue (cf. note on ll. 259-278).

The likenesses of plot between *Common Conditions* and *Clyomon and Clamydes* are more numerous, for both plays belong distinctly to the species dealing with "the adventures of amorous knights passing from country to country for the love of their ladies" (Gosson, *Plays Confuted in Five Actions*); but it must be emphasized that the stories related are wholly different. The general similarity between the two knights and Vice in the one play and the two knights and Vice in the other is more probably generic than individual. I have noted only the five following specific parallels:

(a) The castle in which Cardolus imprisons ladies is paralleled by the castle in which Brian Sansfoy imprisons knights. In each case one of the knightly heroes, more or less aided by the Vice, releases the captives.

(b) The fright of Conditions as he approaches Cardolus (really Lamphedon) is paralleled by the fright of Subtle Shift as he approaches Brian (*C. C.*, ll. 1524 ff.: *C. & C.*, ll. 584 ff.). In each case the cowardly Vice seeks to ensure his own safety by betraying his master.

(c) The entrance of the Mariners with their cock-boat and nautical clamour is similar in both plays (*C. C.*, ll. 983 ff.: *C. & C.*, ll. 717 ff.).

(d) The device of a lady to confess her love for a knight by means of

the parable of a ship tossed by tempest is presented with a good deal of verbal similarity in the two plays (cf. note on ll. 840-850).

(e) The Vice in each play makes constant use of the old morality stratagem of change of name, Conditions introducing himself as Affection, Gravity, etc., and Subtle Shift as Knowledge.

Whether these similarities, undoubtedly striking as they are, can be held to justify the assumption of common authorship for the three plays or for two of them can only be fairly determined, I think, when we are more in a position than at present to estimate how far such devices belonged to the general repertory of dramatic writers at the time the plays were produced.

That *Common Conditions* is later in date than *Cambises* seems very probable. To the evidence for this conclusion derived from its registration seven years later, its greater length and homogeneity of subject, and much greater freedom from transitional morality features, should be added the more specific indication mentioned in the note on ll. 259-278. That our play is anterior to *Clyomon and Clamydes* and not posterior in date, as Dr. Greg tentatively suggests, is also, I think, very likely. The assumption of a fundamental relation between the three plays we have been discussing, whether of common authorship or not, would seem to require the acceptance of the order: *Cambises*—*Common Conditions*—*Clyomon and Clamydes*, for *Common Conditions* has a very considerable similarity of spirit with *Cambises*, whereas *Clyomon and Clamydes* has in common with that play hardly anything except the parallels of wording which Professor Kittredge has pointed out. Moreover, the metre of *Clyomon and Clamydes* (which was not printed till 1599 and may have been revised before publication) is distinctly more mature than that of the other two plays. I have noted in it few of the hobbling lines which mark *Common Conditions* and particularly *Cambises* as belonging to an experimental stage in heptameter versification; nor can I find in the other plays any approach to the metrical artistry of the four-foot quatrains and eight-foot couplets with which the author of *Clyomon and Clamydes* varies the rhythm of certain passages. See for example *Clyomon and Clamydes*, ll. 413 f., 492 f., 972 f., 992-1005.

APPENDIX II

MANUSCRIPT NOTES IN THE ELIZABETHAN CLUB COPY OF *COMMON CONDITIONS*

I

ON pp. C i and C ii^v are twenty-one interlinear or marginal notes, written in black ink and in a sixteenth-century hand. Many of these jottings are incoherent, and a few of the words are now only doubtfully decipherable, but it is clear that the purpose of them is to adapt the lines of the text to the expression of the love of the owner of the book for a "sweet Agnes" or Anne, whom he names some half-dozen times. It is purposed to include a full list of these scribblings in the contemplated catalogue of the Elizabethan Club library. The only ones that have any literary interest are the following three couplets, written on p. C ii^v:

(a) In the blank space after l. 623:

"My hand here houering stands, to writ some prety verse to thee
my morning mynd for to delight that wants the Joyes that be
for us y(?)."

(b) Along the left-hand margin of the page:

"whom all y^e maids of suffolke soyle could once cause me to rue
but thou sweet Anne hath compelld me thy sweet loue to sue."

