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Materialien zur Kunde des älteren Englischen Dramas

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BEGRUENDET UND HERAUSGEGEBEN

VON

W. BANG

o. ö. Professor der Englischen Philologie an der Universität Louvain

DREIUNDDREISSIGSTER BAND

LOUVAIN
A. UYSTPRUYST

LEIPZIG
O. HARRASSOWITZ

LONDON
DAVID NUTT

||
1911

A NEWE INTERLUDE

OF

IMPACYENTE POUERTE

from the quarto of 1560

EDITED

BY

R. B. M^c KERROW



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LOUVAIN
A. UYSTPRUYST

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1911



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VI

THE B. M. KIRKMAN

INTRODUCTION.

1) *External History of the Play.*

Impatient Poverty was entered in the Stationers' Register on June 10, 1560, as follows :

Recevyd of John kynge for his lycense for pryntinge of these Copyes Lucas vrialis nyce wanton / impaciens poverte / The proude wyves pater noster / The squire of Low degre / and syr deggre graunted ye x of June anno 1560 ijs [Arber's *Transcript*, i. 128] (1).

Apart from this entry, the earliest reference to the play which has been found is in the anonymous *Sir Thomas More* (c. 1590), IV. i. 42 (ed. Tucker Brooke in *The Shakespeare Apocrypha*), where it is included in a list of plays which a player announces himself as ready to perform before More's guests :

Moore. I prethee, tell me, what playes haue ye ?

Player. Diuers, my lord : *The Cradle of Securitie,*

Hit nayle o' th head, Impacient Pouertie,

The play of Foure Pees, Diues and Lazarus,

Lustie Juuentus, and The Mariage of Witt and Wisedome.

The only thing that we can infer from this allusion is that, at the date when *Sir Thomas More* was written, *Impatient Poverty* was regarded as a very old play and one probably extant in More's time.

It is included in the four early booksellers' lists (1656-1671) printed by Greg in his *List of Masques* (Bibl. Soc.), p. lxxvii.

(1) Four of the books entered with *Impatient Poverty* were printed by John King in the same year 1560, namely : *The goodly History of... Ladye Lucre's of Scene in Tuskan, & of her lover Eurialus*, (*Huth Catalogue*); *Nice wanton* (see Greg's *Hand-list*, 122); *The Proude Wyves Pater noster* (*Hazlitt, Hand-book*, 375); *Syr Degore* (*Hazlitt, Hand-book*, 152). Of the *Squire of Low Degree* no edition by King is known to have survived (W. E. Mead, *The Squyr*, 1904, p. xii).

Langbaine in his *Account of the English Dramatick Poets*, 1691, p. 535, notices it as follows :

« Impatient Poverty, stiled a Comedy by some Catalogues. This Play I never saw ». This entry, with the omission of the last five words, is repeated in *The Lives and Characters of the English Poets* [1599], p. 162.

Chetwood's *British Theatre*, 1750, p. 22, under « Plays wrote by Anonymous Authors in the 15th [sic] Century » has

« XXIII. Impatiente Povertie, 1590 » (1).

The first theatrical historian, however, to see a copy of the play seems to have been the compiler of *The Companion to the Play-House*, 1764, D. E. Baker, whose entry of the work is as follows (vol. i, sig. K5) :

A newe INTERLUDE OF IMPACYENTE POVERTE, *newlye Imprinted*. M.V.L.X. (I suppose 1560.) 4to. — This Piece is in Metre, and in the old Black Letter, and the Title Page says, « *Foure Men may well and easelye playe this Interlude* ».

This entry is repeated, practically unchanged, in the revised *Companion* published in 1782 and 1812 as the *Biographia Dramatica*, and Halliwell in his *Dictionary* merely adds that the play is alluded to in *Sir Thomas More*. Hazlitt in his *Manual*, however, gives the names of the characters as they appear on the title-page, from which we may perhaps infer that he had seen a copy. In recent years *Impatient Poverty* has always been regarded as « lost » ; but in the summer of 1906 a copy occurred for sale at Sotheby's, and was bought for the British Museum. It is from this copy (C. 34. i. 26) that the present reprint has been made.

In 1907 it was included, in modern spelling, in the volume entitled *Recently Recovered « Lost » Tudor Plays* edited by J. S. Farmer, where it occupies pp. 311-48 (2), and in the same year Mr Farmer

(1) This date appears to be an error of the compiler's and not a misprint, for the plays are arranged chronologically and this comes between those dated 1589 and 1591.

(2) The volume includes a glossary in which are incorporated notes on the allusions in the various plays.

issued it in facsimile. In 1909 he also issued a reprint in old spelling, without notes, in a series entitled « The Tudor Reprinted and Parallel Texts ».

2. *The Plot of the Play.*

Impatient Poverty is by no means easy to follow at a first reading, partly on account of the perplexing way in which — as commonly in these interludes — the characters change their names, and it may therefore be useful to give a summary of the action. When a character takes an assumed name I have from time to time added the real one in brackets, as a reminder. It should be noted that in some cases the assumed name is given as that of the speaker, but usually the real one is kept, even though the character is addressed by the assumed one. Thus Envy is sometimes addressed as Charity, though Charity never appears as a speaker's name. The same is the case with Misrule, who takes the name of Mirth. On the other hand when the name of *Impatient Poverty* is changed to that of *Prosperity*, and later back again to *Poverty*, the speakers' names follow these changes.

Peace enters accompanied, or shortly followed, by Envy. He introduces himself in a speech attacking envy and malice. Envy replies, but is worsted in the argument and retires (94). *Impatient Poverty* enters (102) very angry about a knave who would have arrested him for debt. Peace quiets him and promises to show him how to become rich, namely by loving his neighbour (166). *Impatient Poverty* is finally converted and determines to live for the future in Christ's law (212). Peace then puts a new garment on him and gives him the name of *Prosperity* (220), together with a deal of good advice. They then go out together (241).

Habundance now enters and introduces himself in a long speech describing the usurer's tricks by which he has become rich. Conscience, who perhaps entered with him, argues that usury is sinful (275), but Habundance is not convinced and finally goes out (404). Conscience moralizes a little and then Envy comes running in (412) with an unintelligible tale of some quarrel that he has seen. Con-

science rebukes him for his language and asks him his name (435). He replies that it is Charity, which Conscience will not at first believe, though he seems after a while to be convinced. Envy now says that Conscience is in danger of being hanged and drawn (479) and on being asked his advice (498) urges him to flee to the wilderness « or some other region » (500). Conscience therefore departs, Envy pretending to weep for him. As soon, however, as he is gone, Envy bursts out laughing. He reveals his real name and announces his hatred of Prosperity (527) (1). Prosperity (Imp. Pov.), now enters (533), and Envy greets him by his old name of Impatient Poverty. When however Prosperity explains the change in his name and circumstances, Envy makes up to him, telling him that he is Charity (561). Prosperity still refuses to have anything to do with him, until he presently informs him that he has £ 300 which he will give him to take charge of, while he, Charity (Envy), goes to Jerusalem (573). Prosperity of course at once becomes most friendly with him, and commissions him to find him some servants. This he promises to do and Prosperity goes out leaving him alone on the stage (597). Misrule now enters (611), and Envy arranges with him that he shall become Prosperity's servant and ruin him. Prosperity re-enters (640) and agrees to take Misrule, who is called Mirth, as his servant. Prosperity puts on some new clothes (689) and they begin to revel together. Peace now enters (697) and rebukes Prosperity, but he refuses to listen and, with his companions, drives Peace out (747). They then decide to go to a tavern where they will meet a Frenchman Cole-hazard with whom they can play at dice. Mirth (Misrule) is sent before to order the dinner (782). The others follow, leaving the stage empty (792).

Peace now enters and laments the misconduct of Prosperity, who is spending his time with gamblers and rioters. He determines to do what he can to reform him, and goes out (812).

(1) Envy apparently does not yet know that Prosperity is identical with Impatient Poverty, though he is, somewhat strangely, aware that he is a near kinsman of his own.

Misrule enters looking for Colehazard and Envy, who appear immediately after. He tells them that he has brought Prosperity to ruin by dice and cards. Misrule and Colehazard quarrel about the money which the latter has won from Prosperity, and they go out fighting (861), leaving Envy on the stage. Prosperity (Imp. Pov.) now enters as Poverty, complaining that his wealth is gone and his servants have abandoned him (869). Envy calls back Misrule, who enters (871), and together they ridicule Poverty (Prosperity, Imp. Pov.) and finally go out (910, 912), Poverty calling upon Envy, whom he knows by the name of Charity, to remain with him. He then repents his ill-doing. A Sumner now enters (935) and summons him to appear in court. Poverty goes out, but as the Sumner is about to follow him, Habundance enters (945), and the Sumner summons him to appear also (972) to answer for certain misdeeds. Habundance however states his willingness to buy himself off, and the Sumner advises him to make a present to the judge (983), which will ensure his being set at liberty. For this advice Habundance gives the Sumner forty pence, and they go out together (986).

The Sumner re-enters with Poverty, who is doing penance. Peace enters (1001) and asks Poverty who he is. Poverty explains what has happened to him and Peace thereupon interrogates the Sumner as to his proceedings, and accuses him of letting Habundance go free. The Sumner after a feeble attempt to excuse himself, goes out (1051). Peace now gives Poverty some good advice as to his future behaviour, and sums up the moral of the play. Poverty speaks a few words of apology for the performance and Peace concludes with a prayer for the Queen.

3. *Authorship.*

So far as I am aware the name of no author has been suggested. The play does not appear to have striking similarity with any other of the period.

4. *Date of Composition.*

There does not seem to be any clear indication of the date of com-

position. I have however drawn attention in the notes to two points which might lead us to choose the years 1550-1558, probably indeed the reign of Queen Mary, as the most likely date for this (1). It must, however, be acknowledged that the indications are of no great weight, and in any case we cannot of course be certain that the passages in which they are found formed part of the play as it was originally written. The general roughness of style and feebleness of plot would incline one to suspect a much earlier date.

5. *Possibilities of Revision.*

It is quite evident that the closing speech of the play has been revised in order to fit it for the reign of Elizabeth, and it is possible that this is not the only alteration. The play is, in its present state, so rough in construction and style that it is difficult to get clear evidence of this, but I cannot help suspecting that the characters Habundance, Conscience, and the Sumner were not in the play as originally composed. To begin with, Habundance is not wanted : as a character he simply duplicates Prosperity. He has nothing whatever to do with the main action of the play and never even speaks to one of the principal characters. Conscience seems to have been introduced simply to make Habundance explain himself. He does indeed talk for a while with Envy, but after this he departs and is not seen again. The purpose of the Sumner is merely to show how different is the treatment which a rich man and a poor man receive at the hands of the law. It may be noticed that all the more direct and topical satire of the play, such as the description of the tricks of usurers, and the attacks on simony and on bribery in the law courts, are to be found in the scenes in which these characters figure. The morality of the rest of the play is much less concerned with actual affairs.

6. *Locality and dialect of the Play.*

The attempt to determine the locality in which *Impatient Poverty*

(1) See notes on ll. 253, &c., 1085-90.

was written is attended by much difficulty. There seem to be fairly clear indications that it was not the work of a Londoner, and that the corrupt state in which the text has come down to us is due, at any rate in part, to the substitution of words and forms familiar to London readers for those of another dialect; but to determine what that other dialect was, is far from easy. That a sixteenth-century printer troubled himself little about following the MS. of his author in minor points is well known, and there are a number of cases in which texts have evidently been tampered with for religious or political reasons (1). Examples of deliberate alteration in order to avoid linguistic difficulties are however, less easy to discover, for in the comparatively few cases in which a popular work of undoubtedly dialectal origin was printed in London, such as *Adam Bell* or *Chevy Chase*, we generally find either that there is no original text with which to compare it, or that the differences are so great as to amount to entire rewriting.

There is, however, one author of the first rank whose works were printed, during the sixteenth century, both in England and Scotland, namely Sir David Lindsay, and though the alterations made in these by the London printer or editor were much more thorough than could be expected in the case of an unimportant interlude like *Impatient Poverty*, yet the London texts of these works afford excellent examples of the kind of changes which we should look for in a southern print of a northern work. At the end of this Introduction will be found brief specimens of the Scottish and English versions of Lindsay for comparison.

The changes made by the English printer in Lindsay's language are indeed so great that if we had only his edition and knew nothing

(1) As in *Youth* l. 35 where « Maye singe no masse without charitie » is given in one text as « Maie not lyue without charitye », or in Copland's edition of *Adam Bell*, where instead of Bell and his companions going « to Rome » to seek pardon, as in the edition of 1536, they are made to go « to some bysshop » (*Early Pop. Poetry of Scotland*, ed. Laing & Hazlitt, ii. 118).

of the author, we should probably be unable to do more than vaguely guess that either the text was very corrupt or that it was originally written in another dialect; but in the case of *Impatient Poverty* there was evidently no such careful revision. Whatever has happened to the text probably happened more or less by accident and the traces of revision, though confusing, are at any rate not deliberately concealed.

In the notes attention is called to several points which seem to indicate that the text originally belonged to another dialect. The indications all point to a northern one, but exactly how far north, whether Scottish or merely northern English, it is impossible to say.

Among the points to be noticed are the following :

(a) *The present Participle*. Among the surest signs of a northern dialect is of course that the present participle ends in -and, and therefore cannot rime with the verbal substantive, which, as in Southern English, ends in -ing. It may therefore perhaps be of some significance that in no case in this play where a verbal substantive occurs as a rime-word (cf. ll. 310 (1), 382-4, 508-12, 933-4) does a participle rime with it, and that in the only case in which a present participle ends a line (l. 35) it has no rime at all.

(b) *The Third Person Singular*. There seem to be traces of the northern termination -it. Cf. ll. 80-1 « reuenged : wolpit », where « reuengit » would give a passable rime, and ll. 268-9 « vsed : refuse it », where « vsit » would rime.

(c) *The Plural of Substantives*. In ll. 1060-2 the word « perers », apparently intended for the plural of « peer », rimes with « sanctus erys ». The northern plural in -is seems to be required.

(d) *Words or forms peculiarly Scotch or Northern or apparently more common in the north*. Among these may be mentioned, knawe (= know), ll. 120, 215; tryet (= tried), 135; benynge (= benign), 210; warke (= work), 797; supportacyon, 1077; preclare, 1086.

(1) The rime here is imperfect.

To these may be added certain forms which seem to be required by the rime, though they do not occur in the text as it stands, such as *treste* (= *trust*), 111, 574 ; *red* (= *rid*), 721 ; *ane* or *ain* (= *one*), 828 ; *wrange* (= *wrong*), 951.

Taken together the evidence seems to be of considerable force, but we must always remember that inferences from rimes are to be accepted with caution, for they assume that in the original the rimes were — at least on the whole — good, an assumption which is decidedly hazardous. We have further to remember that the English dialects were, in the sixteenth century, becoming confused by the increase of traffic between one part of the country and another, and owing to the practical limitation of printing to London (1), specimens of dialect of that period in a form approaching purity are almost entirely wanting. A further difficulty in the present case arises from the very loose metrical structure of the text, which in many cases renders it doubtful whether rime is intended or not.

Apart from the language of the play there seem to be singularly few indications of locality. The mention of *Saint Chad* (l. 754) might possibly be taken as a minute scrap of evidence in favour of a West-Midland origin, for *Chad* was especially connected with *Lichfield* in *Staffordshire*. This, however, is balanced by the allusion to *Our Lady of Wolpit* (l. 81), who would presumably be best known in the neighbourhood of the place itself, in *Suffolk*. The other saints mentioned, *St Hugh* (l. 888) and *St James* (l. 560), were well known everywhere (2). So too the mentions of *Tyburn* (l. 501), *Newgate* (ll. 84, 716), and the *Marshalsea* (l. 876), afford us no help, for these places were known by name all over the country (3).

(1) We may neglect the University presses, as they did not print popular literature.

(2) In any case I see no reason to doubt that the tendency to seek out extraordinary or unusual oaths was as strong in earlier times as it was at the end of the sixteenth century, and is now.

(3) The *Marshalsea* would perhaps be less well known outside London than the others, but it is mentioned in the *Macro Wisdom* l. 857 — an East Midland play.

If an opinion must be given, I should say that it seems practically certain that there is a northern element in the piece, but that we cannot with safety assign it to any particular locality. So far as I can see, it is equally possible that the play was originally Scottish and was afterwards consciously revised by a Southerner, or that it was a Northern English — perhaps even an East Midland play — written down by a Londoner without more change than a scribe of another dialect will usually make. In the case of such works as the present, where, for anything we can tell, the text may have passed through a period of oral transmission, may indeed have been first taken down by an enterprising printer from the lips of some wandering player, possibly made drunk for the purpose, the chances of linguistic confusion are of course endless.

7. *The Present Edition.*

Save for the substitution of roman type for the blackletter in which the quarto is printed, I have endeavoured to reproduce the original text as exactly as possible, including all misprints. The more important of these, but not minor errors of punctuation, will be found corrected in the notes.

The margins of some of the leaves of the quarto are shaved and the end or beginning of the speaker's names is cut off. In such cases a square bracket is used. When a letter is *partly* cut off I print it outside the bracket if there is enough of it remaining for one to be certain what letter it is, and inside the bracket when one cannot be certain. Thus in l. 130 «]eace » means that the margin is cut off immediately in front of the « e », while in the case of « m]paci. » in l. 132, part of the « m » is visible. As however what remains might equally well be part of an « n » I count the letter as doubtful and put it inside the bracket.

Properly the square brackets should of course be in a line at the outside edge of the print ; thus in ll. 104, 105 the « P » of Peace should be over the « m » of « i]mpaci- ». On account however of the edges of the leaves of the original not being cut perfectly straight,

and of the varying proportion of the letters cut off in different cases, it was found impossible to be exact in this respect. Instead therefore of attempting an impossible accuracy we have simply ranged the names in a straight line.

As regards the notes, I wish particularly to record my indebtedness to Professor Bang for much help in investigating, or attempting to investigate, the dialect in which the play was originally written.

APPENDIX.

Specimens of the English texts of Lindsay (see p. xi).

There are several English prints of various works of Lindsay, but the most important was perhaps Thomas Purfoot's edition of the *Dialogue between Experience and a Courtier*, first issued in 1566 as « newly corrected, and made perfit Englishe ». The text, as that of the other works of Lindsay printed in London, is indeed so thoroughly anglicized that the caustic remarks of a later Scottish printer seem quite excusable (1).

As an example of the sort of changes introduced by Purfoot or his editor we may take the two first stanzas of what is called in Scotch « Ane exclamatioun to the Redar » and in English « An exhortation to the reader » before the *Dialogue*. In the edition said to be « Imprintit... In Copmanhouin » (i. e. Copenhagen), but almost certainly printed by John Scot at St Andrews, c. 1554, these stanzas run as follows :

(1) The printer Charteris in the preface to his edition of *The Warkis of... Sir Daid Lyndsay*, 1592, after vehemently denouncing the incorrectness of the edition printed at Rouen says : They ar likewise laitlie imprintit in Londoun, with litill better succes than the vther. For they haue gane about to bring them to the Sutheroun language, alterand the verse & cullouris thair of in sic places as thay culd admit na alteratioun, quhair foir the natiue grace, and first minde of the wryter is oftentimes peruertit. And for the Ortographie, transpositiounis and defectiounis, they ar almaist commoun with the vther (sig. A5).

Gentyl Redar, haif at me n^h dispyte
 Thynkand ẏ I *presumptuously* pretend
 In vulgair tōng, so heych mater to writ
 Bot quhair I mys, I pray ẏ till amēd
 Tyll vnlernit, I wald the cause wer kend
 Off our most miserabyll trauell and torment
 And quhow in erth, no place bene parmanent

Quhowbeit that diuers deuote cunningg Clerkis
 In Latyne tounge hes wryttin syndrie bukis
 Our vnlernit knawis lytill of thare werkis
 More than thay do the rauyng of the Rukis
 Quharefore to Colzearis (2), Cairtaris, & to Cukis
 To lok and Thome, my Ryme sall be diractit
 With cūnyg men, quhowbeit it wylbe lactit
 (sig. C4^v)

Purfoot's edition of 1566 makes, as may be seen, considerable changes. There we read :

Gentill reader haue no despite,
 Thinking that I presūptuously intend
 In vulgar tong so hie matter to write,
 But where I mis, amend it right sone :
 To the vnlerned I wold ẏ cause were knowen,
 Of our miserable trauell and torment,
 And how in earth no place is permanent.

How be it that diuers deuout cunning clarkes,
 In latine tong haue written diuers bokes.
 The vnlearned knowes littell of their warkes :
 More then they do the rauing of the rokes,

(2) The « z » in these extracts stands for the character pronounced as y at the beginning of a word or a guttural when occurring medially.

Wherefore to Colliers, Carters and cokes,
 To Iack and Tom my rime shall be directed :
 With cunning men, I know it will be liked.
 (sig. A8^v)

Here we may particularly note in line 2 the substitution of « intend » for « pretend » ; in ll. 4-5, the alteration of the rime to avoid the Scottish word « kend » ; and in the last line the complete reversal of the meaning owing to the English corrector not having seen that « lactit » stands for « lackit », i. e. found fault with, and that the line means « Although it will be blamed by the learned ».

A passage in a different metre may be given from the first book of the *Dialogue* itself. As a fair sample of the average amount of alteration made by the London printer I take part of the account of the temptation of Eve. As before, I quote first from the « Copman-houin » edition. The serpent is speaking :

☞ Quhat is the cause, Madame (said he)
 That ze forbeir, zone plesand tre
 Quhilk bene but peir most pretious
 Quhose fruct bene moste delytious
 I Nyll (quod sche) thare to accord
 We ar forbyddin, be the Lord
 The quhilk hes geuin ws lybertie
 Tyll eait of euery fruct and tre
 Quhilk growis in to Paradyse
 Brek we command, we ar nocht wyse
 He gaue tyll ws ane strait command
 That tre to twyche, nocht with our hand
 Eit we of it, without remede
 He said but dout, we sulde be dede
 Beleue nocht that (said the Serpent)
 Eit ze of it, Incontinent
 Repleit ze sall be with Science

And haif perfyte Intelligence
 Lyke God hym self, of euyl and gude
 Than haistellye for to conclude
 Heiryng of this prerogatyue
 Sche pullit down the fruct belyue
 Throw counsall of the fals Serpent
 And eit of it, to that intent
 And patt hir Husband in beleue
 That plesand fruct, gyf he wald preue
 That he suld be als Sapient
 As the gret God Omnipotent
 Thynk ze nocht that ane plesand thyng
 That we lyke God, suld euer ryng
 He herand this Narratioun
 And be hir solistatioun
 Mouit be prydefull ambitioun
 He eit on that conditioun

(sig. D3-3^v)

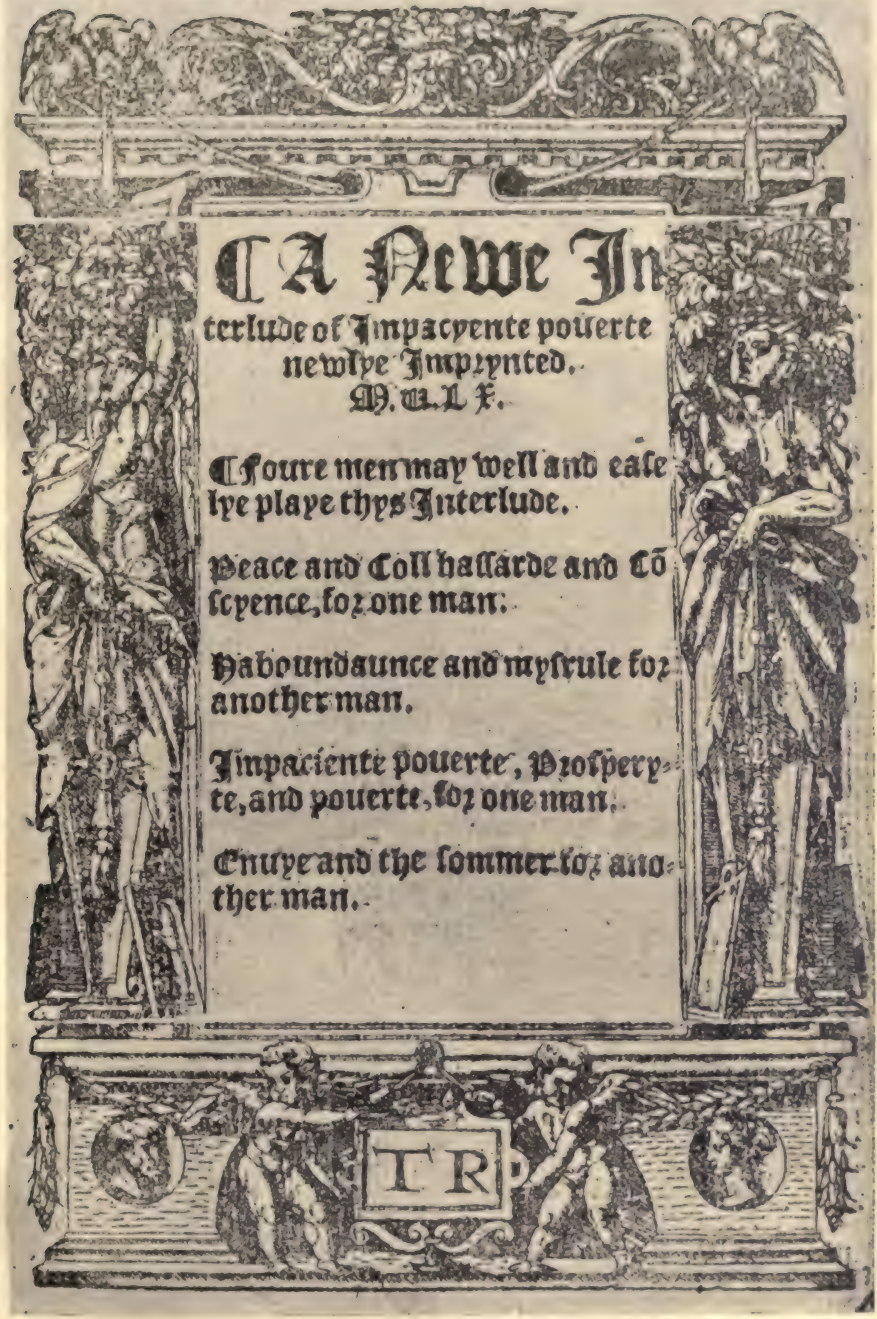
In Purfoot's edition the passage runs as follows :

What is the cause Madam (quod) he,
 That ye forbear this pleasant tre,
 which is without hurte most precious,
 whose fruite is moste delicious.
 I will not (quod she) thereto accord,
 we are forbydden by the Lorde.
 The which hath geuen vs libertie,
 to eate of every fruite and tre,
 Which groweth within Paradise,
 If we breake it we are not wise,
 the Lorde did vs straightly commaunde,
 that tree to touch not with our hande
 Eate we of it without remedye,

He sayde without dout ye shall dye,
 Beleue not that sayde the Serpent.
 Eate ye of it incontinent,
 Replete ye shall be with science,
 And haue perfect intelligence,
 Lyke God himselfe of euill & good,
 Then hastely for to conclude,
 Hearing of this prerogatiue,
 She pulled downe the fruite beliue,
 Thorow counsell of the false Serpent,
 And eat of it to that intent,
 And put her husband in beleue,
 The pleasant fruite if he wolde preue,
 That he shoulde be as sapient,
 As the great god omnipotent :
 Is it not pleasant thinke ye plaine ?
 That we like god shoulde euer raigne,
 He hearing this narration,
 And by her solistation.
 Moued by his proud ambition,
 He eate on that condition,

(sig. B7-7^v)

The most noticeable thing in this second extract is perhaps the strange error which turned « but peir », i.e. peerless, in the third line into « without hurte ». Towards the end we have a change of rimes necessitated by the Scottish word « ryng », i.e. reign, a rime-word of common occurrence in Lindsay and always troublesome to the reviser. It may be remarked that punctuation is practically absent from the Scottish text and in the English one is extremely bad.



A Newe In

terlude of Impaciente pouerte
newlye Imprinted.
M. C. L. X.

Four men may well and easie
lye playe thys Interlude.

Peace and Coll bassarde and Co
scyence, for one man.

Aboundaunce and mystrule for
another man.

Impaciente pouerte, Prospery
te, and pouerte, for one man.

Enuye and the sommer for ano
ther man.

TR

¶ Peace begynneth,

- T**He puisaūt prynce and innocent most pure
 whych humbly descended frō the sete sēpiternal
 Illumyne hys beames of grace to euery creature
- 5 To wythstand the conflicte of our enemyes mortall
 The deuyll, the world, & the fleshe, these .iii. in specyall
 whych setteth dyuision betwene the soule & the body
 In like wise enuy setteth debate betwene party & par
 I speake for this cause, dayly ye may se (tye
- 10 Howe that by enuy and malyce, many be destroyed
 which yf they had lyued in peace w̄ pacyent humilite
 Ryches and prosperite with them had ben employed
 For there as is peace, no man is annoyed
 For by peace men growe to great rychesse
- 15 And by peace men lyue in greate quyetnesse
 I am named peace whych enuye doeth expel
 Enuy wyth me shall neuer rest
 For enuye is one of the paynes of hell
 when that he soiourneth within a mans brest
- 20 Lyke the burnynge Fenix in her owne nest
 Though she can none other hurte ne greue
 yet she doth not cease her selfe to myscheue
 A syr here was a longe predication
 Me though ye sayd in your commnicatyon
 Enuye[
- 25 To euery man peace was most behoued.
 Forsoth and so sayde I. Peace.
 That shalbe proued contrarye by and by
 Enuye[
- For by peace moche people are vndone
 Peace.
 What people are tho. Enuye[
- 30 The armurer, the fletcher, and the bowyer
 Maryners, gonners, and the poore sowdyer
 yea and also many an other artyfycer
 which I do not reherse by name

P]eace. I say the vnyuersall people doth best obtayne
 35 Where as peace is euer abydyng

E]nuye. Thou lyst so god me helpe and haly dome
 For then were surgions cleane vndone
 Of them that wyll fyght and breake apate
 They gete good lyuyng both erly and late
 40 And what sayest thou by men of lawe
 Theyr lyuyng were not worth a strawe
 And euery man shulde lyue in peace.

P]eace. That is not for the commons encrease
 For by peace they profyte in many a thyng
 45 Peace setteth amyte betwene kynge and kynge
 In tyme of peace marchautes haue theyr course
 To passe and repasse

E]nuye. Thou lyst knaue by the masse (wroughte
 For vnder colour of peace moch suttelte hathe bene
 50 And shyps are taken y^o marchautes dere haue boughte
 was that for theyr promocyon
 Nay in tyme of war
 Suche a knaue durst not stere
 By y^o masse were it not for shame thou shuls bere me

P]eace. 55 Holde thy handes thou lewde felow (a blow
 Thou arte of euyl dysposicyon
 Thus agaynst peace to repugne
 The whyche from heauen descended downe
 To bryngd man out of captiuite

E]nuye. 60 A horson why doest thou lye
 when were thou in heauen tell me by and by
 How camest thou downe with a ladder or a rope

]eace. It were no synne to hange the by throte
 Thy wordes be enuyous, not grounded on charyte,

]nuye. 65 Syr one thyng I praye you tell me.

]eace. What is that

- Haue ye any wyfe or no Enuy[e]
 Wherfore aske ye so Peace[
 Bycause ye saye peace is moste expedyent Enuy[e]
- 70 yf your wife made you cuckolde you beyng present
 what wolde ye do
 Geue her soche punisshement as longeth thereto Peace[
 A false flatterynge horson loo Enuy[e]
 Nowe thou sayest agaynst thyne owne declaracyon
- 75 yf thou fyght where is then peace become.
 I breake not peace with doynge due correctyon Peace[
 For correctyon shuld be done charitably
 Irascemini et nolite peccare
 I shall mete that at omnium quare Enuy[
- 80 Peace shuld forgeue, and not be reuenged
 Hens horson by our lady of wolpit
 I shall rappe the of the pate
 Go hence wretche, thou make bate Peace[
 It were almes to set the in newgate
- 85 Howe mayster constable come nere
 Here is a wretche wythout reason
 Take and put hym in pryson
 with as many yrons as he may beare
 By our lady I wyll come no nere Enuy[
- 90 A constable, quod ha, nay that wyll I not abyde
 For I am lothe to go shorter tyde
 yet longe horson for al thy pryde
 I shall mete wyth the another daye
 when one of vs two shall goo a knaue awaye
- 95 O thou wretche thou ought to remorde Peac[e]
 That so farre arte exiled from charyte
 Lo he thynketh not, how mekely his maker & Lorde
 Suffered reprefe and dyed vpon a tre
 Geuyng vs example that wyth the humyly

- 100 Eueriman shulde folowe his trace
 That in heauen wyl clayme a place
 Impacyient pouerte.
 Kepe kepe for coxs face.
- Peace. why arte thou so out of pacyence
- i]mpaci-105 A knawe wolde haue rested me I owe him but .xl.
 ent po. He shall abyde by goddes dere blest. (pens
 Peace. Take hede my frende thus sayth the texte
 In lyttle medlynge standeth great rest
 Therefore paye thy duetye well and honestly
- 110 with fewe wordes dyscretelye
 Another tyme ye shall be the better truste
-]mpaci- That wil I neuer do while I liue let him do his best
]nt po. I had leuer laye all my good to pledge
 To gete a wryte of pryueledge
- 115 So may I go by his nose at large
 Spyte of hys tethe who so euer saye naye
- P]eace. This is but a wilful mynde, yf thou wilt not paye
 They very duety, whych can not be denayde
 Getyng of thy wryte and expence in the lawe
- 120 wyl cost more then thy duety, thys wyll I knawe
 Thy dette therwith can not be payde
 It is onely a deferringe of the paymente.
- m]paci. yet the knawe shall not haue hys entent.
 Peace. Thou shalt paye by ryghtfull iudgement
- 125 For the lawe is indifferent to euery person
- m]paci- I se thou holdest on his opynion
 n]t po. Yet I set not by you both a rysshe
 And I mete the knawe I shal hewe his fleshe
 Helpe hym thou olde chorle and thou can
-]eace. 130 I se thou arte an euyl dysposed man.
 I vtterly forsake thy condycyon
- m]paci. Mary auaunt longe precyous horson

- I set not by the nor him, I make God auowe
 I am as good a man, as thou for all thy good
- 135 Let it be tryet by māhode, and thertho I geue the my
 Al soch warryours I do reprove (gloue Peace.
 For peace loueth not to fyght
 No olde foole, thou hast loste thy myghte impacient po.
 For in age is noughte els but cowardyse Peace.
- 140 Youth wyth hys courage lyghte
 Nor strenght wyth multitude I do the plyght
 Are not onely the cause of victory
 No good syr, what then. impacient po.
 Grace and good gouernaunce of man Peace.
- 145 For wyth good discretion thei began.
 That were the greate winners of victory
 Then victory is gotten by dyscretion impacient po.
 I praye your syr shewe me thys lesson
 Howe to come to rychesse, for that is all my care
- 150 For I am euer in greate necessyte
 Meate and drinke with me is scarsite
 No man will truste me of a peny
 And also my clothes are but bare
 Good syr what saye you therin
- 155 I holde it punisshmente for thi sinne Peace.
 Shewe me what is thy name
 I am named Impacyente pouerte impacient po.
 Forsoth that maye full well be Peace.
 Thou arte so full of wrath and enuye
- 160 In the can growe no grace
 But yf thou wylte forsake sensuallyte
 And be gouerned by reason as I shall enduce the
 Thou shalte come to rychesse, wythin shorte space
 Shewe me that nowe in thys place impacient po.
- 165 And therto I wyll agree

- P]eace. Thou muste loue thy neyghboure wyth charyte
 Do vnto hym, no maner of dysease
 Loke how thou wolde he dyd to the
 Do to hym no worse in no degree
 170 And then thou shalt oure lorde please.
- m]paci- Shall I loue hym that loueth not me ?
]nt po. Those that trouble and rebuke me shamefully
 That wyll I neuer do whyle I lyue
- P]eace. Thou must charitably al fautes forgeue
 175 What soeuer any man to the saye
 Let as thou harde it not, turne thyne eare awaye
 Thou shalte please god, yf thou so do,
 Naye by good there hoo
-]mpaci- What is he in all thys place
]nt po. 180 That wyll do as thys man sayde
 Shewe me or I go
 yf a man do you a greate offence
 Wyll ye kepe your pacyence
 Naye by god not so
- 185 I put case I breake your heed
 wyll ye suffre that in verye dede.
- P]eace. To suffer for Christes sake I shall haue mede
 m]paci. That shal I knowe by Goddes brede.
- P]eace. Holde thy hande and kepe pacyence
 190 Thynke what Chryste suffered for oure offence
 He was beaten, scourged, & spytte on wyth vyolence
 And suffered death for our sake
 yet he toke it pacyentlye
 He forgaue hys death, and prayed for his enemyes
- 195 Pater dimitte illis, hys sayinge was truelye
 An example for vs to take
 To be meke in harte : beaty pauperes spiritu
 Shal Chryste saye full euen

- Et venite benediciti come my blessed chyldren
 200 To the kyngdom of heauen.
 Syr I thanke you, for your ghostly instruction impac[i]
 Vnto your saying, I can make no delayaunce ent po[
 I putte me vnder youre gouernacion
 And for mysdedes, I take greate repentaunce
 205 Then to my sainge, take good remembraunce Peace.
 Exercyse youre selfe in vertue, from this tyme hence
 And vnto peace euermore be obediente
 Set before euery sharpe worde, a shyld of suffraunce
 And when tyme is of youre concupissaunce
 210 Then pacifie it with benynge resystaunce
 Syr gramercy, ȳ ye haue brought me to thys estate impac[
 By your aduertismēt I am wyllig to lyue in chrystes ent p[o
 Ther as I haue offended him both erly & late (law
 I serued hym not for loue nor for awe
 215 Therefore nowe ryghte well I knowe
 That pouerte and miserye that I my lyfe in lede
 It is but onely punishement for my mysdede
 Nowe or we any further procede Peace[
 Holde thys vesture and put it on the
 220 From hence forth thou shalte be called prosperite
 I thanke God and you, I am in felicite Prosp[e
 Nowe vnto you I shall here shewe Peace[.
 Of soche thynges as ye shall eschewe
 Fyrste youre soule loke that ye kepe cleane
 225 Beware of mysrule in any wyse
 Playe not at caylles, cardes nor dyse
 Also from miswomen, for by them mischefe may ryse
 As it doeth often, this daylye is sene
 Haunte no tauernes, nor sytte not vp late
 230 Let not hassarde nor riotour, w̄ you be checke mate
 For then wyll enuy come, and make debate

- The whiche shall cause greate trouble
 Be plentiful of soch as god hath sent
 Vnto the poore people, geue wyth good intente
 235 For euerye peny that so is spente
 God wyll sende the double.
 Take hede and do as I haue sayde
 Prospe. Syr therwith I holde me well apayed
 As ye haue commaunded me it shall be done
 Peace. 240 Then let vs departe for a season
 yf ye nede I wyll be your protection. Exiūt ambo
 Haboū. Ioye and solace be in this hall
 Is there no man here, that knoweth me at al
 I am beloued both wyth greate and small
 245 Haboundaunce is my name
 I haue all thynges as me lyst
 Meate dryncke, and clothe of the best
 Golde and syluer full is euery chest
 In fayth I wyll not layne
 250 I thynke ye knowe not my wayes
 Howe I gette goodes nowe a dayes
 By a propre meane
 Thynke you that I wolde
 Lende eyther syluer or golde
 255 That daye shall not bee sene
 But I wyll lende them ware
 That shall be bothe badde and deare
 Not worthe the monye he shall paye
 And yf he can no suerte gette
 260 Of my ware he getteth ryghte nought
 Wythout a good pledge he laye
 Then wyll I for myne auayle
 He shall make a byll of sayle
 To me full bought and solde

- 265 Yf the daye be expyred and paste
 Then wyll I holde it faste
 He shall not haue it thought he woulde
 Thus crafte I haue longe vsed
 And some men do not yet refuse it
- 270 This is he openlye knowne
 what is he in all thys towne
 That wyll lende wythout synguler commodum
 Shoulde I lende wythoute a profite
 Naye then I holde noughte worthe my wytte.
- 275 All this ye saye, is agaynste conscience Consc[i]
 Conscience quod a, naye thē shall we neuer thryue Habo[ū]
 For I knowe hym not a lyue
 By conscience that commeth to substaunce
 I haue all maner of marchandy
- 280 I sell for longe dayes to theym that are nedy
 And for the paymente I haue good suertye
 Bounde in statute marchaunte
 Bycause I maye forbear
 I sell my ware so deare
- 285 I make .xl. of .xx. in hafle a yeare
 Other men do so as well as I. Consc[i]
 Euen synne, very shame marye fye
 these goodes are gotten vntrewelye
 Many a man is vndone thereby
- 290 To take thys ware so deare Haboū[
 They seke to me bothe farre and neare
 Me thincke it is a good dede
 To helpe a man at hys nede
 Yet haue I other meanes
- 295 whereby I gette great gaynes
 I thyncke ye knowe not that.
 I, no God wote Consci[

-]aboū. No ye are but an ydyote
 I solde a man as moche ware, as came to .xl. pound
 300 And in an oblygacyon, I hadde hym bounde
 To paye me at a certayne daye
 And when the bargayne was made playne
 Myne owne seruaunt, bought the same ware agayn
 For the thyrde penny it coste, ye wote what I meane
 305 But was not thys a wyse waye ?
 C]onsci. Thou shalte repente it another daye
 I charge the as farre as I maye
 H]aboū. Soche false wayes neuer begynne
 Wherfore this is no synne
 310 It is playne byenge and sellynge
 Lawfull it is for a man to wynne
 Els ryche shall he neuer be.
 Wynnynge to be hadde, with due sufficyence
 C]onsci. In true byenge and sellynge, is not to dyscomende
 315 But for thi false vsury thou art cursed in the sentēce
 I praye God geue the grace for to amende.
 H]aboū. Is euery man accursed, that doeth bye and sell
 Then shall no man wyth marchaundyse mell
 Howe shall the worlde then be vpholde
 C]onsci. 320 Naye syr, amysse ye do vnderstande me
 All those that occupye false vsurye
 And transgresseth the lawes of God by iniquitie
 All soche are accursed I you tolde
 As for byenge and sellynge, nedes must be
 325 And God cōmaundeth to lende to them that are nedy
 So it be not to theyr iniurye
 For luker to theym solde.
 H]aboū. Howe shoulde I sel, shewe me youre wayes
]onsci. ye maye not sell the dearer for dayes
 330 yf ye doo, it is contrarye to Goddes lawes

	It is vsed in oure Countrye	Hab[o
	It is the more pytye	Cons[
	One soche is able to destroye a Cytye	
	And God shewe not hys greate mercye	
335	All soche are dampned by hys equite	
	God forfende that shoulde be	Habo[
	Howe shall men doo that be of greate reputacyon	
	Whyche kepte theyr goodes on this same fashyon	
	By vsury, dysceypte, and by extorcyon	
340	I doo so my selfe, wherfore shoulde I lye	Consc[
	Thou mayste be the more sorye	Habo[ū
	It is so nowe, what remedye	Consc[
	Doo make restytucyon	Habo[ū
	What call ye restytucyon	Consc[
345	Restore soche goodes as ye haue gotten	
	wrongefully by oppressyon	Habo[ū
	Then shall I haue lyttle in my possessyon	
	I wyll make God amendes, another waye	
	I wyll faste, and I wyll praye	
350	And I wyl geue almes euery daye	
	That I haue done amysse, I am sory therfore	Consc[i
	This is not suffycyente, thou muste restore	
	Quia non dimittitur peccatum	
	Nisi restituatur ablatum	
355	ye muste restore to theym, ye haue offended vnto	
	Then I shall shewe you what I shall doo	Haboū[
	I wyll putte it in my Testamente	
	That myne executours shall paye and contente	
	For whyle I lyue, I wyll not haue my good spente	
360	For yf I do I am but spylte	
	Mke amendes man for thy gylte	Consci[.
	Rather spyll thy bodye, then spyll thy soule	
	Men of substaunce are ashamed to fall	Haboū.

- C]onsci. That causeth them to rest in theyr synne
H]aboũ.365 Yet euer with thy strongest part renneth the ball
C]onsci. Yesterdaye thou canst not agayne call
When ỹ art dead ỹ gate of mercy is shut ỹ can not co-
H]aboũ. Then let hym stande wythout (me in
C]onsci. So of thy soule thou haste no doute
H]aboũ.370 When thou seest my soule torne set on a cloute
yf falshode, vsury, and extorcyon shoulde not route
Thousandes in thys realme shoulde be put out
The thyrde parte shoulde not byde by saynt Paule
C]onsci. Yet often falshode hath a greate fall
375 An example by kynge Achab whych is sothe
Desyred the vyneyarde of that poore man Nabothe
By counsell of Iezabell that Kynges wyfe
Bycause he wolde not sell hys possessyon
Of two false witnesses he was peached of hye trason
380 And through the mouth of a false quest it raue
which caused the poore man to lese both land & lyfe
After that of goddes owne byddinge
Came Helias the prophet to Achab the kynge
Sayinge he shoulde haue euyll endynge
385 And so he had, for by the waye as he rode
He fel & brake his neck, wher dogs lapped his blode
thys exāple to al vsurers & oppressours as thiketh me
Shuld cause thê of god sore a dred to be. (cōtrary
H]aboũ. Syr ye preache very holily, but our dedes be often
390 ye be so acquaynted wyth couetouse and symony
That maketh vs to take the same waye
Consci. So euery euyll dysposed person doeth saye
The fraylte of man doeth often offende
Then call for grace, and shortly amende
395 Therefore I counsell the to pretende
To repente and be sorye for thy mysdede

- Yet thus I wyll my lyfe lede Habo[ū]
 For of your sayinge I take no hede
 ye wyll mucker vp bothe golde and treasure
 400 ye haue ryches wythout measure
 And of the flesshe ye haue youre pleasure
 ye cā fynde no wayes to amend your self I you insure
 Therefore rebuke not me for my synne ne good
 God be wyth you, ye shall not rule me
 405 Odulle wyte plunged by ygnoraunce Consc[i]
 Regardynge nothyng of ghostly instructyon
 Settyng more hys minde on worldly substaunce
 Then on the euerlastynge lyfe that is to come
 God wyl stryke when he lyst, ye know not how sone
 410 Therefore to euery man thys counsell I geue
 To be sory for your sīne, & do penaūce while ye lyue
 ¶ Here cometh enuye runnyng in
 Laughyng, & sayth to conscyence.
 Nowe in fayte I wolde ye had be there Enuye[
 415 Where shuldc I haue be. Consci[
 A better sporte ye neuer se. Enuye[
 Whereat laughe ye so faste Consci[
 He to go and she after. Enuye[.
 And wythin a while he caughte her
 420 He toke of her an incroke
 And chopte her on the hele wyth hys fote
 Anone he whypte her on the backe
 A horsone quod she, playest thou me that
 And with her hele she gaue hym a spat
 425 That he was fayne to go backe agayne
 Good felowe thou arte to blame Consci.
 Soche wordes to haue, no good thou can.
 I sayde it to make you sporte and game Enuye.
 I crye you mercye, I was to blame

- 430 I se ye are some vertuous man
 Consci. Shortely hence that waye thou came
 For here thou shalte not be
 Enuye. Good Lorde some succour thou sende me
 That I be not oute caste
 Consci. 435 What is thy name, shortely shewe me
 Enuye. I dare not syr, By Christe Iesu
 Excepte ye kepe it preuelye
 Consci. Feare not saye on hardelye
 Enuye. Syr, my ryghte name is charitie
 440 Sometye beloued I was wyth the spyritualtye
 But now coueteouse & symony doeth them so auaiſe
 That good institutyon is turned to other ordynaunce
 And bonum exemplum is put to suche hynderaunce
 That here I dare not apeare
 Consci. 445 Symony is not nowe in the spyritualtie
 Bonus pastor ouium, therto wyll see
 Therefore me thyncke thys is a lye
 In holy Church symony can not abyde
 Enuye. He goeth in a clocke, he can not be espyde
 450 And coueteouse so craftely doeth prouyde
 That bonus pastor ouium, is blynde and wyl not see
 Consci. Thys that ye speake is vppon enuy
 Therefore I thincke ye be not charytye
 For charytie alwaye wyll saye the beste
 Enuye. 455 Amonges theym can I haue no reste
 Consci. Howe do ye wyth the themporaltye
 Enuye. There is pryde, slewth and lechery
 whych putteth me from that place
 Consci. Then be ye wyth the communaltye
 Enuye. 460 They despyse me vtterlye
 One of theym loue not another
 the syster can not loue the brother

- Ne the chylde the father ne mother
There I dare not shewe my face.
- 465 This is to me a straunge case
What heare ye by consyence. Consci.
- Spiritual & tēporal set agaynst him maruailously Enuye.
Marchaūtes, men of law, & artificers of euery degre
They wyl hange hym and they hym espye
- 470 Soch exclamaciō goeth through this realme round
Why what faute haue they founde Consci.
wyth hym so to do
Hys wytte is noughte, they saye also Enuye.
Euerye man putteth hys wyll thereto
- 475 To banyshe hym for euer.
I knowe well it is not as ye saye Consci.
For I am consyence the hie iudge of the lawe
Be ye conscience, alas that euer I thys day sawe Enuye.
yf ye be taken, ye shalbe hanged and drawe
- 480 For they haue vtterly put you downe
And set couetyse in youre rowme
Subtylte the scrybe hys owne cosyn
And falsshed the somner for the courtes promocyon.
I maruayle wherfore thys was done Consci.
- 485 When ryches came before you that moch wyl paye Enuye.
There he had lyued in synne many a daye
Ye shulde for money lette hym go quite awaye
And put hym to no shame
Let pouerte do penaunce for a lyttle offence
- 490 He is not able to promote you of .xx. pence
Then shulde ye haue kepte your resydenche
And gotten your selfe a good name.
Who so doeth they are to blame Consci.
In mysorderynge them in soche wyse
- 495 ywys cosyn I shewe you as nowe is the guyse

For by couetyse moche people doeth vp ryse
 whych is agaynst both you and me

Consci. Charyte I praye you shewe what remedye
 In thys matter for me may be founde

Enuye. 500 Shortely get you to wyldernes, or some other regyō
 For they wyll hange you vp at the Tyborne
 yf they fynde you in thys place
 And I muste departe also

Consci. Thys is to me moche sorowe and woo

505 I wyll go into some farre countre
 Farwell gentyll cosyn charyte

Enuye. I shall praye for you, praye ye for me.