(c) On the bottom margin of the page:

"therefore sweet Agnis p^{er}pend this well, whiles I do lyve in Joy
none other (?) shall attayne my loue, though it bred myne anoy."

It will be noted that (b) is a plagiarism of ll. 524, 525 of the play, and that most of (c), "whiles . . . anoy," is taken directly from two later lines (890, 891).

II. On pp. C iv, C iv^v, and D ii are ten other interlineations in the same type of hand, but in a different, brown, ink. These latter alter the words of Sabia, one of the heroines of the play, so as to express the affection of a lady—doubtless the Agnes mentioned above—for her "Edward dear," who is twice mentioned by name. In connection with the couplet (c) quoted above, it is interesting that rather the longest of these additions consists of

the words, "therefore Edward perpend this well," written above the first part of l. 890.

III. On the unprinted half of the last page of the quarto, G iv^v, occurs a sentence quoted (inaccurately) from one of Cicero's letters. The ink is black and the hand apparently of the sixteenth century. It is not improbably that of the writer of the words on pp. C i and C ii^v, though the type of character here employed is Italian rather than "English." The writer begins, "Etsi (M. P.) haec fabula," and then, making a fresh start, writes: "Etsi est ελω^ο haec fabula praesertim tantis novis rebus: tamen perire meam lucubrationem nolui." The sentence is found in the following form in Cicero's *Epistolæ Familiares*, ix, 2, 1 (ed. Tyrrell and Purser, vol. iv, p. 292): "Etsi erat ελω^ο illa epistola, praesertim tantis postea novis rebus adlatis, tamen perire lucubrationem meam nolui."

APPENDIX III

THE CHATSWORTH (HUNTINGTON) QUARTO AND BRANDL'S REPRINT

THE Chatsworth fragment consists of twenty leaves, black letter, in fours; B i to F iv^v. B i is much torn, so that signature and catchwords are missing. B iv has the lower corner torn off and pasted on irregularly.

The running title (in roman) is divided between the left-hand and right-hand pages, thus:

(Left-hand page), A pleasant Comedie

(Right-hand page), called common Conditions.

Irregularities in the printing of the running title are:

B ii^v, pleasant.

C iv^v, E iv^v, F iii^v, F iv^v, Comedie, (with comma).

E iii, Common conditions.

B iii and all the fourth leaves are unsigned. The signatures run thus: B. ij,; —; —; C. j.; C. ij.; C. iij.; —; D. j.; etc.

The catchwords, from B ii to F iv^v, are as follows (all in black letter): But; Their; Ha,; By; Ha; The; (C i) Ha; Of; Proceede; He; Wherefore; I; Why; Well; (D i) She; Was; By; Must; Tushe; What; What; But; (E i) Or; And; My; My (first word on F iii is "MIsteris"); You; And; Maiest; Or; (F i) And; Did; O; And; Come; Upon; I; No.

The fly-leaves bound up with the Chatsworth fragment contain an interesting series of notes in the hand of George Steevens, who once possessed the volume:

Of this dramatic piece, no copy, except the following mutilated one, has hitherto been discovered.

The first mention of it occurs on the Books of the Stationers' Company, where, July 26, 1576, John Hunter enters "a new and pleasant comedie or plaie, after the manner of *Common Condycions*."

The original entry of it was perhaps earlier than any register at Stationers' Hall, now remaining. See the Prolegomena to Mr. Reed's Edition of Shakspeare, 1785. Vol. I. p. 281.

We meet with it next in Kirkman's printed Catalogue of Plays, 1671, under the title of Common^s Conditions.

Again in Langbaine's Republication of D^o, with amendments, 1680.

Again in Langbaine's New Catalogue &c 1688.

Again in his Account of English Dramatic Poets, 1691, where he calls it "a Comedy I never saw."

Again, in the Theatrical Records of that measureless and bungling Lyar, William Rufus Chetwood, 1756, Article xlix, with a pretended date to it (at least a century too late) viz. 1676.—Perhaps the Blockhead thought this piece was a political one, and had some reference, at some period or other, to the *Condition* of the *Commons* of England.

From hence it found its way into Baker's Companion to the Playhouse, 1764; and was afterwards described with accuracy in the Additions & Corrections to the second Vol. of M^r Reed's republication of the same work, 1782, p. 436.