Thys is an heauy departyng
 I can in no wyse forbear wepyng

Et plora

510 Yet kysse me or ye go

For sorowe my harte wyll breke in two.

Is he gone, then haue at laughyng

A syr is not thys a ioly game

That conscience doeth not knowe my name

515 Enuy in fayth I am the same

what nedeth me for to lye

I hate conscience, peace loue and reste

Debate and stryfe that loue I beste

Accordyng to my properte

520 when a man louethe well hys wyfe

I bryng theym at debate and stryfe

This is sene daylye

Also betwene syster and brother

There shall no neyghboure loue an other

525 where I dwell bye

And nowe I tell you playne

Of one man I haue dysdayne

Prosperyte men do hym call

- He is nye of my blood
 530 And he to haue so moche worldly good
 That greueth me worste of all
 Iesus that is bothe stedfaste and stable Prospe[
 Euer perseueraunt and neuer mutable
 He saue thys congregacyon
 535 Welcome pouerte by coxs passyon Enuye[
 Howe haue ye done thys many a daye
 I thanke god as well as any may Prospe[
 ye call me wrong my name is prosperyte
 Prosperyte wyth an euyl happe Enuye[
 540 Howe the deyuil fortuneste that
 I knewe the impacient pouertye
 what so euer I was let that matter pas Prospe[
 And take me as I am ryte.
 I crye you mercye I was to blame Enuye[
 545 To call you by your olde name
 yet all these people thynke ye are the same
 impacient pouertye as I sayd before
 Auant I tell the. I am gentylman bore Prospe[
 Yf I heare the reporte suche wordes any more ryte.
 550 Thou shalt be punysshed like a knaue.
 Aknaue quod a, by coxs passyon Enuye[
 I am youre owne cosyn
 And nye of your consanguynite,
 Thou and I are not of one affynyte Prospe[
 555 Yf I were a ryche man, ye wold not saye so by me Enuye[
 ye wold then say I were your next kynsman on lyue
 I saye go hence and make no more stryfe Prospe[
 I set not by suche a pore haskarde, ryte.
 Syr do not ye knowe my name Enuye[
 560 I knowe the not by saynt lame. Prospe[
 Charyte in fath I am the same Enuye[

- What nedeth me for to lye
 I am youre cosin and so wyll I dye
 ye maye be gladde soche a kynsman to haue
 Prospe. 565 Shall we haue more a doo yet thou knaue
 I charge the, neuer knowe me for thy kynne
 Enuye. I praye you one worde or I goo
 Prospe. Saye on shortelye then haue I doo
 Enuye. Syr, I haue of golde thre hundreth pounde
 570 In a bagge faste ybounde
 At home locked in my cheste
 I purpose to goo to Ierusalem
 ye shall kepe it tyll I come agayne
 I putte you beste in truste.
 Prospe. 575 Cosyn I woulde fayne doo the beste
 Bycause ye are nere of my bloode
 Enuye. What, are ye nowe in that moode
 Nowe I am youre kyngman because of my good
 Before of me he hadde dysdayne
 Prospe- 580 As for that I was to blame
 ryte. I knewe you not, be not angrye
 ye are welcome to me cosyn charytye
 Enuye. Then all these matters lette be
 I come hyther wyth you to dwell
 585 ye muste haue moo seruauntes I do you tell
 Soche as were necessarye for youre person
 Prospe- I am contente after youre prouysyon
 r]yte. In euery thyng lette it be done
 As ye thyncke moste expedyende
 Enuye. 590 Syr I shall do myne entente
 To gette you seruauntes moo
 P]rospe- I praye you hertelye it maye be so
]yte. Alyttle season I wyll from you goo
 To solace me wyth some recreacyon

- 595 He that sytteth aboute the mone Enuy[
 Euermore be in youre protection
 A ha here is sporte for a Lorde
 That prosperite and I be well at accorde
 I shall brynge hys thryfte vnder the borde
- 600 I truste wythin shorte space
 For it greueth my harte ryghte sore
 He hath so moche treasure in store
 And I haue neuer the more
 I muste fynde some proper shyfte
- 605 That from hys good he maye be lyfte
 To brynge hym to mysrule I holde it beste
 For he can soone brynge it to passe Here mysrule
 How what rutterkyn haue we here syngeth wout
 I wolde he were oure subchauntere comminge in.
- 610 Bycause he can so well synge
 Venir auেকে vous gentyl compaygnon Mysr[u
 Faictes bone chere pour lamour de saint Iohn
 Mon coeur iocunde is sette on a mery pynne
 By my trouth I am disposed to reuelynge
- 615 So me thinketh by youre commynge in Enuy[e
 What mysrule where haste thou bene manye yeares
 By my trouth euen amonges my peres Mysr[u
 I came nowe strayghte from the stewes
 From lyttle pretye Ione
- 620 Lorde that she is a pretye one
 Holde thy peace, lette, that alone Enuy[e
 Harke a worde or twayne to the
 I dwell nowe wyth prosperitye
 which hath moche worldly treasure
- 625 yf thou can contryue in thy thoughte
 Howe that he maye be broughte to noughte
 In all thys worlde I desyre nomore

- Mysru. Tushe take no though therfore
I can prouyde for that in the best wyse.
- Enuye. 630 Then let me heare thy deuyce
- Mysru. I wyll brynge hym to classhe, cardes and dyse
And to propre trulles that be wanton and nyce
whych wyll not be kepte wyth a small pryce
Howe thynkest thou, wyl not thys do well
- Enuye. 635 yes but harken in counsell
Thou must change thy name
- misrule. I wyll saye I hyght myrth
- Enuye. And I wyl saye the same
Peace whyst I se hym come
- Prospe. 640 God saue al thys honourable companye
- Enuye. Syr you be welcome by our blessed ladye
I haue thought for you full longe
Here isa gentyl man, I pray you for my sake
Say he is welcome, and into youre seruyce hym take
645 For greate courtesye he can
- Prospe- Syr you be welcome, geue me youre hande
rite. And shewe me what is youre name
- misrule. Syr my name is myrth
Beloued wyth lordes & ladyes of byrthe
- 650 At euery tryumphe I am them with
They can me not ones forbere
- Enuye. And ye had sought thys thousande yere
Suche another ye shall not fynde
wherfore I counsell you in my mynde
- 655 Let hym dwell wyth you for one yere.
- Prospe. At youre request I am content
Suche a prety man for me were expedyent
And of hys counsell sayne wolde I here
- misrule. Syr ye must synge and daunce & make good chere
660 I wolde ye had some propre wenche

- That were yonge and lustye at apynche
 Her hele were not so brode as an ynche
 She wolde quycken your courage
- 665 Peace hath forbyde al that outrage
 He wolde set you at dotage
 By cause he is olde and nature is paste
 He wolde nowe euery man shulde faste
 yf ye do so, ye do but waste
 And vnto you no mede
- 670 A strawe for him ye haue no nede
 Of hym to stande in awe or drede
 A meryer life nowe may ye lede
 Therfore be at your owne lybertye.
- 675 By my trouth I way saye to the
 Sith I to him dyd assent
 Had I neuer merye daye
 But liued in feare and drede alwaie
 Nothyng to mine entente
 A nother while I wyll me sporte
- 680 Synge and daunce to my comforte.
 And amonge merye company do resorte
 For that shal lenghte your lyfe.
- 685 Spare neyther mayde ne wyfe
 Take bothe and they come in youre waie
 Of wyth this lewde araye
 It becommeth you nought by this daye.
 By my trouth euen as ye saye
 Ye marye nowe am I well apayde
 Me thynketh I am properly araide :
- 690 yf I had a proper trull she shulde be assayde
 In the worshyp of the newe yere
 Russhe vp mutton, for beefe is deare
 Haue and reuell and chaunce :
- Prosp[e
 Enuy[e
 Mysr[u
 Prosp[e
 ryte.
 Enuy[e
 Mysr[u
 Enuy[e
 Prosp[e
 Enuy[e

- Full symple in poore araye
 Nowe by the grace of god and counsell of me
 Thou arte come to great prosperyte
 730 And so mayst continue vntyll thou dye
 yf thou wyselye take hede
 Let not sensuallyte lede the brydell
 Be occupied in vertue, and be not ydell
 The better shalte thou procede
 735 These wretches wyll thy goodes spende and wast
 Then shalte thou be taken for an out caste
 And mocked and scorned wyth most and leest
 Then wyll no man the helpe at nede.
 A syr euyll mote thou spede Enuye.
- 740 That so can rede hys destanye.
 Wyl ye suffre thys knaue in youre company Mysru.
 Then God be wyth you I wyll forsake you
 Go hence or in fayth I shall make you. Prospe.
 Then to almyghty god I betake you Peace.
- 745 Let me come to that braggar. Enuye.
 I shal thrust hym thorowe the ars with my dagger
 (And here they face Peace out of the place)
 Howe say ye, was not thys a good face
 To dryue a knaue out of the place
- 750 In fayth thou made hym runne a pace Mysru.
 Thou loked as thou hadde bene madde
 Nowe by my trouth my harte is glad Prospe.
 Some mynstrell nowe I wolde we hadde
 To reuell and daunce, for by saynt Chadde
- 755 I am so lyght me thinke I flee.
 ye mary so shulde it be Enuye.
 For nowe I holde you wyse.
 Syr and ye wyll do myne aduyse misrule[
 Let vs go strayght to the floure delyce

760 There shall ye fynde a man wyll playe at dyce
with you for an hundreth pounce.

Prospe. What man is he ?

Mysru. Colehassarde came late from be yonde the see
Ragged and torne in a garded cote

765 And in hys purse neuer a grote
And nowe he goeth lyke a lorde

Prospe. I pray the tell me at our worde
Is he a gentyman bore.

Enuye. Tusshe take no thought therfore

770 For be he gentyman, knaue, or boye
If he come hether with tryfle, or a toye
He can no money lacke.

Prospe-
ryte. Now by the breade that god brake
I thyncke longe tyll I hym se

775 Myrth go before and ordayne a good dysshe
One of flesshe, and an other of fysshe

Enuye. Nay let all be flesshe

A yonge pullet tender and nesshe

That neuer came on broche, haue with y^o or thou go

Mysru. 780 What shall I haue ?

Enuye. Foure quarters of a knaue.

Rosted vpon a spytte.

Exit mysrule.

Prospe. Nowe by my trouth and colehassarde wyll syt

I wyll play as long as an hundreth pound wyll last.

Enuye. 785 And ye wyl play an hundreth pounce at a cast

He wyll kepe you playe.

Prospe-
ryte. Then let vs go our waye

I syt on thornes tyll I come ther

Enuye. That shall make your thyrft full bare

Prospe. 790 What wyll it do ?

Enuye. I say we shall haue good chere

When we come there.

Exit ambo.

When phebus draweth into the occidentall Peace.
 And obserued wyth clowdes mysty and darke
 795 Then trees, herbes, and grasse, by course naturall
 want theyr chefe cōfort, thus sayth many a clarke.
 And lyke wyse that a man in hys warke
 Is dystytute of reason, folowyng sensual operacyon
 The laste tyme I was in thys place
 800 Prosperite vnto mysrule put hys hole confidence
 He regarded not my counsell, he lacked grace
 which in time coming, shal turne him to incōuenyēce
 wyth hassarders, and ryotters, he kepeth resydenche
 At classhe and cardes, with al vnthryfye game
 805 whych in contynauce shall brynge hym to shame
 To hym yet I wyl resorte
 Yf he be brought in pouertye
 I shall do hym al the comferte
 And all the helpe that lyeth in me
 810 I wyl neuer reste tyl I hym se
 But seke about from place to place
 And bryng hym to some better grace Exit.
 Coll hassarde arte thou there misrul[e
 Horeson knaue wylt thou no appere
 815 By my trowth I had wente to haue founde hym here
 I holde hym gone some other waye
 And where is enuye I can not hym espye
 I trowe he is wyth prosperytye
 Prosperyte, nay, I maye cal hym folysshe pouerte
 820 As wyse as a drake
 I haue brought hym to dyce, cardes, and classhe
 And euer on hys syde ranne the losse
 That he is not worthe a handfull of mosse
 Neyther hath not a hole brat to hys backe

- Enuye. 825 Passyon of god, is it come to that
These tydynges maketh my hart glade.
- Mysru. In fayth he hath neyther golde, syluer, ne plate
Col hassarde and I be both at one
He promysed me to haue halfe the game
830 That euery thyng shall be deuyded in twayne
He to haue the one halfe and I the other
- Enuye. Then lette vs be parteners as brother and brother
- Mysru. I can not saye, tyll Coll hassarde come
Then shall we knowe, bothe all and some
- Colhas- 835 Here is a bagge of golde so rounde
sarde. Here in is two thousande pounce
Of prosperyte me it wonne
What man is able wyth me to make comparison
Nowe shall I take a marchauntes place
840 To occupye I truste wythyn shorte space
To be incredence wyth Englysh men
And when I am so well be truste
I maye borowe so moche as me luste
A subtyll crafte then fynde I muste
845 To conuaye vnder coloure lyke free men
- Enuye. Harke thys knaue so proude and stoute
That hadde not to hys arse a hole cloute
Whē he came to this land, & now hath brought about
To compare wyth a state
- misrule 850 Nowe muste I haue halfe money and halfe plate
- Colhas. Naye by God there thou spake to late
None therof from me shall scape
Then hadde I lyned to longe
- m]isrule Thou promised me, when thou beganne
855 Halfe thy wyntyng I shoulde haue
- Colhas. Holde thy peace lewde knaue
Knowest thou to whom thou doest speake

- A horeson thy head shal I breake misru[
 For the passyon of god sobre you mode Enuy[
- 860 I feare shedyng of knaues bloude
 ¶ Here they fyght and runne all out of the place
 And then entreth prosperite poorely and sayeth.
 O Iesu what maye thys meane Poue[r
 My goodes are spent and wasted away
- 865 Also my men are from me clene
 I se them not this seuen nyghtes daye
 As longe as I myght spende and paye
 They helde me vp with false dissymulacyon
 And now they sorsake me in my most trybulacyou
- 870 Come for coxs bones, why tary ye so longe Enuy[e
 In fayth I come as faste as I can misru[l
 I am so angyre I wote not what to do
 That yonder knaue scaped from me so
 What knaue is .thys I holde hym some spye Enuy[e
- 875 I am youre mayster, knowe ye not me Poue[r
 Tbou arte come a late oute of marshallsee Enuy[e
 Me thynke hys hayre groweth thorow his hode misru[l
 Alas Coll hassarde hath wome all my good Pouer[
 And lefte me neuer a groate
- 880 Mary so me thinke, ye haue channged your coate Enuy[e
 But nowe ye haue one vauntage.
 What is that. (nother daye Pouer[
 your executors shal not striue for your goodes a- Enuy[e
 Nor theues shall not robbe you goyng by the waye
- 885 Thus ye shall stande oute of doute
 Hens ragged knaue or thou shal beare me a cloute mifrul[
 Hys clothes smell all of the smoke
 Nowe by saynt Hewe that holy bysshoppe Enuy[e.
 Thys matter is well brought to passe
- 890 He is nowe a knawe as he was

- Fyrst a knaue and then a man
 And nowe he is a knaue agayne
- Pouer. Why saye ye so ye be to blame
 I am youre mayster prosperyte
- misrule⁸⁹⁵ Auaunt lorell and euyll to the
 Get the out of thys companye
 begynnest thou now to make comparyson
- Enuye. Let hym be your vnder page
 Geue hym meate and drynke, but no wage
- 900 Go brushe hys gowne & make clene hys shone
- misrule Wel knaue canst thou no courteysye
- Enuye. He hath soche a dysease in hys knee
 He can not chaunce a man groate
 It is not as ye wene
- misrule⁹⁰⁵ Come and se my shone made clene
- Enuye. By my fayth he shall wype mine
- misrule Thys knaue is not mete for me
 It greueth my harte when I hym se
 I wyl go hence and leue you twayne
- 910 For enuy thou mayst with pouertye rayne. Exit.
- Enuye. Naye I had leuer he were slayne
 I am gone as sone as ye.
- Pouer. Abyde styll wyth me gentyll charyte
 O to whome shulde I sewe, to whom shuld I plette
- 915 O mortall worme wrapped all in wo
 as a man all mortified, and mased in my wytte
 I a captyfe in captyuite, lo fortune is my foo
 I am in endlesse sorowe, alas what shall I do
 these captiues thorow theyr coūsel & fals imaginacyō
- 920 haue brought me to nought ȳ was of great reputaciō
 wo worth the tyme that I them knew
 I maye well syghe aud saye alas
 For nowe I fynde these wordes full trewe

That peace shewed me here in this place

925 I regarded not hys counsell. I lacked grace
 wherefore nedy pouerte on me doth blowe hys horne
 That euery man and womā doth laugh me to scorne
 Example to all yonge men when they take in hand
 To occupye in the worlde for your behofe

930 Loke wysely before and also vnderstande
 Euyll compani destroyeth man on me ye se the profe
 Make a sure foundacyon, or ye set vp the rofe
 Of a good & vertuous begīning cometh a good endig
 And euermore beware of vnmeasurable spendynge

935 ¶ Here entreth the Somner.

	I a syte you in our court to appeare	Som.
	I praye you tell me wherefore	Pouer.
	Ye be greate sclaunderer and full of enuy	Sōner[
	There wyll no man saye so but ye	Pouer[
940	what wylt thou geue me and thou shalt go quyte.	Sōner[
	By my trowth I haue not one myte	Pouer[.
	Then open penaunce & thou art like	Som.
	By my trowth Isclaunder no man	Pouer[.
	Then come & secule thy self as well as thou can	Som.

945 ¶ Haboundance entreth.

	What man is he that can me dismaye	Haboũ[.
	For I optayne all thynges at my wyll	
	Or who dare any thynges agaynst me saye	
	what so euer I do be it good or yll	
950	For yf he do he were better be styll	
	I shall hym punishe be it ryghte or wronge	
	For wyth my purse I can. both saue and hange	
	To repugne agaynst me : he were better be styll	
	I haue a propre trull for my pastaunce	
955	In my chamber I her kepe, bothe nyght and daye	
	My neighbours ther with, taketh great greuance	

- yet I kepe her still, who so euer say nay
 How be it there is one a poore caytyfe I heare saye
 Hath me accused in the courte spirituall
 960 And it coste me a, C. li. punishe him I shall
 Som. Open synne must haue open penaunce
 God spede my mayster haboundaunce
 Haboũ. What knaue arte thou with a very myschaunce
 That cometh in so homely.
 Sõner. 965 Syr I praye you be not angrye
 I am an offycer of the spiritualltye
 Ther is vpon you a great sclaunde
 ye kepe another mannes wyfe in your chambre
 And lyue in great aduantrye.
 Haboũ.970 What wretches doeth so say by me.
 Som. It is openly knowen euery where
 Before my mayster I charge you to appere
 Vpon a boke there shall ye sweŕe
 Whether it be so or no
 Haboũ.975 What is the beste for me to do
 Rather then I to the courte wyll goo
 I had leuer spende twentie pounce
 Sõner. Syr of soche a way may be founde
 To excuse you. what wyll ye thed saye
 Haboũ.980 Now therof hartely I the praye
 Som. ye shall come home to my maysters place
 And saye that ye be put vp of malyce
 Thrust mony in his hande apace
 And so shal ye go quyte away
 Haboũ.985 For thy coūsel gamercy, hold here is .xl. pence.
 Som. Come on sir I wyll do my dylygence. exiũt ambo.
 ¶ Here entreth ȳ somner agayne, & pouerte foloweth
 him with a candell in his hãde doying penaũce aboute
 the place. And them fayth the somuer.
 Som. 990 Rowme syrs auoydaunce

- That thys man maye do hys pennaunce
 Now haue I my penaunce done Pouer[.
 Nay thou shalt aboute ones agayne Sōner[
 The pouerte and trouble that I endure Pouer.
- 995 I cannot to you in fewe wordes expresse
 Yf it shulde be into god no dyspleasure
 I wolde desyre death my payne to relese
 Soche is my penurye and troublesome heuynesse
 That I coude in no wyse, suffre it patiently
- 1000 But that I truste to wynne heauen thereby
 What mā art thou that maketh soch lamentacyon Peace.
 Mayster peace, I desyre you of pardon Pouer.
 I am youre seruaunt, some tyme called prosperyte
 Howe came thou to thys perplexyte Peace.
 1005 Coll hassarde, mysrule, and false enuy Pouer.
 Brought me to hys destresse
 I shewed the before playne expresse Peace.
 Then of my wordes thou haddest dysdayne
 Therefore nowe it is to me greate payne Pouer.
 1010 What persons are those that dyd hym accuse Peace.
 Syr he is put vp by sute of offyce. Som.
 Sute of offyce, then it is so Peace.
- Ther hath ben credable persons thre or two
 Soche artycles to the iudge dyd shewe
- 1015 He oughte therto to haue good respecte
 And do swere these persons vpon a boke
 For loue ne dred they say but trewe
 For it is not lefull for a called, a caytyfe, or a knaue
 Agaynst honest persons soch matters for to haue
- 1020 To put a man to open penaunce without deue profe.
 Syr whē I entred mine office this was mine othe Sōner.
 To herken about and heare
 For backekyters, sclaundersers, and false iurers

- Sysmatykes, homysedes, and great vsures
 1025 Bandes, aduouterers, fornycatours, and echeters
 All soch must penaunce do
- Pouer. I knowe one soche came neuer thereto.
 Peace. Who is that ?
 Pouer. His name is called haboundaunce
- 1030 Whych hath done manye a great offence
 For he kepeth another mannes wyfe
 No maner of penaunce ye make hym do
 But redemeth wyth money and let hym go
 So in aduoutrye styl he ledeth hys lyfe
- Som. 1035 He made is purgacyon vpon a boke
 Or els redemed wyth the syluer hoke
 P]eace. Syluer hoke, that I denye
 For it is a playne decree
 That open synne muste do open punishemēte
- 1040 There can be no soche iudgemente
 That money shall stop the lawe.
- P]ouer. Naye there stoppe and laye a strawe
 Where se ye anye man a substaunce
 Put to open penaunce
- 1045 But punysshed by the purse
 A poore man that hath nought to paye
 Heshalbe punysshed thys ye se euery daye
 But yf he be obstynaunt and wyll not obeye
 Anone they well hym curse.
- Som. 1050 Wel for thy saying another day ȳ shal fare ȳ worse.
 Exyt somner.
- P]ouer. Syr I beseche you comfort me with some solace.
 P]eace. Thou art well punysshed for thy trespasse
 By thyne owne sensuall and vndyscrete operacyon
- 1055 Hath brought the to all thys trybulacyon
 Stande vp, wyth thys vesture I shal the renewe,

- Syr I thanke you, & wyll do at your reformacyon Pouer.
 And for my tyme mysspent I am sore ashamed
 Yf ye do as I you bydde ye shall not be blamed Peace.
- 1060 Forsake enuy and, mysrule with al their olde perers
 Be cōuersaunt w^t good mē goodnes therof wyl grow
 Folow the sayenge of Daudid : cū sancto sanctus erys
 For wycked men euermore wycked seed do sowe
 what cōmeth of euil cōpany now thy self doth know
- 1065 Prynt it well in thy memory and do it not forgette
 Many a man doth decay for lacke of good forewitte
 Syr your sayenges is ful true I haue perceyued it Prospe-
 And for the vertuous cōsell that ye to me haue geue ryte.
 I shall be your oratour whyle I haue a day to lyue
- 1070 Soueraynes here may ye se proued before you al Peace.
 Of thys wanton worlde the great fragilyte
 Euer mutable of the turnyng as a bal
 Nowe flode of ryches nowe ebbe of pouerte
 What shulde men set by this worldes vanyte
- 1075 Thynke on this lesson and do it not forget
 The gayest of vs al is but wormes meate
 Withe the supportacyon of thys noble audyence Prospe-
 we haue here shewed thys symple enterlude ryte.
 Besechyng you of your benyuolence to take pacyence
- 1080 It is but a myrrour vice to exclude
 The maker hereof his entent was good
 No man to dysplease olde nor yonge
 Yf any faute be therin we desyre you of pardon
 Let vs pray al to that lorde of great magnificence Peace.
- 1085 To send amonge vs peace rest and vnyte
 And lesu preserue our soueraigne Quene of preclare
 preeminence
 with al her noble consanguynyte
 And to sende them grace so the yssue to obtayne

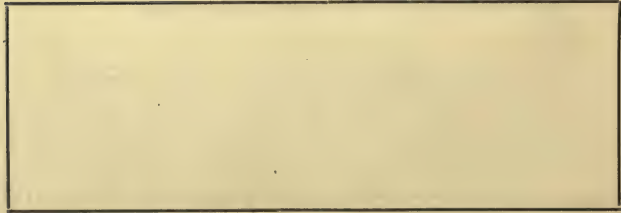
[36]

1090 After them to rule this most chrysten realme
O good Lord as thou arte onypotent
Haue regarde vnto my petycyon
Conserue thys noble realme, and all that are present
Of thy eternall deyte graunt them al thy fruycyon
1095 And from our mortall enemies be oure protectyon
Iesu as thou vs redemed, bryng vs to the blesse
There as aungels synge, Glorya in excelsis
❧ Amen.

❧ Thus endeth the enterlute called
1100 Impacyente pouertye.



❧ Imprinted at London, in Paules
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the Swane by Iohn Kynge.



NOTES.

Title-page] The border is apparently of foreign origin, and I cannot identify the T. R. whose initials appear on it. It had been used earlier in the edition of Tyndale's *Obedience of a Christian Man* and *Parable of the Wicked Mammon*, printed by W. Hill, ? 1548. Here it has a P in the tablet at the foot of the right-hand figure, but the T. R. in the tablet below is masked out. Later it was used in J. Veron's *Dictionary in Latine and English*, 1575, printed by H. Middleton for J. Harrison. The T. R. has been cut away and I. H. inserted in type. It was used by John King in another work printed in the same year as *Impatient Poverty*, see Ames, *Typographical Antiquities*, ed. Herbert, p. 763.

4 Illumyne... to] = cause to shine brightly upon. The construction is unusual. Perhaps, as Bang remarks, suggested by a Biblical passage, cf. Psalm cxviii. 135, « Faciem tuam illumina super servum tuum, et doce me justificationes tuas ».

8-9 party & partye] The phrase was particularly used of two opponents in a law-suit.

8 par] *read* par-

12 employed] It is hard to give any satisfactory meaning to the word here. Possibly it is used in the rare sense of « bestow upon », cf. *N.E.D.* s. v. 2 « 1548 Gest *Pr. Masse* 104 Melchisedech... employing upon Abraham bred and wyne ». It would have been easier to understand « enioyed » here, but there is no justification for supposing a misprint.

22 myscheue] = wound.

23 Enuye] The last letter is blurred.

24 though] *read* thought.

24 commnnicatyon] *read* communicatyon.

25 was... behoued] i. e. behoved. I can give no other example of this incorrect construction.

- 28-9 vndone... tho] We should presumably read vndo... tho : but it may be remarked that in the sixteenth century « tho » is almost exclusively a northern form (= they, those), while « vndo » as a past participle is southern. Skelton, however, who is supposed to have been born in Norfolk and who was educated at Oxford and Cambridge, once has « tho » for « those » (*Works*, ed. Dyce, i. 202, l. 27), and once uses « do », riming with sho (= shoe), as the p. pl. of « do » (*Magnificence*, l. 1119, « what haue I do ? »).
- 34 vnyuersall people] i. e. people in general. I have found no other example of this use of the adjective.
- 34 obtayne] i. e. succeed, prosper, — properly, win the victory, see *N.E.D.* s. v. 4, « c. 1440 *Gesta Rom.* I. xxxiv. 134 Pes, herynge... that mercy, hir sistre, myght not opteyne ne prevayle in hir purpose ».
- 38 apate] *read* a pate.
- 39 both erly and late] Merely expletive : again in l. 213.
- 46 course] See *N.E.D.* s. v. course *sb.* 9, « Faculty or opportunity of running, moving, etc. », « 1539 *Act 31 Hen. VIII, c. 5.* That the dere may haue course and recourse into the ground ».
- 50 y̅] *read* ȳ̅.
- 51 was... promocyon] I take this line to mean « Was that (i. e. the seizure of the merchants' ships) to their advantage ? ».
- 54 shuls] i. e. shouldest. The form does not appear to be of any particular significance : s for *st* as a 2nd person singular termination is of course common in the sixteenth century.
- 59 bryngd] *read* brynge.
- 63 It were] After this there is a mark somewhat resembling a comma : as, however, such marks are very frequent in the print, while as a rule the genuine commas print clearly, I have in all such cases given the printer the benefit of the doubt.
- 66 that] *read* that ?, or possibly the line is incomplete.
- 75 where is then peace become] i. e. what has become of peace ; —

a usual construction, cf. *Digby Mysteries*, ed. Furnivall, *Mary Magd.* ii, l. 1052.

78 Irascemini et nolite peccare] Ephesians, 4. 26.

79 at omnium quare] Presumably an error for « ad omnia quare ». Professor Manly refers us to the *Macro Plays*, ed. Furnivall and Pollard, p. 21 (*Mankind*, l. 571), « I xall answe're hym ad omnia quare ». Compare also Holinshed's *Chronicle*, ed. 1586-7, ii. 100b, ed. 1807-8, vi. 310 : « maister Ailmer... vpon the lord Cromwell his forewarning, was so well armed for his highnesse, as he shewed himselfe in his discourse, by answering *Ad omnia quare*, to be a man woorthie to supplie an office of so great credit ». The meaning is of course that he had a ready answer to every question.

80 reuenged] The northern form « reuengit » comes somewhat nearer to riming with « wolpit », but in any case the rime would be a bad one.

81 our lady of wolpit] Wolpit is a village in Suffolk on the road between Bury St Edmunds and Stow Market, being about six miles from the latter place. In an account of Woolpit Church by Samuel Tymms in *Proceedings of the Suffolk Institute of Archeology*, ii. p. 198 (1854) it is stated : « Our Lady of Woolpit appears to have been an image of repute in the county, much frequented by pilgrims. It was situated in the chapel of our Lady, at the end of the south aisle, and stood under a rich tabernacle or canopy, which appears from the will of John Stevynesson before mentioned, to have been newly made in 1451 ». Bequests to the chapel in 1469 and 1515 are cited and in 1507 John Calabour of Thurston bequeathed « to oure lady of Wolpitte a golde ryng ». In the will of Robert Agas, also of Thurston, 1469, he directed his son to « go or do gon » seven local pilgrimages of which « our lady of Woolpit » was one. Near the church was a well which was also regarded as sacred and was resorted to by pilgrims. The image seems, however, in the sixteenth century to have been little known outside the immediate neighbourhood : it is, for example, not among the famous shrines mentioned in the « Booke intituled the fantasie of Idolatrie » printed in Foxe's *Acts and Monu-*

ments, 1563, ed. Townsend, v. 404-9, nor have I been able to find any other reference to it in writings of the time. Those who mention Woolpit, as Camden in his *Britannia*, generally refer merely to that haunting little story of the green children from the land of St. Martin, who according to William of Newburgh there emerged from underground.

82 of the pate] i. e. on... Cf. *N.E.D.*, s. v. of 55. The use appears to be a mere error.

83 make bate] The earliest example in *N.E.D.* is 1529 : later the expression is common.

89 nere] i. e. nearer.

91 shorter tyde] i. e., I presume, bound as a prisoner, but query ?

93 mete wyth] Probably used in the sense of « be even with », cf. *N.E.D.* s. v. meet v. 11 i., though the earliest example there given is c. 1590, Marlowe's *Faustus*, x. 88-9, « I'll meet with you anon for interrupting me so » (ed. Breyman, quarto of 1604, ll. 1119-20). See also *Downf. of Rob. Earl of Hunt.*, I. iii (*Hazl. Dods.*, viii. 120), and *Death of R. E. of H.*, V. i. 14 (*H. D.*, viii. 304). — « We'll mete her for that trick ». The phrase occurs, probably in the same sense, in Latimer's *Fourth Sermon on the Lord's Prayer*, 1552 (*Sermons in Everyman's Library*, p. 322). « God will find them out at length ; he will mete with them when he seeth his time ».

94 goo a knaue awaye] The sense is evidently « go away beaten », but I cannot parallel the phrase.

95-101] These lines are a reminiscence of Lydgate : cf. *Two Nightingale Poems*, ed. O. Glauning, E.E.T.S., i. 190-6 :

O synfull man, this oure the aght remord,
That standest exiled oute fro charite,
To thenke howe that thy maker & thy lord
So lowly suffred this reprefe for the,
Yevyng the ensample, that with humilite
Fro morow to nyght thou folow shuld his trace,
Yf thou in heuen with hym wilt cleyme a place.

So far as I can ascertain, the poem was not in print in the fifteenth or sixteenth century. It may be remarked that one

or two other passages in the play, notably ll. 405-11, which form a stanza in the same metre as the above, have also somewhat the appearance of being borrowed from elsewhere, but I have not succeeded in finding any source for them.

95 remorde] i. e. to feel remorse.

99 humyly] *read* humylity.

102 Impacyient] *read* Impacient.

102 pouerte] Perhaps some such words as « comes running in » are omitted.

103 Kepe kepe] The word was used for « stop », « arrest », cf. *Antonio and Mellida*, Pt. i, III. ii. 241, « Stop Antonio ! keep, keep Antonio ! ». If, however, the line is correctly assigned to Impatient Poverty this meaning hardly fits the context. I can suggest no other.

103 coxs] i. e. God's.

105 rested] i. e. arrested ; a common aphetic form.

108 In lyttle medlynge standeth great rest] Proverbial. The earliest example in *N.E.D.* is from Taverner's *Proverbes or Adagies... of Erasmus*, see ed. 1552, fol. lvii, « Our englysh prouerbe sayeth In lytle medlyng lieth greate ease ». The passage is in the edition of 1545 but not in that of 1539. Cf. also Heywood's *Proverbs*, ed. 1867, p. 47, « For of little medlyng cometh great reste ».

111 truste] i. e. trusted. For this form of the past participle compare l. 842. The rime to « best » seems to shew that the word should be « trest », which occurs in Lindsay, ed. Laing, ii. 337, ll. 201, 202, as a present indicative. Cf. also ll. 574-5 for the same rime.

114 wryte of pryueledge] « a writ to deliver a privileged person from custody when arrested in a civil suit » (*N.E.D.*). The nobility, members of parliament and certain officials were immune from ordinary legal proceedings, and a number of other persons could only be sued either in particular courts or in ways which made it very difficult to obtain justice.

- 115 go by his nose] i. e. « under his nose » — openly before him :
cf. Dekker's *Bachelor's Banquet*, Works, ed. Grosart, i. 244. 14,
« or else some lustie gallante takes her [i. e. a man's wife] into
his house, and keepes her by his nose ».
- 118 They] Perhaps we should read « Thy » — but the spelling
« they », whether as an error or as a variant form of the
word, is common ; cf. Skelton, ed. Dyce, i. 125. 173 and
126. 18.
- 120 thys wyll I] ? *read* thys well I.
- 120 knawe] This form of « know » is properly Scottish or Northern,
at least in the sixteenth century.
- 123 knawe] In ll. 855-6 « knaue » rimes with « haue » and it therefore
seems probable that the « w » is simply an error for u ; cf.
Macro Plays, ed. Furnivall and Pollard, *Castle of Persev.*,
552-4, where the same rime occurs. From the list of w's for v's
given at pp. xxxvii of the *Macro Plays* it seems at least
doubtful whether the spelling had any significance at all. At
the same time it appears that the form « knawe » did exist in
some dialects, cf. *Havelok*, ed. Skeat, l. 949 where « knaue »
rimes to « plawe » (= play). As, however, in the next couplet
« play », spelt « pleye » rimes with « weie » (way) the poet's
pronunciation seems to have been somewhat unsettled.
- 126 holdest on] i. e. continuest in, cf. « 1500-20 Dunbar *Poems*
xxxiv. 44 « Hold on thy intent » (*N.E.D.*).
- 127 rysshe] i. e. rush : riming with « fleshe ». The form « rysche »
occurs in Lyndsay's *Complaint to the King* (Works, ed. Laing,
i. 57), l. 408.
- 132 precyous] i. e. egregious, out and out. *N.E.D.* quotes « precious
knave » from Lydgate's *Minor Poems* (Percy Soc.), p. 52, and
« precious thief » from *Jack Juggler* in Hazlitt's Dodsley, ii. 142.
- 134] Something seems to have gone wrong with the rimes here. Qy
read « for all thy good as thou ».
- 135 tryet] Probably the northern or Scottish form « tryit ».
- 135 thertho] Probably an error for « therto ».

- 141 strenght] Probably not a misprint; see note on « lengthe » in l. 682.
- 141 plyght] *i.e.* assure. The latest example of this sense in *N.E.D.* is before 1500 « *Sir Beues* 2154 (Pynson). In that caue they were al nyght Wythout mete or drynke, I you plyght ».
- 142 victory] Bang suggests « victories » to rime with « cowardyse » in l. 139.
- 144 goueruaunce] *read* gouernaunce.
- 148 your] *read* you.
- 148 tnt] *read* ent.
- 152 of] The use of the preposition is apparently parallel to that in such phrases as « to beseech of grace », « to desire of help », &c.; see *N.E.D.* s. v. of 29.
- 158 Peace.] The stop may possibly be a comma.
- 162 enduce] *i. e.* persuade (without the modern implication of pre-
vailing), cf. *N.E.D.* s. v. induce I, « 1494 Fabyan *Chron.* v. xcviij. 71. She lafte nat to enduce and tourne her Lord to the faith in all that she myght ».
- 167 dysease] *i. e.* annoyance.
- 176 Let] *i. e.* pretend. The latest example of this sense in *N.E.D.* is in 1529, Rastell's *Pastyme of People*, ed. 1811, p. 102, « Vortyger... letid as thoughe he had ben wroth with that dede ». Not, so far as I know, in Elizabethan English. Cf. mod. slang (? American only) « to let on » to do something, *i. e.* pretend to do it.
- 176 harde] Apparently this variant of « heard » is a vulgarism rather than a dialectal form; Cf. Eckhardt, *Die Dialekttypen des Engl. Dramas*, i. § 29, b; 155, e; 192; 265. It occurs both in northern and south-western texts.
- 178 good] *i. e.* God.
- 178 hoo] *i. e.* Ho! or Stop!
- 188 by Goddes brede] *i. e.* by the sacrament. The oath is of frequent occurrence. It is found riming to « dead » and « head » in

Lindsay's *Three Estates*, l. 943 and in his *Interlude of the Auld Man and his Wife*, l. 230 (*Works*, ed. Laing, ii. 338). Cf. also Ben Jonson's *Ev. Man In*, III. iv (l. 1826 in Q.).

194 death,] The stop is faint.

195 dimitie] *read* dimitte.

196 example] A mark which may possibly be a stop after this : also after « spiritu » and « euen » in ll. 197, 198.

197 beaty] *read* beati.

198 full euen] Two examples of the phrase, c. 1340 and c. 1435, are given in *N.E.D.*, s. v. *even adv.* 5. It appears properly to mean straight on, or directly, but here is inserted chiefly to fill the line, as it is in the passage quoted from the *Macro Plays* in the note on l. 371.

199 benediciti] *read* benedicti.

202 delyaunce] *N.E.D.* has examples of the word before 1300 and in 1625, in the sense of « delay ». It seems here rather to mean « objection ». Cf. also Skelton's *Magnificence*, ll. 239-40, « Syr, without any longer delyaunce, Take Lyberte to rule, and folowe myne entent », or is « delyaunce », as Dyce apparently thought, a form of « dalliance » ?

204 for mysdedes] *read perhaps* for my mysdedes.

204-5 take... repentaunce... remembraunce] I have come across no other instance of the use of « take » with these words ; cf., however, such phrases as « take thought », « take notice ».

210 benynge] i. e. benign. Though not limited to Scotland, this form seems in the 15th and 16th centuries to have been commoner there than in England. It occurs in Dunbar, Gavin Douglas and Lindsay, and in King James' *Essayes of a Prentise*, ed. Arber, p. 52, riming with « king, ring, bring ».

211 ŷ] *read* ŷ̄.

213 both erly & late] cf. l. 39.

215 knowe] The rime requires the northern « knawe » as in l. 120.

- 217 but onely] i. e. only, cf. *N.E.D.* s. v. only, *adv.* 4d; also the pleonastic use of « but » in Nashe's *Unfortunate Traveller, Works*, ed. Mc Kerrow, ii. 256. 31-2 « he tolde me but euerie thing that she and he agreed of ».
- 226 caylles] i. e. ninepins. See Strutt's *Sports and Pastimes*, ed. Cox, 219-20. Cf. *Advice to Apprentices* (c. 1450) in *Rel. Ant.* (quoted in *Century Dict*) :
- Exchewe allewey euille company,
Caylys, carding and haserdy,
And alle unthryfty playes.
- Also *N.E.D.*, s. v. kayles.
- 227 miswomen] i. e. strumpets. The examples in *N.E.D.* all date from c. 1528-30.
- 230 hassarde] Standing probably for « hazarder », a dice-player.
- 230 checke mate] i. e., properly, equal to or a match for (from the chess term), but often used as equivalent to « on intimate terms with ». So in Skelton's *Magnificence*, ll. 309-10 « Gete you hens, I say, by my counsell; I wyll not vse you to play with me checke mate », where both senses seem to be aimed at, and Nashe's *Pierce Penilesse, Works*, ed. Mc Kerrow, i. 173. 23, « such obscure vpstart gallants, as... are raised from the plough to be checkmate with Princes ». Cf. also Bale's *English Votaries*, Part ii, [1560], F4, « She... being checkmate with the Pope, & hys owne dere paramoure ».
- 233 plentifull] i. e. liberal, generous. No example of this sense in *N.E.D.* earlier than 1568.
- 244 beloued... wyth] cf. l. 440. *N.E.D.* has an example of this construction in 1535 from Stewart's *Chron. Scot.* ll. 521, « Quhilk with the king all tyme wes best belude ».
- 245 Haboundance] The form is common. It occurs in Lindsay's *Dreme*, l. 817, « the haboundance of fyschis in our seis », and in Bale's *Kynge Johan*, l. 1724 (ed. Manly), but without h in l. 2 of the same. It appears to be of no dialectal significance; cf. Havelok, ed. Skeat, xxxvii, and *Macro Plays*, p. xxxviii, where Furnivall gives 28 examples of an added h from four pages of the Letters of Sir John Howard in *Manners and*

Household Expenses (Rox. Club, 1841, pp. 170-4). Howard's dialect was presumably East Midland. See also Eckhardt *Die Dialekttypen*, § 155a.

246 lyst] riming to « best ». The form « lest » is perhaps to be regarded as northern, but the point is doubtful. Cf. note on l. 842.

248 Golde] *read perhaps* Of golde

249 layne] i. e. conceal it. Apparently in assonance with « name » in l. 245 ; not with « meane » in l. 252. The same assonance occurs in the *Townley Plays*, ed. England and Pollard, xx. 668, 670.

Ihesus. whome seke ye, syrs, by name ?

Secundus Miles. we seke ihesu of nazarene.

Ihesus. I kepe not my name to layn ;

lo, I am here, the same ye mene ;

Note that the second and fourth lines are a distinct rime and compare ll. 252, 255 here.

The word « lain » is decidedly more common in northern English than in southern.

253 &c.] It would be unwise to press the point, but it may be remarked in passing that this long discussion of usury and the means adopted to evade the laws against it seems to suggest a date, for this passage at least, not earlier than 1550. Laws against usury were indeed passed at all periods but until this date they seem to have had little effect and to have attracted comparatively little attention. So far as I am aware, save for general denunciations, there is little reference to the evils of usury in the popular literature of the first half of the sixteenth century, such discussion of the subject as there was being chiefly academic. In 1545 however the rate of interest that might be taken was limited to 10 per cent and in 1550 the taking of interest was altogether forbidden. From this date onwards we find a continually increasing number of attacks on usurers, and accounts, some in great detail, of the way in which they defrauded those who borrowed from them.

256 I wyll lende them ware] The methods of Elizabethan usurers are well known to all students of the literature of the time and

need not be discussed here. The underlying principle was that instead of money being lent, goods were *sold* to the would-be borrower in return for a pledge of future payment. The goods were of course priced at a sum far beyond their proper value, and this excessive price was generally equivalent to a very high rate of interest. The usurer was protected by the difficulty of proving at a later date that he had not given goods to the full value of the money that he claimed.

- 259-60 gette... nought] These lines should apparently rhyme, and something has gone wrong, but I can suggest no emendation.
- 262 for myne auayle] i. e., probably, « for my profit from the transaction », « for my advantage », or, possibly « in return for my assistance to him ».
- 265 paste] The word looks rather like « paffe », but I give the printer the benefit of the doubt.
- 267 thought] i. e. though. Presumably the northern form generally spelt « thoct ».
- 268 Thus] *read probably* This
- 268 vsed] The rhyme with « refuse it » demands the northern form « vsit ».
- 270 he] ? *omit*.
- 272 synguler commodum] The phrase seems to mean « profit to himself ». « Singular Profeit » is mentioned in Lindsay's *Three Estates*, l. 3778, but it is not altogether clear what is there intended.
- 279 marchandy] The latest instance in *N.E.D.* of this word in the sense of mercantile commodities or merchandise dates from 1439. In the *Libel of English Policy*, c. 1437, printed by Hakluyt in his *Principal Navigations*, it occurs some 25 times.
- 280 them] The spelling « them » or « thaym » for « them » is of occasional occurrence but seems to have no particular dialectal significance. Cf. ll. 355, 455, 461, 521.
- 282 statute] *possibly* slatute.