See also the Egertons' Theatrical Remembrancer, 1788, p. 32.

The following copy of *Common Conditions* was purchased at the Sale of the late D^r Wright's Books, 1787 (See his Catalogue, p. 51) for £5—5—0.

G. S.

Professor Brandl's edition of *Common Conditions* (*Quellen und Forschungen*, vol. lxxx, 1898) is based, as he explains (p. cxii), upon a transcript of the Chatsworth fragmentary quarto made by Miss A. F. Parker. This text is so generally accessible and so much used that it seems desirable to list specifically the more important cases in which it deviates from its original. The line numbers are given as in Brandl, followed in parentheses by the corresponding line number in the present text:

Line 5 (217), *in*, Brandl: *lin*, Ch.

9 (221), *tiftie toftie*, Brandl: *tistie tostie*, Ch. (so also in ll. 19 and 29).

72 (284), *al readie*, Brandl: *alreadie*, Ch.

300 (513), *tree*, Brandl: *thee*, Ch. (a silent emendation).

373 (586), *I*, Brandl: *Marie I*, Ch.

377/378. Between these lines Brandl's copyist has omitted a line, No. 592, of the present edition. Ch. gives the line precisely as in *E. C.*, except that "what so euer" is spelled in three words.

414 (629), *hat*, Brandl: *hath*, Ch. (a German compositor's error?).

541 (756), *night*, Brandl: *might*, Ch.

547 (762), *Accarnons*, Brandl: *Accarnous*, Ch.

571 (785), *warke*, Brandl: *worke*, Ch.

645 (860), *wrathfull*, Brandl: *wrackfull*, Ch.

673 (888), *God*, Brandl: *Gods*, Ch.

677 (892), *oncly*, Brandl: *onely*, Ch.

763 (978), *myne*, Brandl: *my*, Ch.

768 (983), *Ha la*, Brandl: *Ha la how*, Ch.

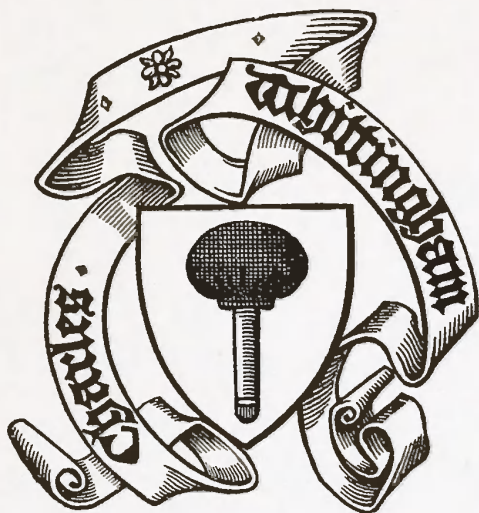
846 (1061), *not a*, Brandl: *nota*, Ch.

847 (1062), *agoe*, Brandl: *a goe*, Ch.

848 (1063), *geara*, Brandl: *gearea*, Ch.

- 850 (1065), *what a*, Brandl: *whata*, Ch.
 860 (1075), *often tymes*, Brandl: *oftentymes*, Ch.
 866 (1081), *home to*, Brandl: *home*, Ch. (a silent emendation).
 904 (1119). After *alas*, Brandl's copyist omitted the words *to end my dayes in flood?* | *Why did the powers assigne* [sic in Ch.] *to me*, thus converting two lines into one.
- 1017 (1237), *se euer*, Brandl: *so euer*, Ch.
 1154 (1374), *For*, Brandl: *Nor*, Ch.
 1186 (1408), *clothes*, Brandl: *clokes*, Ch.
 1215 (1438), *Who*, Brandl: *What*, Ch.
 1227 (1450), *at*, Brandl: *at the*, Ch.
 1352 (1575), *to*, Brandl: *for to*, Ch.
 1386 (1609), *thy*, Brandl: *the*, Ch.
 1388 (1611), *deuise*, Brandl: *deuisde*, Ch.
 1389 (1612), *ef*, Brandl: *of*, Ch.
 1403 (1626), *will*, Brandl: *wilt*, Ch.

FINIS



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