- 282 statute marchaunte] i. e. « a bond of record, now obsolete, acknowledged before the chief magistrate of some trading town, on which, if not paid at the day, an execution might be awarded against the body, lands, and goods of the obligor ». *Century Dict.*
- 283 Bycause I maye forbear] i. e. ? in return for the deferring of payment. Or should we take this line with the two following ones, as meaning « I make £ 40 of £ 20 in six months, because I can afford to wait ? »
- 285 hafle] *read* halfe.
- 304 For the thyrd penny] i. e. at one third of the price. See *N.E.D.* s. v. penny B 4 c, where are many examples of various dates with different numerals.
- 309 Wherefore this] i. e. Wherefore ? This
- 315 in the sentēce] The allusion is probably to the scriptural passages in which usury is forbidden, or perhaps to the commination service, which includes a curse against the unmerciful, the covetous, and extortioners. In the Edward prayer-books the curses are called « the general sentences of God's cursing against impenitent sinners ».
- 318 mell] i. e. meddle, have to do with.
- 321 occupye] i. e. practise ; cf. Latimer's *Fifth Sermon on the Lord's Prayer* (*Sermons* in « Every Man's Library », p. 347), « So he that occupieth usury... doth wickedly in the sight of God ». Cf. *Youth (Materialien, bd. xii)*, l. 6 and note.
- 322 transgresseth] The plural in -eth is distinctively southern, but there seems a possibility that the « th » is simply a misprint anticipating the following « the ». Cf. note on l. 1033, the only other example of this termination in the play.
- 329 the dearer for dayes] i. e. charging more in consideration of the deferring of payment.
- 335 dampned] i. e. damned. The form was common in all dialects until c. 1550.

- 338 kepte] Probably, I think, an error for « kepe ». At this date the use of « keep » for « get », « seize », seems to have long been antiquated, cf. *N.E.D.* s. v. keep v. 1, 2.
- 353-4 Quia... ablatum] See Saint Augustine *Epist.* 153, Migne, *Patr. Curs.* 33 (August. 2), col. 662, « Si enim res aliena, propter quam peccatum est, cum reddi possit, non redditur, non agitur poenitentia, sed fingitur : si autem veraciter agitur, non remittetur peccatum, nisi restituatur ablatum ; sed ut dixi cum restitui potest ». A frequently quoted saying, cf. the *Adagia* of G. Cognatus (Erasmus, *Adagia*, ed. 1574, ii. 490) and Latimer's Sermon, u. s., p. 342, « Also, this is a true sentence used of St Augustine, *Non remittetur peccatum, nisi restituatur ablatum* ».
- 361 Mke| *read* Make.
- 365 with thy strongest part renneth the ball] For « thy » read probably « the ». The saying apparently refers to one of the numerous ball games, such as football or hockey, but I have not come across any other example of it. The ball of course goes in the same direction as the strongest side. The meaning here seems to be that the rich always get the best of it, but the passage is not very clear.
- 370 When thou seest my soule torne set on a cloute] i. e. if any harm comes to my soul, you may mend it. I have not met with the phrase elsewhere. It does not seem to have any connection with « my soul hangeth on the hedge » in *Youth*, 622 and *Hyckescorner*, 526.
- 371 route] Apparently = routh, abound. Cf. Lindsay, *Three Estates*, ll. 399-400. « Bot faith wee wald speid all the better Till gar our pursses rout ». The rime-word is « about ».
Cf., however, *Macro Plays*, *Castle of Persev.*, ll. 33-5 :
aftyre Ire & Envye, the Fend hath to hym lent
Bakbytynge & endytynge, with all men for to route,
Ful evyn ;
Where the word « route » is explained as « roar, make trouble ». Also the Macro play of *Wisdom*, l. 505, « let reuell rowte ! » where the editors gloss « frolic ».

- 375-6] The sense is presumably « There is an example (which is true) in the case of King Ahab, who [*or he*] desired, &c. ? Perhaps the text is loosely constructed rather than corrupt.
- 379 peached] i. e. impeached. Examples in *N.E.D.* c. 1460 and 1534.
- 379 trason] See note on l. 380.
- 380 quest] i. e. jury.
- 380 raue] *read*, presumably, rane, i. e. ran. In Scotch the word in the form « roun » (if this is a possible form for the preterite) would rime with « treisoun » and « possessioun ». Cf. Lindsay, *Dialogue of Experience and Courtier*, ll. 4193-5, where « roun » (past participle) rimes with « campiou » (i. e. champion).
- 381 lese] i. e. lose.
- 383 Helias] i. e. Elijah.
- 389 our] ? *read* your.
- 395 pretende] i. e. attempt, or make vp your mind. Compare the use of the word in the first quotation from Lindsay given in the Appendix to the Introduction, and note that the English reviser has substituted « intend ».
- 399 mucker vp] i. e. heap up as a dung-heap. Cf. « muckehill vp » in Nashe's *Have with you to Saffron-Walden*, T1^v.
- 402 insure] i. e. assure. The word occurs in the *Towneley Plays*, ed. England and Pollard, p. 229, l. 36 and in Barclay's *Shyp of Foly*s, ed. Jamieson, ii. 329 (*N.E.D.*).
- 405 Odulle] *read* O dulle.
- 405 plunged] i. e. overwhelmed; cf. *N.E.D.* s. v. plunge v. 3, *Digby Mysteries*, c. 1485, ed. Furnivall, p. 187, l. 462, « This womans harte is plungid with payn ».
- 409 God wyl stryke when he lyst, ye know not how sone] Perhaps proverbial, but I have not found it elsewhere in the same words. The idea is of course common enough.
- 414 in fayte] « fayte » is a common form of « feat », and the phrase

« in feat » is given in *N.E.D.* as in use in the fourteenth and fifteenth centuries in the sense of « in fact ». It seems, however, probable that we have here merely an error for « in fayth » (Cf. ll. 515, 561, 743 &c.).

414, 415 be] i. e. been. The form appears to be distinctively southern.

414, 417] Something is wrong with the rimes here.

415 shuldc] *read* shulde.

416 se] i. e. saw. This form of the preterite seems to be properly southern, but is in any case scarce. It occurs, riming to « mee », in *Gammer Gurton's Needle*, I. v. 38 (Eckhardt, § 45, cf. § 162).

418 to go] The phrase is not infrequent in the sense of « went », generally with an idea of going hurriedly : cf. Lindsay, *Three Estates*, 4299-300 :

The sow cryit guff, and I to ga,
Throw speid of fute, I gat awa.

For other examples see my note on *Summer's Last Will* l. 249 in Nashe's *Works*.

418-25] The whole of this passage is obscure. It is not clear who « he » and « she » are, nor why if « he » goes and « she » is after him, « he » should overtake « her » as he appears to do.

420 incroke] Cf. *N.E.D.* s. v. incrook, which is found as a verb in the sense of to crook, bend ; but there seems no meaning which will fit the context here. It might also perhaps be a form of « encroach », but this gives no better sense.

421 chopte] i. e. struck.

424 spat] i. e. a slight blow, slap. Common at present in several dialects, both northern & southern (see *E.D.D.*).

440 beloued... wyth] See note on l. 244.

441 coueteouse] i. e. covetise, covetousness. There are examples of the form in *N.E.D.* from before 1300 (*Cursor Mundi*) to 1568.

443 bonum exemplum] There is probably some special allusion in the use of this phrase and « bonus pastor ovium » in l. 446, but I cannot explain it.

- 449 clocke] i. e. cloak.
- 452 vppon enuy] The meaning seems to be « in consequence of envy », « through envy » ; but I have met with no similar use of the word. Or can « vppon » be an error for, or variant form of, « open ».
- 456 themporaltye] *read* temporaltye.
- 457 slewth], i. e. sloth. The form seems rather northern than southern. It occurs in Gavin Douglas and Lindsay.
- 466 by] i. e. about, concerning.
- 474 putteth hys wyll thereto] i. e. exerts himself, does all he can.
- 479 drawe] i. e. drawn. This form of the past participle seems to have been rare after the fifteenth century, but *N.E.D.* has one example of it c. 1550 from *Lucrece & Euryalus* (s. v. draw, v. A 3).
- 483 falsshed] A common form of « falsehood ».
- 483 the courtes promocyon] The meaning seems to be — for gathering information for the court. « Promoter » was a common term for informer or spy. That the gathering of information was an important part of the Sumner's duties is seen in Chaucer's *Freres Tale*.
- 486 There] i. e. thereas, whereas, seeing that, because.
- 490 promote you of .xx. pence] i. e. benefit you to the extent of 20 d. This use of the word has no parallel in *N.E.D.*
- 491 kepte your resydence] The phrase seems to be used in the incorrect sense of « kept your office ».
- 495] A new speech (Envy's) begins here.
- 500] The line should be indented.
- 501 the Tyborne] The use of the article here is as uncommon as its omission before « wilderness » in the preceding line. The imperfect rimes somewhat suggest that originally the names of other places were used and that changes were made to adapt the play to a different locality. The words « get you to wyldernes, or some other regyō » seem below the level even of the author of *Impatient Poverty*.

- 508 departyng[e] i. e. parting.
- 512 haue at] Cf. *Youth* 539. The phrase was very common from the end of the fourteenth century.
- 527 dysdayne] i. e. hatred. Cf. l. 579.
- 533 perseueraunt] i. e. enduring.
- 535 coxs passyon] i. e. God's (or Christ's) Passion.
- 540 fortuneste that] The meaning seems to be « How have you come to that fortune or state? » — but the form of the expression is curious. « Howe... fortunes that », i. e. how does that come about, would be more natural.
- 541 the] i. e. thee.
- 548 Auant] i. e. Auaunt, which we should perhaps read.
- 548 gentyلمان bore] i. e. gentleman by birth. The phrase more usually has the indefinite article, as in l. 768.
The form « bore » for the past participle of « bear » was frequent, and is apparently without dialectal significance.
- 551 Aknaue] *read* A knaue.
- 552 cosyng] There is no form of the word which can rime with passyon.
- 553 nye of your consanguynite] i. e. closely related to you, not *almost* related.
- 555 by] i. e. about, of.
- 556 on lyue] i. e. alive.
- 558 haskarde] « a man of low degree, a base or vulgar fellow » *N.E.D.*, which has examples from 1491.
- 560 saynt Iame] So far as I can learn, St James was not associated with any particular locality in England, but his shrine at Compostella was, of course, universally known. The form « Jame » was common at an early date — it occurs several times in Chaucer — but I can quote no other example of it in the sixteenth century.
- 561 fath] *read* faith.

- 568 I doo] i. e. y-do = done. The form seems to be distinctively southern. Cf. *Youth*, l. 280, « youth I pray the haue a doo ».
- 574 I putte you beste in truste] i. e., apparently, I consider you most trustworthy ; but I have not met with the phrase elsewhere. Or can it mean « I put you in the chief position of trust », « I appoint you chief guardian ? » Possibly there is some confusion with « best betrust », cf. l. 842. For the rime to beste, indicating that the form should be « treste », see note on l. 111.
- 578 kyngman] *read* kynsman.
- 579 he] *read probably* ye.
- 589 expedyende] *read* expedyente, riming with « entente ».
- 590 entente] i. e. endeavour, cf. *Le Morte Arthur*, ed. Furnivall, ll. 3690-1. « To please god Alle that I maye I shalle here- After do myne entente » (*N.E.D.*, s. v. *intent sb.* 3).
- 593 Alyttle] *read* A lyttle.
- 596 be in youre] ? *read* be youre.
- 599 brynge... vnder the borde] i. e. apparently, bring it to nothing, cause it to vanish : I can find no other example of the phrase. In *Martin's Month's Mind*, 1589 (Nashe, ed. Grosart, i. 194) « threwe him vnder boord » is apparently equivalent to « threw him under the table ». Commonly « under board » = underhand.
- 608 rutterkyn] i. e. swaggering gallant, or bully. The word occurs from 1526 (*N.E.D.*).
- 609 subchauntere] i. e. succentor. One who sings a bass part in a choir ; also one who serves as a precentor's deputy. Whether some jest is intended here I cannot say.
- 613 sette on a mery pynne] i. e. is merry. The earliest example in *N.E.D.* (« on a ioly pyn ») is Chaucer, *Merchants' Tale*, l. 272. Later the phrase was very common : cf. *Digby Mysteries*, v. 492, « I wyll sett my soule on a mery pynne » (*N.E.D.*), and *Nice Wanton* in Hazlitt's *Dodsley*, ii. 166, « I will set my heart On a merry pin, Whatever shall befall ».

- 616 bene manye] One would rather expect « bene these manye ».
- 617 trowth] *possibly* txouth.
- 620 that she is a pretye one] i. e. what a pretty one she is !
- 621 lette, that] *read* lette that.
- 628 though] The second h is damaged and resembles b. *Read* thought.
- 631 classhe] i. e. closh, a game with a ball, which according to some resembled nine-pins, but according to others was more like croquet. Examples in *N.E.D.* from 1477 onwards. It appears to have become obsolete before 1600.
- 632 nyce] The meaning here is probably « dainty », « elegant », but the word could also mean « licentious » or « extravagant », which would suit the context perhaps better.
- 635 in counsell] i. e. in secret.
- 637 hyght] i. e. am called.
- 642 thought... full longe] i. e. longed for you ; cf. l. 774.
- 643 isa] *read* is a.
- 657 prety] In the word « pretty » there was often a sense of clever, skilful, as well as gallant, fine, or handsome, and this is perhaps the case here (cf. next line). So in *Youth*, l. 322, « A prety man and wise ».
- 658 sayne] *read* fayne.
- 661 apynche] *read* a pynche. Examples of the phrase « at a pinch », i. e. in a strait, are given in *N.E.D.* from 1489 onwards.
- 662 Her hele were not so brode as an ynche] i. e. she is very lively or wanton. Cf. the similar « light-heeled » (*N.E.D.*) « short heeld » (Nashe, ed. McKerrow, iii. 384. 36 and note).
- 665 set you at dotage] i. e. ? he would make an old man of you.
- 670 him ye] *read* him, ye.
- 674 way] *read* may.
- 678 entente] i. e. desire. Cf. Chaucer *Minor Poems*, 18. 68, « agreable unto myn entente ».

- 679 A nother] Not a misprint, but a variant form of « an other ». Examples in *N.E.D.* to 1559 (one in 1608 seems questionable).
- 682 lenghte] i. e. length *v.*, = lengthen. The *N.E.D.* recognizes the form « lenght » for the fourteenth to sixteenth centuries. The form « strenght » for « strength » is fairly common at the close of the sixteenth century (cf. l. 141), though it is generally regarded as a misprint.
- 687 By] Should be indented. Envy apparently gives new clothes to Prosperity.
- 691 In the worshyp of the newe yere] I cannot explain this. Beyond the fact that the New Year was a time of merry-making there seems no point in its mention here.
- 692 Russhe vp mutton] Alluding, I suppose, to the cant use of « mutton » for « prostitute » ; but I do not know exactly what is meant by « Russhe vp ».
- 693 Haue and] ? *read* Haue at. Cf. l. 512.
- 695 rouude] *read* ronde. I cannot learn that any particular kind of dance was termed a « *French* round ».
- 696 groude] *read* grounde.
- 697 dashe] Apparently an exclamation.
- 701 beware of had I wyst] Cf. *Paradise of Dainty Devices*, A 3, « Beware of had-I-wyst, whose fine bringes care and smart » (*Century Dict.*). The phrase was exceedingly common. For several examples see note in Brydges' *British Bibliographer*, ii. 555.
- 713 lorel] i. e. rogue.
- 717 vetter] *read* better.
- 721 rydde] The word is perhaps intended to rime with « head ». The form « red » or « redd » is the normal past participle of the northern verb « redd », corresponding in meanings to the southern « rid ». See *N.E.D.* s. v. redd *v.*².
- 737 wyth] i. e. by.

- 744 betake] i. e. give, entrust.
- 745 braggar] i. e. braggart. The form without t should properly be « bragger », but the -ar termination is not rare.
- 747 face] Examples in *N.E.D.* from « c. 1530 *More Answ. Frith iv. Wks.* 1132/2 Your false heresy, wherwith you would face our Sauiour out of the blessed sacrament ». Explained as to exclude shamelessly from, bully out of, but here evidently to advance on a person with grimaces (cf. ll. 748-51) — a method of teasing not unknown to schoolboys of the present day.
- 754 saynt Chadde] i. e. Ceadda, a Northumbrian by birth, bishop of Mercia c. 670, his seat being at Lichfield. He died in 672. He was one of the best known of English saints, his day being March 2. In Chambers and Sidgwick's *Early English Lyrics* (note on cxxiv. 5) it is remarked that his name is frequently found together with St David's (March 1). He does not seem to have been associated in the sixteenth century with any particular locality.
- 755 flee] The form « flee » is the regular Northern representative of O.E. fléogan, to fly, as well as of fléon, to flee, but its use for « fly » was in the sixteenth century by no means confined to the north.
- 763 Colehassarde] I cannot offer any explanation of the name, but it may be remarked that « collhardy » occurs in 1581 in the sense of foolhardy. Perhaps « Colehassarde » merely means one who risks or wagers his neck. So far as I can learn he is unknown as a character in the French interludes.
- 763 came] We should expect « come » (past participle).
- 764 garded] i. e. ornamented.
- 767 our] ? *read* one.
- 768 a gentyلمان bore] Cf. l. 548.
- 771 with tryfle] ? *read* with a tryfle.
- 774 thyncke longe] Cf. l. 642.
- 778 nesshe] i. e. tender.

- 786 kepe you playe] i. e. play with you : more usually, keep one occupied (by opposing). Examples in *N.E.D.* from 1548. Cf. Nashe (*Works*, ed. McKerrow, ii. 232. 11-12) « these *Munsterians*... kept the Emperour and the Duke of *Saxonie* play for the space of a yere ». The similar phrase to « hold one play » is also common.
- 788 syt on thornes] i. e. am impatient. Very common later, but I have met with no other early example of the phrase.
- 788 ther] We might help the rime by reading the northern « thare » (: bare), but « there » rimes with « chere » just below.
- 789 thyrfte] *read* thyrifte.
- 792 Exūt] *read* Exeūt.
- 794 obserued] *read* obscured *or* is obscured. The first e is damaged and was probably used in mistake for c (having in distribution been wrongly put into the c-box). The printer or proof-reader then finding he had « obseured » might easily make what would seem the obvious correction to « obserued ».
- 797 warke] i. e. work. The form is northern ; cf. Eckhardt, § 265.
- 803 hassarders] Cf. l. 230.
- 814 no] *read probably* not.
- 815 wente] i. e. wened, thought.
- 816 holde] i. e. suppose.
- 820 As wyse as a drake] The similar saying « as wise as a duk » occurs in a poem in Addl. MS. 5465, quoted in Dyce's *Skelton*, ii. 246.
- 821 classhe] The form « closshe » would of course come nearer to riming, but the word has *a* in ll. 631, 804.
- 824 brat] i. e. cloak, often used contemptuously for a mere rag. Cf. *N.E.D.* « 1525 More *Supplic. Souls*, *Wks.* 337/2. There is none so poore as we, y^t haue not a bratte to put on our backes ».
- 828 one] *read probably* ane *or* ain, the northern form, for the sake of the rime.

- 829 game] *read probably* gaine (cf. l. 855).
- 837 me] Perhaps intended to indicate Colehazard's French manner of speech : he had come from beyond the sea (l. 763). The use is of course traditional in French-English.
- 838 make comparison] Cf. note on l. 897.
- 840 occupye] i. e. carry on trade.
- 841 incredence] *read* in credence (i. e. in credit).
- 842 be truste] i. e. betruste, ppl. of vb. betrust = trust. *N.E.D.* gives c. 1440 *Generydes* 3615 « He was right weel betrost both ferr and neere », and before 1577 Gascoigne, *Works* (1587) 114 « Not best betrust among the worthyen nine ». It may be noted that elsewhere « truste » and « lyst » (cf. l. 843) are both rimed with « best », see ll. 111-2, 246-7. If, however, we suppose the correct form here to be « betreste », l. 844 will require emendation, for « meste », is impossible. It is tempting to transfer « then » to the end of the line, perhaps rejecting line 841 as an interpolation.
- 845 To conuaye vnder coloure] i. e. probably to steal in secret ways — but the phrase is rather peculiar in any case.
- 849 state] i. e. person of rank.
- 853 lyned] *read* lyued.
- 859 you] *read* your.
- 866 se] i. e. saw. Cf. note on l. 416.
- 866 this seuen nyghtes daye] i. e. [since] this day a week ago. Cf. *Club Law*, ed. Moore Smith, ll. 1730-1, « I have not seene him this 3. yeares daye ». Prof. Moore Smith quotes *2 Hen. VI*, II. i. 2. Cf. also *Jests of the Widow Edyth*, in Hazlitt's *Sh. Jest-Books*, iii. 65 « if that I be furth a Monethes day », i. e. « if I am absent for a month ».
- 869 sorsake] *read* forsake.
- 869 trybulacyou] *read* trybulacyon.
- 876 Tbou] *read* Thou.

876 come] *possibly eomé*

876 marshallsee] A prison in Southwark under the control of the Knight Marshal and used primarily for offenders within the limits or « verge » of the Court, or for those whose offence touched the Court in any way. Many others, however, especially debtors, seem to have been confined there.

877 hys hayre groweth thorow his hode] i. e. ? he is in rags. Cf. *Nice Wanton* in Hazlitt's *Dodsley*, ii. 169, where Iniquity is casting dice, and Ismael says, « If ye use it long, your hair will grow through your hood », i. e. apparently, it will ruin you.

878 wome] *read wonne*.

880 channged] *read changed*.

886 beare me a cloute] i. e. take a blow from me ; I will give you a blow. Perhaps here, as not infrequently, there is a jest on the other sense of « clout », namely cloth, rag.

886 mifrul] *read misrul*.

888 saynt Hewe] Presumably Saint Hugh of Avalon (1135 ?-1200), bishop of Lincoln 1186-1200, where he rebuilt the greater part of the cathedral. His shrine there was much visited (*D.N.B.*). For an apocryphal account of Saint Hugh see Deloney's *Gentle Craft*, ed. Lange, i. 4-29.

890 knawe] Cf. note on l. 123.

897 make comparyson] The phrase usually means no more than « compare », or « compare oneself » (as in l. 838). Here however there seems to be an idea of « contend with ». Cf. *N.E.D.* s. v. comparison 7 « 1535 Stewart *Chron. Scot.* (1858) l. 25 Malice, discord, pryde and comparesone ». The word is explained as « ? rivalry, contention ».

900 shone] i. e. shoes.

902-3 He hath soche a dysease in hys knee He can not chaunce a man groate] Read perhaps « can not chaunge a man a groate » — a stock phrase equivalent to « is a beggar » ; but the connection of this line with the one which precedes it is in any case not clear. The word « groate » has no rime, and there is perhaps an error.

- 906 mine] Apparently intended to rime with « wene », which seems impossible in any dialect.
- 914 plette] Apparently a variant of « plete », a form of « plead », see *N.E.D.*; but I can find no authority for the short vowel, whether *e* or, as the rime demands, *i*. In the *Towneley Plays*, 106. 204 and 287. 248 the word rimes with « great » and « treat ».
- 917 a] *read probably am.*
- 917 fortune is my foo] In the later sixteenth century this phrase appears almost invariably to allude to the famous song beginning « Fortune my foe, why dost thou frown on me? » (see Chappell, *Popular Music*, pp. 162-4), but it was probably a common phrase at a much earlier date. Cf. *Digby Mysteries*, ed. Furnivall, p. 3 (Candlemas Day), l. 60 « ffortune I fynde that she is not my ffoo », and the *Bassus* (Song-Book) of W. de Worde, 1530, A2, « what fors I then? though fortune be my foo » (R. Imelmann in *Sh. Jahrb.* xxxix. 125, and Chambers and Sidgwick, *E. E. Lyrics*, lxxxviii. 11).
- 919 captiues] ? *read* caytiues; but the two words, or forms of the word, were not always kept distinct.
- 920 \ddot{y}] *read* \ddot{y} .
- 922 aud] *read* and.
- 926 doth blowe hys horne] « to put (denounce) to the horn » signified in Scotland to declare a man to be an outlaw — from the ceremony with which this was accompanied, see *N.E.D.* s. v. horn 14. Possibly we have here some allusion to the phrase.
- 929 occupye] Cf. l. 840.
- 933 Of a good... beg̃ning cometh a good endig] The phrase was proverbial, at any rate later; but I have met with no other early example.
- 936 a syte] *read* asyte, i. e. accite, summon.
- 936-7 appeare... wherefore] Apparently an impossible rime in any dialect.
- 938 be greate] ? *read* be a greate.

- 942 like] No rime. A line is perhaps wanting.
- 943 Isclaunder] *read* I sclaunder.
- 944 secule] ? *read* secure.
- 947 optayne] A frequent form of « obtain ».
- 947 all thyng] The use of the singular « thing » with « all » was not uncommon : cf. *N.E.D.* s. v. all A3.
- 951 wronge] The northern « wrange » would rime.
- 952 can. both] *read* can both.
- 953 he were better be styll] Perhaps accidentally repeated from l. 950. Indeed the whole line is superfluous.
- 954 pastaunce] i. e. recreation.
- 956 ther with] The space is doubtful.
- 958 caytyfe] *possibly* caytyte
- 960 a, C. li.] *read* a. C. li.
- 961 Open synne must haue open penaunce] This looks like a proverbial saying, but I cannot quote any other example.
- 963 with a very myschaunce] « With mischance » = deuce take it, was a not uncommon imprecation, cf. *N.E.D.* s. v. mischance 3 b. « Very » is merely intensive, cf. Skelton's *Magnificence*, l. 502 « God gyue you a very myschaunce ! » (*N.E.D.*), and the phrase « with a verie vengeaunce » (Nashe, ed. McKerrow, ii. 319. 11-12).
- 964 homely] i. e. without ceremony, as if you were in your own house.
- 967 sclaunde] *read* sclaundre or sclaunder.
- 969 aduantrye] This is a possible form for the word « avantry », which is used in the fourteenth and fifteenth centuries in the sense of « boasting ». It seems, however, almost certain that it is here merely a misprint for « adoutry », i. e. adultery, cf. l. 1034.
- 970 by] i. e. about, with reference to.

978 of] *read* if.

979 you. what] Possibly the stop is a broken comma.

979 thed] *read* then.

982 put vp] i. e. brought before the magistrate, accused ; see *N.E.D.*
put v¹ 53 i. Examples from c. 1440 to 1541.

982 of malice] i. e. maliciously.

985 gamercy] *read* gramercy.

989 them fayth the somuer] *read* then sayth the somner.

992-3 done... agayne] No rime. Bang suggests « do » (cf. ll. 28-9)...
mo (= more).

996 into] i. e. vnto : cf. *N.E.D.* s. v. into 16.

997 relesse] A frequent form of « release » : examples in *N.E.D.* to
c. 1530.

1006 hys] *read* thys.

1007 playne expresse] i. e. ? plainly and definitely.

1011 put vp] cf. note on l. 982.

1011 sute of offyce] Probably similar to an « inquest of office » which
is explained as an enquiry made by the king's officers... or
by commissioners specially appointed, concerning any matter
that intitles the king to the possession of lands or tenements,
goods or chattels ».

1013 credible] The *N.E.D.* has examples of « credible » as applied
to persons from 1502.

1015-16 respecte... boke] No rime. Bang suggests « texte » for « boke ».

1018 called] i. e. callet : the word was almost always applied to a
female in the sense of « strumpet », or more vaguely, « scold ».

1023 backekyters] *read* backebyters.

1024 vsures] ? *read* vsurers.

1025 Bades] *read* Baudes.

1025 echeters] Apparently this must be either « achatours » i. e.

persons who purchased provisions &c. for the royal household, or « escheators » i. e. officials appointed to keep watch upon cases in which land lapsed to the king by « escheat » (e. g. for want of an heir and for certain other causes). In form it rather resembles « achatours », but this does not seem ever to have been used in a bad sense. « Escheat », is however in 1577 used in the sense of spoil or plunder (*N.E.D.* s. v. *escheat sb.* II 6), while « cheat » is found with the same meaning some ten years earlier, and « cheater » for a dishonest gamester in 1532.

1033 redemeth] The -eth termination of plural of the present tense is of course one of the chief marks of Southern English. The absence of any direct object to the verb is, however, suspicious, and there may be some error. The most obvious emendation would, I think, be to read « redeme them » (i. e. the many offences); paraphrasing as « ye make him do no penance, but make him redeem his sins with money and let him go ».

1035 is] *read* his.

1036 syluer hoke] The meaning is obviously « with a bribe ». Cf. *Return from Parnassus*, Part ii, II. v. 764 (ed. Macray), « I see we schollers fish for a liuing in these shallow foardes without a siluer hoock ». Possibly the phrase may have been suggested by the saying « *auro piscari hamo* », which, however, had a different meaning — to risk much for a small chance of gain.

1042 laye a strawe] i. e. to put in a mark, as into a book to keep one's place; hence, to pause. Cf. Deloney, *Gentle Craft*, ed. Lange, ii. 28, « Nay, soft, there lay a straw for feare of stumbling » — the speaker is refusing to tell the whole of a story which he has begun, on the ground that the person to whom he is talking has heard enough.

1043 a] i. e. of.

1045 But punysshed] i. e. But he is punished. The grammar is very loose.

1047 Heshalbe] *read* He shalbe.

- 1048 obstynaunt] The *N.E.D.* has no example of this form as an adjective. As a substantive « obstinant » (= an obstinate person) is found in 1581.
- 1054 By thyne] Bang suggests « By this! Thyne », or the omission of « By ».
- 1057 at your reformacyon] i. e. according to your directions. « Under the... Reformation of » (= under the control of) is found in 1523 (*N.E.D.*), but I have come across no exact parallel to the present phrase. For the use of « at » compare such phrases as « at your will », « at your demand ».
- 1060 perers] Presumably standing for perys (i. e. pieris, the northern plural of peer) — to rime with « erys » : cf. « peiris » (riming to yeiris, years) in Lindsay, ed. Laing, i. 51. 215.
- 1062 cū sancto sanctus erys] Psalm 17. 26.
- 1069 your oratour] i. e. beadsman : I shall pray for you (not *to* you). Curiously enough, this sense does not seem to be recognised in the *N.E.D.*, though these are innumerable examples of it, especially in such phrases as « I shall be your daily orator while I live » a frequent termination to letters or formal addresses. This certainly does not mean that the suppliant intends to beg from the person to whom he writes every day for the rest of his life, but that he intends to pray for him every day.
- 1077 supportacyon] i. e. assistance. The word is used by Lindsay, *Three Estates*, l. 3348 (Laing), and Skelton, *Magnificence*, 62.
- 1084 that] *read perhaps* the (ȝ misread as ȝ).
- 1085-90] It seems fairly evident that this passage has been roughly amended to fit it to the reign of Elizabeth, but it is impossible, I think, to attempt any reconstruction of the original. The last two lines look like a prayer for royal issue (transferred from the sovereigns to the queen's « consanguynyte »), and hence suggest that the play, or this passage at least, dates from the time of Philip and Mary. The « them » in l. 1090 was presumably retained by an oversight.
- 1086 preclare] i. e. illustrious. The *N.E.D.* gives three examples of

the word up to 1535 and two more to 1596, all from Scottish texts, to which may be added Lindsay's *Dream*, l. 591 and several others from the *Bannatyne Miscellany*, but it would be hazardous to assume that a word which is merely an anglicized form of a common Latin one was confined to the North.

1090 most chrysten realme] Bang remarks on the use of the phrase, which one would rather expect to find applied to France (of course by a Frenchman) than to England. The title « Rex Christianissimus » which had been conferred upon Charles-Martel by Gregory II, was used as part of the official title by Francis I and his successors. I cannot learn that it was used by Elizabeth. Bang also calls attention to the omission of any prayer for the council, or for the other estates of the realm. The council, at least, was usually mentioned in such prayers as this.

1090 realme] The « l » was not pronounced and the word may therefore have been intended to rime (or assonate) with obtayne.

1091 onypotent] Probably a mere misprint for « omnypotent ».

1096 blesse] i. e. bliss (: excelsis). The spelling is not uncommon.

1099 enterlute] The form in -te is recognized by the *N.E.D.*, and is not to be regarded as a misprint.

The upper of the two ornaments, consisting of two birds with flowers &c., occurs also at the end of Waley's edition of *Youth*. Here, as well as there, it is printed upside down.

The lower one has the mark of the printer Thomas Petit.

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References to words on which there is a note adding anything to the explanations given here are in heavy type.

The sign : when within a parenthesis means « riming with ».

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I

Materialien zur Kunde
des
älteren Englischen Dramas

Materialien zur Kunde des älteren Englischen Dramas

UNTER MITWIRKUNG DER HERREN

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BEGRUENDET UND HERAUSGEGEBEN

VON

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FÜNF UND DREISSIGSTER BAND

LOUVAIN

A. UYSTPRUYST

LEIPZIG

O. HARRASSOWITZ

LONDON

DAVID NUTT

1912

HOW
A MAN MAY CHUSE

A GOOD WIFE FROM A BAD

EDITED

BY

A. E. H. SWAEN

LOUVAIN
A. UYSTPRUÏST

LEIPZIG
G. HARRASSOWITZ

LONDON
DAVID NUTT

||
1912

INTRODUCTION.

TEXT. The present edition is printed from a photographic reproduction on the rotary bromide system of the copy in the British Museum bearing the press-mark C. 34. b. 53. This copy is a very good and clear one, except in two places, and even there the indistinctness is of little significance. I have edited this text merely because it is the oldest extant, not because it is the best. The text of the edition of 1608 is often more correct, whilst the number of new mistakes is unimportant. To enable the reader to make comparisons for himself I have printed all the important variants of the second quarto from a well preserved copy in the Royal Library at the Hague. I have named the quartos of 1602 and 1608 A and B.

The two passages in the A text that cannot be read distinctly in the British Museum copy I have printed from the B text, as indicated in the notes. — Misprints in the original have been retained ; in fact, the present edition is a faithful reprint of the original with this immaterial exception that s has been substituted for f. At the end of this introduction will be found a list of irregular and doubtful readings.

W. Carew Hazlitt in « A Manual for the Collector and Amateur of Old English Plays, 1892 » says on p. 110, after mentioning quartos of 1602, 1605, 1621, 1630 and 1634, « editions of 1608 and 1614 have also been mentioned ; but I have never seen the latter, and the only one of 1608, with which I have met, has had the last figure of the date altered with the pen. » Hazlitt is mistaken here : I have before me a copy of 1608 with an 8 that has not been tampered with. The copy in the British Museum Library catalogued with date of publication as 1605 is a defective one, the title and leaves up to B being wanting. It begins at « *Mis. Ar.* Make haste » and shows a text which is neither A nor B ; for example :

B verso 1602. Do you not heare, she would inforce her hart,
All mirth is forct that she can make with me.

- B verso 1605 (?) Doe you not heare? she would inforce her hart
 All mirth is forc'd, that she can make with me.
- B verso 1608. Do you not heare? shee would inforce her heart
 All mirth is forc'd, that she can make with me
- E 3 1602 I pray you wheres your husband ?
- E 3 1605 Where's your husband I pray ?
- E 3 1608 Wher's your husband I pray ?

I have not succeeded in finding a copy bearing 1605 on the title-page, but have no doubt that Hazlitt had seen one; in that case the fragment in the British Museum may belong to that edition. As regards the edition of 1614, the kindness of the Librarian of the Bodleian at Oxford enables me to state that there is a copy of it in that library. The edition of 1621 is printed a little more spaciouly, the result being that there are a few lines more on the last page. The variants are unimportant, as far as I could see on a superficial inspection. In modernized garb the play appeared in Hazlitt's edition of Dodsley's *Old English Plays*, Vol. IX. To resume, we have editions of 1602, 1605?, 1608, 1614, 1621, 1630, 1634. The play is not mentioned in the *Stationers' Registers* or in Henslowe's *Diary*.

THE PLAY. The play was acted by « the Earle of Worcesters seruants. » For particulars concerning this company and the plays produced by it I refer the reader to Materialien XIX : H. Maas, *Äussere Geschichte der Englischen Theatertruppen in dem Zeitraum von 1559 bis 1642*, pp. 89-90. The authors who wrote for this company were especially Chettle, Heywood and Smith; also Day, Dekker, Hathway, Middleton, and Webster. Fleay, *Chronicles of the English Drama*, I 289-90 rightly observes « as this play is not in Henslowe's 1602-3 list of Worcester's men's plays, it must date earlier — 1601. » This leads us to the authorship of the play. On very insufficient grounds — on the strength of a manuscript note — it has been ascribed to John Cooke the author of *Green's Tu Quoque*. On the title-page of the British Museum copy of 1602, which once belonged to David Garrick, there is in ink the ascription « Written By Ioshua Cooke », as can be seen in the facsimile in this edition. Nothing is known about this Joshua Cooke, and it has been conjectured that Joshua Cooke stands for

John Cooke. There is not a trace of additional evidence that John Cooke or, for the matter of that Joshua Cooke, should be the author, and there is not a single reason why the play should be entered in the catalogue of the British Museum under the name of Joshua Cooke.

Much more probable is Fleay's surmise that Heywood is the writer. I quote Fleay's words (*Chronicles of the English Drama* I 289-90) : « Certainly it is by the same author as *The Wise Woman of Hogsdon* (W. W.). Compare : « I by the finger wrung, » I. 3 ; « I wrung twice by the finger, » W. W., V. 3 ; « Whip me upon the *quid est grammatica*, » II, 1 ; « *Quid est grammatica ? grammatica est ars*, » W. W. IV. 1 ; « *Quae maribus*, that loves marrowbones, » II. 1 ; « *Quae maribus*.... those marrowbones », W. W. IV. 1 ; « *Iste, ista, istud*.... until he fetcht blood, » III, 1 ; « *Ille, illa, illud*, until I fetch blood », W. W., IV, 1 ; the allusions to Gascoigne's « I wail in woe, I plunge in pain » II. 3 and W. W., V. 3 ; « *Quomodo vales*, come out of the alehouse » (i. e. quom od ov ales) II. 1 ; « *Quomodo vales*, go with you th' alehouse. » W. W. II, 1, &c, &c. Perhaps a refashioning of *A Wonder of a Woman*, the Admiral's play of 1595, Oct. 15. The Thomas lately come from beyond the sea II, 2. [ll. 790-5] is an equivoque on the character in the play and Thomas Blackwood, the actor, who had returned from abroad 1601. The « one Thomas » below is Heywood himself. Dr. Dee is mentioned II, 1. This play was not published by Heywood. Performed, I think, at the Curtain ». The points of resemblance mentioned by Fleay are certainly very striking, and it would be a wonderful coincidence if two writers had made the same puns on Latin phrases taken from a school-grammar. There are two possibilities besides that of common authorship : Heywood may have copied the author of *How a Man may choose* in *The Wise Woman of Hogsdon* (probably 1604) ¹⁾, or he may have assisted him. There are, however, points of resemblance between our play and some of Heywood's which make the former possibility very improbable, and leave very little doubt that he was the author, I may add, the sole author, for there are no traces of double workman-

¹⁾ Few will doubt that this play is by Heywood. Cf. Cambridge History of English Literature VI, 99 ; Ward, Engl. Dram. Lit. II, 574.

ship, though I do not wish to insist on this point. It is more than coincidence, I think, that in both plays a schoolmaster is introduced who is fond of using Latin, whose Latin is shaky, and who morally is not what we should expect of a man of his standing. Sir Boniface assists a bawd, Sir Aminadab visits one and is in love with a woman living in her house. In both plays some one distorts Latin and gives absurd translations of Latin phrases to ridicule the pedant. Between *A Woman Killed with Kindness* (1603?) and our play there are also some points of agreement. In the former play there is a patient husband, in the latter a patient wife. Both in *A Woman Killed with Kindness* and in *The English Traveller* the women sin easily, and so does young Arthur in our play. In the case of Mrs. Frankfort, of Mrs. Wincott, and of Young Arthur, we meet the same unexplained facility with which the sin of adultery is committed. In all three cases too, the conversions and repentances are too sudden. Another trait in common is the fondness of contrasting a young and an old man of the same name: Young Lusam and Old Lusam in our play, Young Geraldine and Old Geraldine in *The English Traveller*. Again there is in *How a Man may choose*, *A Woman Killed*, *The Faire Maid of the Exchange*, and *The English Traveller*, the same fondness of describing meals and the preparations for them together with a kind of weakness for the introduction of servants. The aversion from Puritans, so evident in our play, we find again in *A Woman Killed* IV, 3. 50: « You talk too like a Puritan », and in *Britain's Froy*, canto IV, st. 50-4. Heywood writes simple, clear English and is fond of short words, just like the author of our play ¹⁾. In Heywood's plays and in *How a Man may choose* we are struck by the simplicity of the metre and by the fondness of short lines. If *The Captives; or, The Lost Recovered* is by Heywood ²⁾, as its editor, A. H. Bullen, thinks,

¹⁾ Laura A. Hibbard in « The Authorship and Date of the *Fayre Maide of the Exchange* » *Modern Philology* VII, 383 ff., speaks of Heywood's « Unimaginative vocabulary » and the author of the article in the *Dictionary of National Biography* says: like all the Elizabethans he indulged himself in the construction of out of the way phrases and vocables, but his genius did not lie in the direction of style. — For Heywood's style and manner cp. J. Addington Symonds' introduction to the volume in the *Mermaid* series.

²⁾ It is an important fact that « *to entive* », a verb characteristic of H. (vide *N. E. D.*), occurs in *The Captives*, and that the rare adj. *mechal* is found in *The English Traveller* and in *The Captives*.

we have another instance of that playwright's aptness to repeat himself, for both in *The Captives* and in *A Woman Killed*, a husband rides out in order to come back unexpectedly in the night to surprise his wife's lover in one case, his wife and her lover in the other.

Just as in *A Woman Killed* we have a patient husband, so we have a patient wife in *How a Man may choose*. Heywood was fond of describing a suffering woman; suffering without her fault as in our play, or owing to misbehaviour as in *The English Traveller* and *A Woman Killed*. Adultery is a favourite subject with him: cp. *The English Traveller*, *A Woman Killed*, *Edward IV*, *How a Man may choose*; but in none of these sin is represented in attractive colours. As a matter of fact Heywood is a moralist ¹⁾ and there is an unmistakable didactic tendency in these four plays. He likes to make his sinners repent (Young Arthur, Mrs. Frankfort, Jane Shore, Mrs. Wincott). The Patient Grissil type has great attractions for him ²⁾, and Mistress Arthur is the most pathetic of Heywood's women in her innocence and long-suffering. The pathos in our play is thoroughly in accordance with that of Heywood's other pieces. The writer in the Dictionary of National Biography says: « the simplicity and directness of his pathos are even more distinctive of his dramatic genius ». The same author's words about *A Woman Killed* might without any change be applied to our play: « The scene of this piece is laid in contemporary English middleclass life, which none of our dramatists portrayed more naturally. » Another trait very characteristic of Heywood is the introduction of the various old men, Old Arthur, Old Lusam, Anselme, to whom we may add Justice Reason. In speaking of Master Flower in *The Fayre Maide of the Exchange* in her above quoted paper, Laura A. Hibbard says: « But it is the men of the play who possess, as Heywood's men commonly do, much more distinctive features. In Master Flower, easy-going and somewhat slow of wit, there is special likeness

¹⁾ That Heywood was a moralist is sufficiently evident from *The Royal King and Loyal Subject* and from the fact that he imitated the *Epigrams* of the Dutch moralist Jacob Cats.

²⁾ The hero of *The Royal King and the Loyal Subject* is a male Patient Grissil.

to those old, kindly, and much-abused fathers, whom Heywood loved from the time when he first read Plautus..... The whole character of loveableness and simplicity is Flower's, dashed with a bit of that choleric temper which Heywood, at his best, could do so well ». In a note the author points to Sir Harry's testiness in *The Wise Woman* and the old fathers in *The English Traveller*. Could, in the case of our play, three better types of old men, slow-witted, wellmeaning, with a good deal of testiness in the case of Old Arthur, be found in any contemporary piece? There is in their portrayal almost more humour than we usually find in Heywood. There is also the friendship between old men in the case of Old Arthur and Old Lusam that we have again between Flower and Berry, between Old Wincot and Old Lionel. The rapidity with which Young Arthur falls in love with Mary is paralleled in *The Fayre Maide of the Exchange*, *The Wise Woman*, *The Faire Maid of the West*, *The Golden Age*, *A Challenge for Beauty*, *Edward IV*, and *The Four Prentices*. I find some very striking points of agreement between *The Faire Maide of the Exchange* ¹⁾ and our play. There is more than a superficial likeness between the scene in the former piece where Scarlet makes observations while Bobbington addresses Phillis and Ursula (p. 7 of Vol. II of *The Dramatic Works of Thomas Heywood*, 1874) and the one in our play where Anselme addresses Mistress Arthur within earshot of Fuller, who comments on the lover's manner of courting her (ll. 545-616). Again when Frank says (ibid. p. 16) :

if every tale of love,
Or love it selfe, or foole-bewitching beauty,
Make me crosse-arme my selfe ; study ay-mees,
Defie my hat-band ; tread beneath my feet
Shoo-strings and garters ; practise in my glasse
Distressed lookes, and dry my liver up,
With sighes enough to win an argosie.
If ever I turne thus fantasticall,
Love plague me, never pittie me at all.

¹⁾ Miss Hibbard's paper is very convincing ; yet on reading the play once more I cannot help feeling that it is in some respects unworthy of Heywood. His manner seems less certain ; perhaps it is a very early play or contains a large contingent from another hand.

or (p. 20) :

« Shall I that have ieasted at lovers sighes now raise whirle-windes? Shall I that have flowted ay-mees once a quarter, now practise ay-mees every minute? Shall I defie hat-bands, and tread garters and shoo-strings under my feet? Shall I fall to falling bands and bee a ruffin no longer? I must; I am now liege man to *Cupid*, and have read all these informations in his booke of statutes, the first chapter, page *millesimo nono*, therefore, hat-band avaunt, ruffe regard your selfe, garters adue, shoo-strings so and so; I am a poor enamorate, and enforc'd with the Poet to say, Love orecomes all, and I that love obey.» we are vividly reminded of ll. 361-373 of *How a man may choose*.

A certain similarity of manner is also unmistakable in the passage beginning «Why thus, there liv'd a Poet in this towne» (*Faire Maide*, II, pp. 46-47) and ll. 392-417 and 1133-1164 of our play.

Saintsbury says of Heywood as a writer of blank verse : «(he) has a sort of *tap* of blank verse, not at all bad, which he can turn on at any time and the cistern whereof never runs dry or foul. But there *is* something of a tap-and-cistern quality about it, and it is never the earth-born and heaven-seeking fountain of Shakespeare ». (*History of English Prosody* II, 81). The blank verse of our play also makes the impression of having been written with great ease, but all the time one has an impression that the author might have employed prose with very much the same effect. Of course in judging the metrical parts of our play we must bear in mind that there is much confusion in the division of the lines and that the quartos show evident traces of not having been revised by the author. In fact, we know that it was against Heywood's habit to have his plays printed. In the address «To the Reader» prefixed to *The Rape of Lucrece* he says :

It hath been no custom in me of all other men (courteous readers) to commit my plays to the press; the reason though some may attribute to my own insufficiency, I had rather subscribe, in that, to their severe censure, than by seeking to avoid the imputation of weakness, to incur greater suspicion of honesty : for, though some have used a double sale of their labours, first to the stage, and after to the press, for my own

part I here proclaim myself ever faithful in the first, and never guilty of the last. Yet since some of my plays have (unknown to me, and without any of my direction) accidentally come into the printers hands, and therefore so corrupt and mangled (copied only by the ear) that I have been as unable to know them as ashamed to challenge them, this therefore I was the willinger to furnish out in his native habit : first being by consent; next because the rest have been so wronged, in being published in such savage and ragged ornaments.

(Mermaid Series p. 329).

This accounts for the corruptness of the metre, for the obvious mistakes and incongruencies, and also for the fact that the name of the author is not known. Heywood was a voluminous writer : he speaks of two hundred and twenty plays in which « I have had either an entire hand, or at the the least a main finger » (*The English Traveller, To the Reader*; Mermaid Series p. 154.) As Laura A. Hibbard has pointed out (ut supra, p. 392), Heywood's early dramas contain a rather large percentage of rime. In *A Woman Killed*, with 1,966 lines, 17 per cent. are rimed; in *The Rape of Lucrece*, with 2,462 lines, 14 per cent. are rimed; in *The fayre Maide of the Exchange*, with 2,538 lines, 18 per cent. are rimed. Roughly speaking there are in our play, which numbers 2,742 lines, 5 1/2 per cent. of rimes if we leave out Aminadab's doggerel, and 8 1/2 per cent. if we include it ¹⁾. This means in my case rimes, not single lines; in the case of Miss Hibbard I get the impression that she has counted the single lines, which would mean 17, 14, 18 and 11 or 17 per cent., according to her method or, 8 1/2, 7, 9 and 5 1/2 or 8 1/2 per cent. according to my method. However, this is of no great importance. The fact remains that the metre of *How a man may choose* closely resembles that of Heywood's plays in its general character, in its fondness of rime, and a rather frequent carelessness which cannot in every case be attributed to the manner in which the play was published. To this I may add that our play, Heywood's undoubted plays, and *The Captives* have some unusual words and manners of expression in common, such as *duck*, *shee-tongue*, *shee-*

¹⁾ I have *not* counted the rimes of three episodes.

chatteyles, she-post, upshot, proface, tail, to entire, mechal, etc. for which see the notes. The probable date of the play, 1601, would fit in admirably with Heywood's work of that time. The fact that Heywood wrote for the Earl of Worcester's Company (Maas, *ante*) increases the probability that he is the author of our play. In conclusion I recapitulate that from the likeness of metre, scene, plot, characters and language I have not the least doubt that Heywood is the author of this delightful play. In ascribing an anonymous play to a certain author there will always be a more or less strong subjective element. There are numerous trifling similarities of manner, diction, pathos which can hardly be pointed out, so trifling are they, but which together form a whole which will add weight to the reasonings based on a firmer foundation. Heywood is one of my personal favourites; many of his plays have a great attraction for me, and from the time that I first read *How a man may choose* — fourteen years ago — I have felt that the honour of having written this play must be due to the author of *A Woman Killed with Kindness* ¹⁾.

SOURCE. The source of this comedy is to be found in one of Cinthio's novels, which, for convenience, I print below from the edition of 1593. According to Langbain, Hazlitt, and Fleay the incident of Anselme saving young Arthur's wife by taking

¹⁾ There is absolutely no similarity or point of agreement with John Cooke's *Green's Tu Quoque*. — Prof. A. W. Ward writes in his article on Thomas Heywood in vol. VI of the *Cambridge History of English Literature* (pp. 93, 94) as follows: « It should, however, be noted that, on the strength of the occurrence of some Latin ribaldry, both in *The Wise-woman Of Hogsdon*, which is probably Heywood's, and in the popular *How a man etc.* (published anonymously in 1602), Fleay confidently asserts that the two plays must be by the same author. Some further indications of H's authorship of the second of the pair might be sought in its general tendency and tone, and in at least one touch of true human kindness in his best manner [The courtesan's sense of shame in taking the wronged wife's place at table (act. III, sc. 3). *Note.*], as well as in the humour of Pipkin, which is very like that of H's clowns and especially like Roger's in *The English Traveller*; but such resemblances, and perhaps one or two others which might be pointed out, are not evidence, and there is more tirade in this piece than is usual with H.; for the rest, it is deftly constructed and contains a good deal of humour ». Cp. Schelling, *Elizabethan Drama* I, 331. From note 3 on p. 712 of Prof. Baskervill's paper (see next page) it would seem to follow that he believes that Heywood is the author of our play.

her out of the grave, and carrying her to his mother's house is related in the « Ninth Novel of *The Pleasant Companion* (printed in 8vo in London, 1684) stil'd, *Love in the Grave* » (Langbain, *The Lives and Characters of the English Dramatick Poets*, p. 161.) No such book is known to the authorities of the British Museum.

The sixth novel of Riche's *Farewell to Military Profession* (1581) is a translation of Cinthio's *Hecatommithi* III, 5, and the author of our play may well have used this version. Prof. C. R. Baskervill says in his important paper « Source and Analogues of *How a Man etc.* » (*Publication of the Modern Language Association of America*, XXIV, 4) : « it would be hard to decide which is the immediate source, however, for the double reason that Riche usually follows his original almost phrase by phrase, occasionally enlarging a compressed Italian expression into what amounts to an explanation or illustration of the original, and that, where the author of *How a Man May Choose* has followed his source closely, he is so far from copying the language that his phrasing may as well be his own translation as his adaptation of Riche's. But the slight evidence is all in favor of his borrowing from Riche. For instance, where Cinthio reads, « Aselgia... indusse un suo drudo a riuolare a parèti di Agata, che il marito auelenata l'haueua, » we find in Riche : « Wherefore she reveiled his speeches unto a ribalde of hers, such a one as supplied her want of that which Gonsales alone, nor ten suche as he were able to satisfie her withal, and induced hym to appeache hym for that facte... This companion accused Gonsales upon his owne wordes unto the freendes of Agatha, » etc. This « ribalde » rather than Cinthio's simple « un suo drudo » would likely suggest the character of Brabo in *How a Man May Choose*, servant, paramour, and constant attendant of the courtesan, who protects her from the husband's anger and finally secures his arrest at her command. Of course, however, such a character as Brabo was a familiar attendant of the courtesan on the stage » (pp. 711, 12). Referring to Prof. Schelling's remark : « the source of this story — which seems too obviously a matter of every-day experience to search for at all — has been found in Cinthio and duly recorded. Its atmosphere is, however, wholly English, and to

those who retain the slightest faith in the possibility that two very ordinary men may say the obvious without incurring, either of them, the imputation of plagiarism this parallel may be regarded as negligible » Prof. Baskervill rightly observes : « The claim for an English atmosphere may be admitted if we allow that much of the machinery of the play — the poisoning, the tomb, etc. — reflects the Italian source... In spite of the fact that the general motive of the Cinthio-Riche story and *How a Man May Choose* is obvious and a 'matter of every-day experience,' as Prof. Schelling says, an outline of the parallels between the two will prove, I think, that the story as the source of the play is hardly « negligible », while the few passages that seem worth citing strengthen the claim of Riche as the immediate source... To my mind, the source of *How a Man May Choose* not only is not negligible for an understanding of the play itself, but takes on an added interest in view of the influence of the play » (pp. 713, 714 and 717). As regards Riche as a more immediate source, the reader can form his own opinion as he will find the English translation below. In this connection Prof. Baskervill calls attention to the following facts (pp. 714-17) : According to Riche, Gonsales, the husband, was « so variable and so unconstant, that he suffered hymself to be ruled wholly by his passions, » and « waxing wearie of love, grewe to desire chaunge. » Young Arthur, the husband in *How a Man May Choose*, declares that his « ranging pleasures love variety. » Both wives are devoted, deaf to the entreaties of their lovers, ready to excuse their husbands' neglect and unfaithfulness. Agatha of Riche's story says that she would not bar Gonsales of « that libertie, whiche either the custome of the corrupted worlde, or the privedge that men had usurped unto themselves, had given unto them. » And Mistress Artrur tells Young Arthur,

« If you delight to change, change when you please,
So that you will not change your love to me. »

ll. 252,3.

Again the passage in Riche beginning « But if your meanyng perchance bee » down to « the losse of myne honour and good name » agrees closely with ll. 1975-1981 of our play, as does also the passage beginning « Sir, Gonsales, whom you have

condemned » down to « by me beyng here » with ll. 2754-6 of the play.

I believe that a close comparison of *How a Man May Choose* with Cinthio and Riche can leave no doubt that in them we have the source of the plot, in all probability in Riche rather than in Cinthio ; with the English genius for thoroughly nationalizing a subject Heywood has produced a wholly English atmosphere and constructed a domestic play which has had a far-reaching influence on a group of very interesting and, at one time, very popular dramas ¹).

Hecatommithi, ouero Cento Novelle di M. Giovanbattista Giraldi Cinthio nobile Ferrarese. In Venetia, Appresso Domenico Imberti. 1593. (pp. 152-155).

DECA TERZA. Consalvo, pigliata Agata per moglie, s'innamora di vna meretrice, si delibera di auelenare Agata ; Vno Scolare gli dà in vece di veleno poluere da far dormire, la dà egli alla Moglie, la quale oppressa dal sonno, è seppellita per morta ; lo Scolare la trahe del sepolchro, & se la mena a casa ; è condannato il marito a morte, ella lo libera dalla morte, salua la sua honestà.

Novella V.

Fu in Siuiglia nobile città di Spagna, vn gentilhuomo, che Consaluo hauea nome, il quale piu lasciuo, & più mutabile era, che a nobil huomo non era conueneuole. Questi innamoratosi di vna Gentildonna, che Agata era detta, vsò ogni diligenza per hauerla per moglie. Et perche ella era pouera, oue Consaluo era ricchissimo, i parenti gliel diedero. Parendo loro di far vn gran guadagno. Ma appena si finì l'anno, ch' egli satio di lei, mostrò quanto fosse cosa poco gioueuole alle donne, hauer marito più ricco, che sauiò ; & quanto sia meglio dar le donne a gli huomini, che alla roba. Perche, essendo andata ad habitar in quella cōtrada vna cortigiana, & ricca, & bella, che con mill' arti, & mille ingāni si facea prigioni gli animi de gli huomini, che come semplici, nō vi si sapeano opporre. Cōsaluo fu vno de primi, che ne costei lacci incappò, et fuor di ogni credēza di lei si accese, & era a tal

¹ Cp. A. H. Quinn, *Faire Maide of Bristow*, Introduction. (Dissertation, Pennsylvania, 1902).

termine giunto, che non hauea mai bene, senon quãto era seco. Et essendo ella sopra ogni femina dissoluta, & auida del guadagno, non a Consaluo solo, ma a quanti si andauano a lei con copia di danari largamēte si daua. La qual cosa tãto doleua a Cōsaluo, quãto si può pēsare ogn' uno, che dolga veder molto amata donna nelle mani altrui. Era nella città uno scolare di medicina, & di nobil casa, & che molto cōuersaua con Cōsaluo, il quale si era cosi innamorato di Agata che non bramaua altro, che godersi di lei : Et hauēdo cōmodita d' andar in casa per la domestichezza, ch' egli tenea col marito, nō lasciua cosa a fare perch' ella l'amasse, & il cōpiacesse di se. La qual cosa anchor che fosse noiosa alla dōna, et perciò hauesse voluto, ch'egli si fosse rimasto d'andarle in casa, nōdimeno conoscēdo ella il marito huomo di poca leuatura, & molto dilettersi dell' amicitia dello Scolare, toleraua la molestia, ch'egli le daua ; leuandogli egli nondimeno ogni speranza, di poter mai conseguir da lei cosa men che honesta. Questi per prole il Marito in dispetto, fe, che vna vecchia, che era molto atta a piegar gli animi delle donne a desiderij de loro amãti, le spiegò, come se fosse mossa a compassione di lei, l'amore, che Consaluo alla Meretrice portaua : mostrandole, che indegnamente ella gli era tanto fedele. Et d'una cosa passando ad vn' altra le disse finalmente ch' era grande sciocchezza, che pigliandosi piacere il Marito d'altre donne, ella come melensa, se ne stesse a disagio. Agata, che saggia era, & amaua il marito, le disse, ch'ella uolentieri uedrebbe il Marito tale, quale egli deurebbe essere, & quale ella lo desideraua. Ma, poscia, qu'egli pure di altro animo era non gli uoleua ella torre quella libertà, che o la mala vsanza del guasto mondo, o priuilegio, che tra loro si hauessero fatti gli huomini, hauea lor data ; Et ch'ella non era mai, facesse con altre donne il Marito ciò, ch'egli si uolesse, per uiolar quella fede, che data gli hauea : nè per scemare, il desiderio di cōseruare l'honore, che naturale deue essere ne gli animi delle donne, & che le facci degne di loda in tutte le parti del mondo. Et, che tanto più deueua ella ciò fare, quãto non hauea dato altro di dote al Marito, che l'honestà : onde nō uoleua ella mai da questo pēsiero leuarsi; & poscia, alquãto turbatetta, le soggiunse, ch'ella si marauigliaua molto, ch'essendo ella vecchia di tale età, che deurebbe riprendere le

giouani, s'elle a ciò far si piegassino, le desse cosi fatti cōsigli, i quali l'erano tanto noiosi, che s'ella fosse mai più cosi ardita, che di cose tali le dicesse parola, le farebbe prouare quãto simili ragionamenti le fossero spiaceuoli. Riferi la vecchia allo scolare, ciò che Agata detto le hauea, & ne rimase egli molto tristo. Ma, non restò di ciò di amare la donna, auisandosi, che non era cosi duro cuore, che, amãdo, pregando, lagrimando, a lungo andare, nõ si ammolisce. Conuersando costui con Consaluo, gli disse egli, che acceso era cosi della Meretrice, come lo Scolare della Agata, & che non gli increbbe mai tanto di hauere Moglie a lato quãto gli incresceua allhora. Perche nõ hauendo egli Agata si piglierebbe la impudica Aselgia (che cosi era appellata la Meretrice) per moglie. Però ch'ella sola era quanto di bene egli hauea nel mondo; Et ui aggiunse, che se non temesse il gastigo della giustitia le darebbe morte. A queste parole disse lo Scolare, che ad ogni modo era graue soma vna mogliera, che fosse uenuta a fastidio al marito, et che s'altri cercaua di liberarsene, tentaua cosa degna di scusa. Et ragionãdo vna uolta, & vn'altra Cōsaluo seco di questo suo desiderio, & ritrouandolo tutta uia fauorire la parte sua, prese tãta baldãza cō lui, che vn giorno gli disse; Tu mi sei quell' amico, che mi sei, & questa nostra amicitia mi fa credere, che ti increzca nõ meno, che a me, ch'io mi ritroui in questo tra-uaglio, nel quale tu mi uedi per non poter pigliarmi per moglie Aselgia: Et però persuadendomi di potere hauere, poi che medico sei, compenso al mio male, ti uoglio dire quello, che mi è uenuto in mente; & quello similmente in che io mi uoglio seruir di te. Io mi sono deliberato, quanto prima potrò, di far morire Agata, & ha più giorni, che io mi uolgo questa cosa per l'animo, ma mi ha fatto soprastare il non sapermi ritrouar modo di farla morire, che a me non sia poscia imputata la sua morte. Et sapendo, che su sei medico, & per lo lungo studio, c'hai dato a questa arte, imaginãdomi, che tu sappi di molte cose, che sarieno atte a compire questo mio desiderio, ti prego ad essermi in ciò cortese, che te ne sarò sempre obligato. Lo Scolare, subito, ch'udì cosi dire a Consaluo, conobbe, che quindi gli si potea scoprire la uia di potere, col mezo del suo ingegno, hauere Agata nelle mani. Ma tenendo nell'animo chiuso il suo pēsiero disse a Consaluo, Che egli era uero, che

nō gli m̄cauano modi cosi segreti di far morire le persone con segreti veleni, che nō sarebbe alcuno mai, che si potesse accorgere, che di ueleno si morissero quelli, che lo pigliassero. Ma che due cose lo ritraheuano da compiacerlo ; l'una, perche i Medici erano al mondo, non per leuare la uita ad altri, ma per conserua(r)glielle ; l'altro, che porrebbe a troppo gran pericolo la uita sua, qualūque volta a ciò fare si disponesse ; Perche potrebbe auenire, come pare che uoglia Iddio, ch'auenga in simili casi, che per non pensato modo si saprebbe ciò, che fatto si fosse, & che nō meno sarebbe egli cōdannato a morte che Consaluo ; Et che per lo primo rispetto nō si uoleua egli dare a far cosa, che fosse contra la professione sua, & per lo secōdo nō uolea porre a rischio, per cosa tale, la uita sua. Consaluo ciò vdendo, disse, che le leggi dall' amicitia non uietauano, che vno amico non si partisse dall' honesto, per seruigio dell' altro. Et che perciò nō deueua egli mancargli in questo suo desiderio ; Nè li due rispetti addotti lo deueano rimouere da ciò : Perche tanto hoggidi era tenuto medico, chi uccidea gli huomini, quanto colui, che gli sanaua. Et che essendo ciò segreto fra lor due soli, nō era da temere, che mai si deuesse sapere. Et che quādo anco auenisse, ch'egli fosse incolpato di hauer auelenata la moglie, gli prometteua egli di nō dir mai, che da lui hauesse hauto il ueleno. Lo Scolare gli disse che poscia ch'egli cosi gli prometteua proporrebbe l'esser gli amico al diritto della medicina, & che lo cōpiacerebbe. Et lasciato Consaluo tutto lieto, se n'andò a casa, & cōpose vna sua mescolanza di poluere da far talmente dormire ch'altri sarebbe giudicato morto. Et l'altro giorno portò la poluere a Cōsaluo, et gli disse ; mi fate far cosa, Cōsaluo che nō farei per me medesimo : ma poscia che più ha possuto in me l'amor, ch'io ui porto che il giusto, & il ueder mio ; vi prego a mantenermi la fede, & non palesar a persona gia mai, che questo ueleno da me habbiate hauuto. Così gli promise, Cōsaluo di fare. Et presa la poluere, dimādò in che modo egli la deuesse usare : a cui disse egli, che la sera glielle ponesse gentilmēte nel mangiare, & che mangiata che la si hauesse, cosi acconciamente Agata se ne morrebbe che parrebbe ch'ella dormisse. Presa Cōsaluo la poluere, & venuta la sera, la pose nel m̄giare dell' Agata. La quale, mangiata, che l'hebbe, sentendosi

tutta sonnacchiosa, se n'andò nella sua camera (però, ch'ella con Consaluo nō si giaceua, se non quando egli l'adimandaua, il che era di rado) & entrò nel letto, & non passò l'houra, che la prese cosi profondo sonno, che pareua ueramēte morta. Consaluo, quando tempo gli parue, se n'andò anch'egli a letto ; & stādo tutta uia con la mēte trauagliata, aspettò con grandissimo desiderio il giorno, tenēdo certo di ritrouare la Moglie morta. Fattosi giorno, egli si leuò, & se n'andò fuori di casa, et ui stette *per* lo spatio di vn'houra : poscia si ritornò a casa, & dimandò alla cameriera di Agata, che fosse di lei, non si è ella anchor mossa rispose ; & egli, come, disse, dorme ella tanto istamane ? suole essere leuata auanti giorno, & hora son passate due hore del dì, et anchora dorme ? ua tosto, & risuegliala, che uoglio, ch'ella mi dia alcune cose, le quali sono sotto le sue chiaui. La Cameriera, presta al cōmandamento, se n'andò alla Madonna, et chiamatala vna, & due fiate, & non rispondendo ella, le pose le mani addosso, & toccandola gentilmente le disse ; Leuati Madonna, che il Messere vi domanda ; Ma non rispondendo ella, Le prese la giouane vn braccio, & scotendola assai gagliardamente & non rispondendo la Donna, nè mouendo si punto, se n'andò a Cōsaluo, & dissegli ; Messere, io nō posso far risentire Madonna, per cosa, che io le faccia, Consaluo allhora lieto ; vā, disse, & scuotela tanto, ch'ella si risenta. Ritornò la Cameriera, & fe quanto le hauea detto Consaluo, ma tutto fece in vano. Onde ritornatasi a lui, disse ch'ella credeua certo, che Madonna fosse morta tanto l'haueua ella ritrouata fredda, & insensibile. Come morta ? disse egli, & ciò disse, come marauiglioso, & pieno di spauento, & andatosi al letto, la chiamò, la scosse, la strinse fortemente colle mani, le torse le dita, & delle mani, & de piedi, & al fine non sentendo cosa alcuna Agata, cominciò a gridare, a dolersi, a ramaricarsi a percuotersi, & a maledire la sua fortuna, che l'hauesse cosi tosto priuo, di cosi fèdele, & amoreuole Moglie. Et hauendo scoperta tutta, & riuoltata la Donna, & non veggendo cosa alcuna per la sua persona, la quale hauesse a dare ad alcuno inditio di veleno, volle mostrare di compire ogni ufficio di amoreuole Marito. Per la qual cosa, fece egli chiamare quanti medici erano in Siuiglia, i quali uenuti, & usati tutti quegli argomenti, che loro paruero atti a far risentire persona uiua,

& ritrouandola pure immobile, & insensibile, giudicarono, che ella da subita morte fosse stata occupata, & per morta la lasciarono. A questa loro resolutione, benchè fra se, ne fosse lietissimo Consaluo, finse nondimeno di sentirne estremo dolore, & pareua che non uolesse più uiuere morta la Moglie. Si che fece chiamar i parenti della Donna, & con loro si dolse infinitamente del caso auenuto : & poscia fece apparecchiare belle, & horreuoli essequie; & la fe, con molta pompa seppellire, in un'auello c'haueua Consaluo fuori della Terra, nel cimiterio de Frati dell' osseruanza. Lo Scolare, che il luogo molto bene sapeua, & haueua in contado vna sua casa, nō molto lontana a quella Chiesa, se n'era la sera gito fuori di Siuiglia, & la notte, quando tēpo gli parue, pigliata con esso lui vna lanterna, circa all' auello, se n'andò, & perche egli era giouane, & di buon nerbo, hauendo portate con seco alcune cose atte a poter leuar la pietra, che chiudeua il sepolchro, l'aperse, & entrato in esso si recò la Dōna in braccio, la quale essendo già finita la forza della poluere, si risentì, tosto, che egli la mosse : & ueggēdosi ella iui tra stracci, & ossa di morti, et uestita, come se morta fosse; Ohime, misera me, disse, oue son io ? chi mi ha, dolēte me, quì messa? Il uostro infedele Marito, rispose lo Scolare, il quale auelenataui, per pigliarsi Aselgia per moglie, ui ha fatta quì seppellire; & son'io quì uenuto, mosso a compassion della vostra sciagura, con remedi opportuni per uedere, s'io poteua richiamare la uostra felice anima a gli usati officij : & quando ciò non hauessi potuto, morirmi quì a canto il uostro corpo, & lasciarlo in questo auello con lui congiunto. Ma poscia che in questo uostro graue periglio, mi è stato di tanto fauoreuole il Cielo, che la virtù dei rimedi che fatti ui hò, hanno rattenuta la uostra gentil' anima congiunta al uostro bellissimo corpo : uoglio uita mia cara, che quinci conosciate qual sia stata la fede del uostro maluagio Marito, & qual sia la mia, & qual di noi due merita esser amato da uoi. La donna ritrouandosi in quello auello, uestita da donna morta, si credete quanto lo Scolare detto le haueua : & le parue che fosse il suo marito più d'ogn' altro misleale, & crudele. Et riuoltatasi allo Scolare gli disse, Rhisti, che cosi haueua nome egli; negar non ui posso, che infedelissimo non sia il mio marito, nè posso non confessare, che uoi non siate amore-

uolissimo. Et forza mi è dire, poi che misera me, in questo luogo tra morti, & da morta uestita mi veggio, che io conosco la vita da voi. Ma perche, se il mio marito mi hà rotta la fede, io però intera hò serbata, & serbo la mia, se volete che questo uostro pietoso, & amoreuole vfficio mi sia caro, & cara mi sia la uita che data mi hauete ; ui prego che uogliate hauere raccomandādata l'honestà mia, & nō uogliate, coll' vsarmi atto villano (la qual cosa non mi posso pensare, che mi debba auenire mai da tanta cortesia) far meno lodeuole questo uostro cortese atto : il quale ponendo uoi freno al concupiscibile desiderio, & allo sfrenato appetito si rimarrà il più uirtuoso, & più degno di honore, che fosse mai fatto da cortese Gentilhuomo. Rhisti uolle con efficaci ragioni farle uedere, che il marito non haueua più in lei ragione alcuna, & che quando ue ne hauesse anco, tanto era stato sozzo questo suo atto, col quale le hauea dato cosi certo pegno del mal' animo suo, che deueua essere sicura della morte, qualunque uolta ella gli ritornasse nelle mani. Et perciò ella non deuea tenere più stima alcuna di lui, ma deuea mostrarsi grata del riceuuto beneficio, & esserli tãto benigna, che ella consentisse che potesse goder il frutto delle sue fatiche : e con queste parole si piegò uerso lei per darle un bacio. Lo rispinse la Donna, & li disse : Rhisti, se il mio marito ha sciolte colla sua poca fede, le ragioni del matrimonio, non le ho sciolte, ne scioglierle mai uoglio, infin che mi durerà la uita ; del andargli alle mani, mi uoglio appigliar al uostro consiglio, non perche non ui andassi uolentieri, quando lo potessi ritrouar di miglior pensiero, ma per non incorrer altra uolta in cosi graue pericolo. Quanto à dare degno guiderdone a questa uostra lodeuol fatica ; Il maggiore non ui saprei io dare, che restarui eternamente obligata ; e se questo ui basta, mi resterò in questa mia angoscia tanto contenta, quanto comporta il misero stato, in ch'io mi ritrouo hora. Ma se uoi forse uoleste che la perdita dell' honestà mia, ui deuesse essere mercede : uscite ui prego di questa sepoltura, & chiudetemi dentro, che io uoglio più tosto riceuer morte dalla crudeltà del marito mio, con saluezza del mio honore, che da tale pietà hauer la uita, colla perdita della mia pudicitia. Conobbe a tali parole il liberator della Agata la sua bontà, & posto che li fosse graue di ritrouarla di cosi fedele, & fermo animo, che nè

la morte istessa le poteua far mutar pensiero : pure auisandosi, che il tēpo potesse uincer il proposito della Donna, le rispose; che rimanea contento di vederla di si buon animo, & che perciò egli non volea altro da lei, que quello ch' ella li volea dare. Et con queste parole la trasse della sepoltura, & la condusse a casa sua, & raccomandola ad vna sua uecchia, & se ne ritornò in Siuiglia, lasciādo la cura a quella Dōna di disporre l'Agata ad esserli piaceuole. Consaluo, doppo alcuni giorni mostrādo di nō poter star senza donna, si prese Asegia per moglie. La qual cosa parue molto strana a parenti di Agata, & se ne stettero tutti co l'animo sospeso. Standosi Cōsaluo colla nuoua mogliera, li auenne quello con lei, che a lui con Agata era auenuto : Però, che essendo costei usa non ad huomo, ma alle centinaia, & a uiuere in quella licenza, nella qual uiuono le simili a lei : tenendola Consaluo con quella diligenza che gli insegnaua la gran gelosia ch'egli ne haueua, le uenne egli tanta noia, che nol poteua ueder uiuo, & conobbe allhora Consaluo, che differēza fosse fra l'amore di honesta donna, & di una meretrice. Dicendole adunque Cōsaluo del poco amore ch'egli conosceua in lei; & rispondendogli ella orgogliosamente, uenne in tanto furore, ch'egli le disse ; Scelerata, per godermi te, hò auelenata Agata, ch'era la più amoreuole donna, che mai per matrimonio si congiunse ad huomo : & il guiderdone che me ne uoi rendere, è il dimostrarmiti tutta uia più dispettosa, & più spiaceuole. Asegia ciò inteso si uide hauer ritrouata la uia da sciogliersi da Consaluo. Per laqual cosa indusse un suo drudo a riuelar a parenti di Agata, che il marito auelenata l'haueua. Essi che di ciò haueano hauuto qualche sospetto, ciò inteso, andarono al Podestà, & li fecero a sapere, quanto colui haueua lor detto. Il Podestà di subito fe prender Cōsaluo, & la meretrice, per intendere la uerità del fatto. La uecchia in questo mezo, ch'era con Agata non mancaua di tentarla continuamente, per indurla a compiacere allo Scolare, che liberata l'hauea : Ma non potendo Agata tollerare quella molestia, disse vn giorno alla uecchia ; Dite a Rhisti, che alla sepoltura mi torni, ch'iuì minor noia mi fiè morirmi, che rimanermi in questa seccagine. Laqual cosa intendendo lo Scolare haueua deliberato di uenire alla forza, poi che nè beneficio riceuuto, nè prieghi ne niun'altra cosa potea far mutar pensiero ad Agata. In questo tēpo confessò

Consaluo, hauer auelenata la moglie con ueleno, ch'egli hauea tenuto molti anni in casa (che in ciò egli mantiene la fede allo Scolare) et per ciò fù condannato alla morte. Laqual cosa fù carissima à Rhisti, perche egli si pensò, che morendo il marito, egli si rimarrebbe della donna signore. Venne il giorno, nel qual deueua essere tagliata la testa à Consaluo ; & ciò peruenuto alle orecchie di Agata, si deliberò ella di far ueder al suo misleal marito, in questo estremo, quãto fosse la sua fede; et uscitasì incōtanēte di casa di Rhisti, con tosto passo alla Città se n'andò, & entrata in corte del Podestà, gli fece innāzi, & gli disse Messere, Consaluo è da uoi ingiustamente dannato à morte, perche nō è uero che la sua moglie uccisa egli habbia, anzi è ella uiua, et io son essa : però non lasciate che proceda più oltre la sentenza data da uoi, essendo ella, come chiara-mēte potete uedere, ìgiustissima. A queste parole il Podestà che la tenea morta, rimase come fuor di se, & non la poté mirar senza qualche ribrezzo, pensandosi di ueder nō una donna uiua, ma vna fantasima : però ch'ella era in habito dimesso, et molto afflitta, per lo graue affanno, che la prenueua, per lo caso auenuto prima a se, poscia al marito. Fra questo tempo i sergenti condussero Consaluo auanti al Podestà, accioch' egli, secondo il costume di quel luogo, commettesse a sergenti, che il menassino alla morte. Ma non fu così tosto Consaluo veduto da Agata, ch' ella colle lagrime sugli occhi, a braccia aperte, lo corse ad abbracciare, & pēdendogli dal collo gli disse ; Ahi marito mio oue ui ueggio io, per la vostra follia condotto ? Eccouila uostra Agata, non morta, nò, ma (la Dio mercè) uiua : la quale ui si vuole anco, in questo punto, mostrare quella mogliera, ch'ella sempre ui è stata. Il Podestà, ciò veggendo, lo fece subito sapere al Signore, il quale, pieno di grandissima marauiglia : & ciò a gran pena credendo, si fe condurre dinanzi Consaluo la moglie : & volle sapere come ciò si fosse, che essendo stata sepolta per morta Agata, ella iui si ritrouasse uiua. Consaluo nō sapeua, che si dire altro, senon, ch'egli, per l'amore, che ad Aselgia portaua, auelenata hauea la moglie : ma, come ella si fosse ritornata uiua, & iui si ritrouasse, non ne sapea dir cosa alcuna. Ma la donna gli disse come lo Scolare, con suoi argomenti, l'hauea liberata dalla morte, ma come ciò si hauesse egli fatto, non sapeua ella dire.

Il Signore fatto venire Rhisti, intese, come in vece di uelena, egli la polue alloppiata data gli haueua, per lo singolare amore, ch'egli portaua alla donna; & vi soggiunse, che quantunque la donna hauesse ueduta la crudeltà del Marito, & egli leuata l'hauesse dalla morte, non hauea però mai potuto rimouerla dal fermo proposito di conseruare colla sua honestà, la fede al marito. Conobbe il Signore, che in donna honesta può molto più il rispetto dell' honore, tutte le ingiurie, et commendò molto l'astutia di Rhisti, & la fede, & l'amore della donna. Et voltatosi poscia verso Consaluo, gli disse; Non meritauì così fatta moglie, & sarebbe ben degno, ch'ella più tosto di Rhisti si fosse, che tua; nè meriteresti, anchora ch'ella sia uiua, minor pena, che quella, che apparecchiata ti s'era, però che, in quanto a te, hai questa gentilissima donna uccisa. Ma voglio, che di tanto giouamanto ti sia la bontà, & la fede della moglie tua, che ne rimanga uiuo, non pure per te, che nol meriti, ma per non dare a lei quell' affanno, che sò ch'ella haurebbe della tua morte. Ma ti giuro bene, che se mai mi uenirà alle orecchie, che tu meno, che amoreuolmente la tratti, ti farò prouare, quanto io sappia punire così fatti delitti. Consaluo, imputando al suo poco conoscimento, ciò, ch'egli haueua fatto, tanto promise al Signore di fare, quanto egli gli haueua imposto. Et quì fatto fine, lasciò Consaluo la meretrice, che egli per moglie si haueua presa, & si uisse in pace con Agata: la costanza della quale fe, che oue Rhisti per l'adietro, per la sua beltà, l'haueua amata, egli per lo innanzi, per la sua honestà, quasi come santa l'adorasse: parendogli, che maggior bontà, & maggior fede non si potesse ritrouare in mortal Donna.

Riche his Farewell to Militarie Profession. London, 1581.

Of Gonsales and his Vertuous Wife Agatha.

There was sometye in the citie of Siville, in Spaine, a gentilman named Gonsales, who, though he were a man of yeares sufficient to be staid, and to give over the wanton pranckes of youthfull follie, yet was he by nature so enclined to followe his lustes, and withall so variable and so unconstant, that he suffered hymself to be ruled wholly by his passions,

and measured all his doying rather by his delightes and pleasures then by sounde discourse, and rule of reason. This gentleman, fallyng in love with a gentlewoman of the saied citie, whose name was Agatha, sought all the meanes he could to have her to wife ; and her freendes, although thei were well enough enformed of the disposition of Gonsales, wherby thei might have feared the entreatie of their kinswoman, for that thei knewe him very riche, and her dowrie not to be very greate, thei were well content to bestowe her uppon hym, and thought that thei had in so doying placed her very well. But, before the first yere after their marriage was fullie expired, Gonsales, followyng his wonted humour, and waxing wearie of love, grewe to desire change, givying thereby a notable example for women to learne, how little it is to their commoditie, or quiet, to matche themselves to suche that be rather riche then wise ; and how muche it were better for them to bee married to men then to their goodes.

For, beeyng come to sojourne, in that streate wherein he dwelt [lived] a notable courtesane, who to the outward shewe was verie faire, though inwardly she was moste foule, as she that under a goodlie personage did cover a wicked and dangerous minde, corrupted with all vices, as for the moste part all suche women doen. It was Gonsales chauce to be one of the first that fell into those snares, whiche she had sette for suche simple men's mindes, as haunte after the exteriour apparence of those thynges whiche their senses make them to delight in, and not considering the daunger whereunto thei commit themselves, by followyng of their disordinate appetites, doe suffer themselves to be entrapped by suche leude dames : emong whiche this, forsoothe, was one that was of singular skill to captive men's mindes, whiche by experience and by the naturall disposition of her mynde, bent wholie to deceipte and naughtinesse, had learned a thousand giles and artes, which waie to allure men with the plesauntnesse of her baites. Wherefore, after he was once entangled with her snares, he fell so farre beyond all reason and past all beleef, to dote upon this strumpet, that he could finde no reste, nor no contentment, but so long as he was with her.

But she, beeyng as dissolute a dame as any lived in the

world, and as greedie likewise of gaine as ever any was of her profession, would not content herself with Gonsales alone, but yeelded unto as many as list to enjoye her, if thei came with their handes full, and spared for no coste to reward her liberallie. Whiche thyng was unto hym, that was so besotted on her, so greevous and so intollerable, that nothyng could be more.

There was at that same tyme a scholer in the citie that studied phisicke, with whom Gonsales had familiar acquaintance; and the Scholler thereby havynge accesse and conversation in his house, beganne so fervently to be in love with Agatha, his wife, that he desired nothing so earnestly in the worlde as to enjoye her, and to winne her good will. Wherefore, havynge (as I have said) free accesse to her house, and to declare his affection unto her without suspition, he ceased not by al the meanes he was able to devise to sollicite and to procure her to yeelde unto his desire. With his endeavour and earnest suite, although it were unto Agatha noysome and displeasaunt, as she that was disposed to kepe herself honest, and that she could in that respecte have been very glad that he would forbear to frequent her house, yet knowynge her housebande to be a man of no verie greate substaunce, and but slenderly stuffed in the hedpeece, and that he delighted greatly in the familiaritie of the Scholler, she forced herself to endure with pacience the importunate molestation whiche he still wearied her withall, takynge from hym; neverthelesse, all hope to obtaine at any tyme any favour at her handes, and cuttyng hym shorte from all occasions as muche as she could, whereby he might have cause either to molest her, or to looke for anything to proceade from her that were lesse then honest.

The Scholer, perceivynge that his owne travaile to win her affection was but labour loste, thought best to trie, if by the allurment or per(s)wasion of any other, he might haply move her to shew herself more courteous and favourable unto him. Wherefore, having founde out an olde mother Elenour, a disciple of the Spanishe Celestina, suche a one as was most cunning and skilfull in mollifyng of women's mindes, to worke them afterwarde to receive the impressions of their lovers, he

caused her to take acquaintance of Agatha, and by degrees (as though she had been moved with pittie and compassion of her case) to declare unto her the love which her husband bare unto the courtisane, and to shoue her how unworthie he was that she should be true unto hym. And in the end, passyng from one speech to an other, she saied plainly unto her, that it was a greate follie, since her housebande did take his pleasures abroade with other women, to stande to his allowances, and to take the leavyng of his strumpets, and therewith to bee content ; and that, if she were in her case, and had a houseband that would strike with the sworde, she would undoubtedly requite hym, and strike with the scabberde : so she counselled her to doe likewise.

Agatha, beyng a very discrete gentlewoman, and lovyng her housbande as an honest woman ought to doe, saied to her in aunswere of her talke, that she would bee right glad to see her housbande to be suche a man as she wished hym to be and as he ought to be ; but that since she sawe it would not be, and that he could not frame hymself thereto, she would not take from hym or barre hym of that libertie, whiche either the custome of the corrupted worlde, or the priuiledge that men had usurped unto themselves, had given unto them, and that she would never, for her part, violate or breake that faithe whiche she had given hym, nor slacke or neglect that care and regarde of her honour whiche all women by kinde and nature ought to have, as the thing that maketh them to bee most commended throughout the worlde, let her housbande doe what he list, and like and love as many other women as pleased hym. And that she thought herself so muche the rather bounde so to doe, because he did not in the rest misuse her any waie, or suffer her to want anything that reasonably she could desire or crave at his hands ; and for that she had not brought hym in effect any other dowrie, worthie to bee accompted of, then her honestie : wherefore, she was fully resolved never to varie from that constant resolution. And finally, shewyng herself somewhat moved and stirred with choler, she tolde her that she marvailed at her not a little (that beyng a woman of those yeres) that she should rather reprehend and chide yong folke, if she should see them so bent, then encourage them to evill,

and mused much she could finde in her harte to give her suche counsell; whiche she assured her was so displeasent and so ungrateful, as if from henceforthe she durst presume to speake thereof any more, she would make her understande, perchance to her smarte, how ill she could awaie with suche pandarly practises.

This olde hag, havynge had her head washed thus without sope, departed from Agatha, and came unto the Scholler and tolde hym in breefe how ill she had sped, and in what sorte the honest gentlewoman had closed her mouth; whereof the Scholler was very sorry: yet, for all this, he thought he would not give over his pursute, imaginynge that there is no harte so harde or flintie, but by long love, by perseverance, praier, and teares, maie in the ende be mollified and wrought to be tender.

In this meane season, Gonsales, still continuyng his olde familiaritie with the Scholer, and havynge made hym privie of the love he bare unto the courtisane, and what a greefe it was unto him to see her enjoyed by any other then by himself, one daie, among other talke betwene them of that matter, he saied unto the Scholer, that it never grieved hym so muche to have a wife as it did then, for that if he had bin unmarried, he would have taken Aselgia (for so was the courtisane named) to be his wife, without whom he could finde no rest nor quiete in mynde; and so long as every man hath a share with hym in her, he accompted himself as ill as if he had had no parte in her at all: and thereto saied further, that assuredly if it were not for feare of the lawe, he would ease hymself of that burden by riddyng of Agatha out of the worlde.

Thereunto replied the Scholer, sayng, that in deede it was a grievous thyng for a gentleman to be combred with a wife whom he could not finde in his harte to love; and that in suche a case, he that did seeke the best waie he could to deliver hymself of that yoke, was not altogether unexcusable, though the rigor of justice had appointed severe punishmentes for suche as violentlie should attempt or execute any suche thyng: but that men, that were wise, could well enough finde out the meanes whiche waie to worke their ententes, without incurryng any daunger of the lawe for the matter.

Whiche language, indeede, he used unto hym but to feede his humour, and to see whereunto that talke in fine would tende, and accordyng to his desire, before it was long, Gonsales, havyng used the like speeches twoo or three tymes, and still findyng hym to soothe his sayyng, tooke one daie a good harte unto him, and brake his minde unto the Scholer at large, and in plaine termes, to this effecte.

Alonso, (for that was the scholer's name) I doe assure myself, and make full accompt, that thou art my faste freende, as I am thyne, and I doubtte not but that the freendship whiche is betweene us, doeth make thee no lesse sorie then myself to see me greeve with this continuall trouble of mynde wherein I live, because I can not compasse to take this woman whom I love so dearely to bee my wife, and by that meanes come to have the full possession of her unto myself, whiche is the thyng I doe desire above all other thinges in the worlde. And for as muche as I dooe perswade myself that by thy meanes, and with the helpe of thy profession, I maie happ to finde some remedie for my greef, I have thought good to tell thee a conceit whiche I have thought on often tymes, wherein I meane to use thee and thy assistance for the better accomplishyng of my purpose in that behalfe, assuryng myself that thou wilt not refuse or denie me any furtheraunce that thy skill maie aforde me, or shrinke and drawe backe from the performyng of any freendly offer, whereby I maie come by to finde some ease of minde, and be delivered of that intollerable torment of spirite wherewith I am oppressed, for the love of this Aselgia, in whom I have fixed and sette all my joyes and delightes. Thou shalte, therefore, understande that I am determined, as soone as I can possible, to ridde my handes of Agatha my wife, and by one meane or other to cause her to dye. And I have been a this good while about the execution of this my entent ; but because I could never yet devise the beste waie to performe it, so that her death might not bee laied unto my charge, I have delaied it hetherto, and perforce contente to beare the heavie burthen of my grieved mynde till nowe, whiche henceforwarde I am resolved to beare no longer, if thou wilt, accordyng to my trust in thee and as the freendship whiche is betweene us doeth require, graunt me thy further-

ance and helpyng hande. Wherefore, knowyng that through thy long studie in phisicke thou haste attained so greate knowledge, that thou canst devise a nnumber of secretes, whereof any one might bee sufficiente to bryng my purpose to effecte, I dooe require thee to fulfill my desire in that behalfe, and to give me thy helpe to bryng this my desire to passe : whiche if thou doe, I will acknowledge myself so long as I shall live to bee so muche bounde unto thee, that thou shalt commaunde me and all that I have, in any occasion of thine, as freelie and as boldlie as thou maiest now any thing that is thine owne.

The Scholer, when he had heard Gonsales and his demaunde, stode still awhile, as musyng upon the requeste, and in the meane while discoursed with hymself, how by the occasion of this entente and resolution of Gonsales he might perhappes finde out a waie to come by the possession of Agatha, and to have her in his handes and at his devotion. But, keepyng secrete his thoughtes and meanyng, he made hym aunswere, that true it was that he wanted not secrete compassions, to make folke dye with poison, so as it could never bee discerned by any phisition or other, whether the cause were violent or no, but that for twoo respectes he thought it not good to yeeld unto his requeste : the one, for that phisicke and phisitions were appointed in the worlde, not to bereve menne of their lives, but to preserve them and to cure them of suche diseases as were daungerous and perillous unto them : the other, because he did forsee in what jeoperdie he should putte his owne life, whensoever he should dispose hymself to woorke any suche practise, consideryng how severely the lawes have prescribed punishementes for suche offences : and that it might fall out, how warely soever the thing were wrought, that by some seldome or unlooked for accident the matter might be discovered, (as for the moste parte it seemeth that God will have it) in whiche case he were like to encurre no lesse daunger then Gonsales, and bothe (assured) without remission to lose their lives. And that, therefore, he would not for the first respect take upon hym to doe that whiche was contrarie to his profession ; nor for the seconde, hazarde his life to so certaine a daunger, for so hatefull a thing as those practises are to all the worlde.

Gonsales, verie sorie to heare his deniall, told hym that the lawes and dueties of freendship doeth dispense well enough with a manne, though for his freende he straine sometye his conscience; and, therefore, he hoped that he would not forsake hym in a cause that concerned hym so weightilie as that did. And that neither of those twoo respectes (if thei were well considered) ought to bee able to remove hym from pleasyng of his freende; for that now adaies, aswell were they accompted and estemed phisitions that killed their patientes, as thei that did cure them: and because the thing beyng kept secret betweene them twoo alone, he needed not to doubt, or feare any daunger of his life by the lawe; for if it should by any mischaunce happen that he should bee imputed or burthened with poisonyng of his wife, he assured hym that he would never, whilest he had breathe, confesse of whom he had the poison, but would rather suffer his tongue to be pulled out of his hedde, or endure any torment that might be devised.

The Scholler, at the laste, seemyng to bee wonne by the earnestest of his petition, saied, that upon that condition and promesse of not revealyng him at any tyme, he would be content rather to shewe hymself freendlie unto hym, then a true professor of his science, or an exact regarder of his conscience, and that he would doe as he would have hym.

And, havyng lefte Gonsales verie glad and joyfull for that his promesse, he went home, and made a certaine composition or mixture of pouders, the vertue whereof was suche, that it would make them that tooke any quantitie thereof to slepe so soundlie, that thei should for the space of certaine howers seme unto all menne to bee starke dedde. And the nexte daie he retourned to Gonsales, and to deliver it unto hym, sayng: Gonsales, you have caused me to dooe a thyng I proteste I would not dooe it for my life; but since you maie see, thereby, that I have regarded more your freendshippe then my duetie, or the consideration of that whiche is honest and lawfull, I must require you eftsones to remember your promesse, and that you will not declare to any creature livyng, that you have had this poison of me.

Whiche thinge Gonsales verie constauntlie upon his othe did promise hym againe; and havyng taken the powder of him,

asked hym in what sorte he was to use it? And he tolde hym, that if at supper he did caste it there upon her meate, or into her brothe, she should dye that night followyng, without either paine or tormente, or any greevous accidentes, but goe awaie even as though she were asleape. That evenyng, at supper tyme, Gonsales failed not to put the pouder into his wife's potage, who havyng taken it, as sone as supper was doen, feelyng herself verie heavie and drousie, went to her chamber and gatte her to bedde, (for she laie not with Gonsales but when he liste to call her, whiche had been verie seldome, since he did fall into love with the strumpet) and, within an hower after, the operation of the pouder tooke suche force in her bodie, that she laye as though she had been dedde, and altogether sencelesse. Gonsales, in like sort, when he sawe his tyme, went to his bed, and liyng all that night with a troubled minde, thinking what would become of Agatha, and what successe his enterprise would take, the mornyng came upon hym before he could once close his eyes; whiche beeyng come, he rose, not doubtyng but that he should assuredlie finde his wife dedde, as Alonso had promised hym.

As soone as he was up he went out of his house, and staid but an hower abroade, and then he retourned home again, and asked his maide whether her mistres were up or no. The maide made hym aunswere, that she was yet asleape; and he, makyng as though he had marveiled at her long liyng in bedde, demaunded her how it happened that she was so sluggishe that mornyng, contrarie to her custome, whiche was to rise every mornyng by breake of the daie, and badd her goe and wake her, for he would have her to give hym somethyng that laye under her keyes. The wenche, according to her maister's commaundement, went to her mistres beddeside, and havyng called her once or twice somewhat softly, when she sawe she waked not, she laied her hand upon her, and givyng her a shagge, she saied withall, Mistres, awake! my maister calleth for you. But she liyng still, and not awakyng for all that the maide tooke her by the arme, and beganne to shake her good and hard, and she, notwithstanding, nether answeyng, nor stirryng hande or foote, the maide retourned to her maister, and tolde hym that for aught she could doe she could not gett

her mistres to awake. Gonsales, hearyng the maide to saie so, was glad in his mynde ; but fainyng hymself to be busied about somewhat els, and that he regarded little her speche, he bidde her goe againe, and shake her till she did waken. The maide did so, and rolled and tumbled her in her bed, and all in vaine : wherefore, commyng againe unto her maister, she saied unto hym, that undoubtedly she did beleeve that her mistres, his wife, was dedde, for she had founde her verie colde, and rolled her up and doune the bedde, and that yet she stirred not.

What! dedde? *quoth* Gonsales, as if he had been all agaste and amazed ; and risyng there withall, he went to her beddes side, and called her, and shaked her. and wrong her by the fingers, and did all that might bee, as he thought, to see whether she were alive. But she, not feelyng anything that he did, laie still like a dedde boddie, or rather like a stone.

Wherefore, when he sawe his purpose had taken so good effecte, to dissemble the matter he beganne to crie out, and to lament, and to detest his cruell destinie, that had so sone bereved hym of so kind, so honest, and so faithfull a wife : and having in the ende discovered her bodie, and finding no spot or marke whereby any token or signe of poisonyng might be gathered, as one that would not seme to omit any office of a lovyng husband, he sent for the phisition to loke upon her; who, havyng used some suche meanes as he thought mete to make her come to herself, finally, seyng her to remaine unmoveable, and without sence, concluded that some sodaine accident had taken her in the night, whereof she had died, and for dead he left her.

At whiche his resolution, though Gonsales were very glad, yet to the outward shewe declaryng hymself to be verie sorie, and full of woe and heavinesse, he behaved hymself in suche cunnynge sorte, as he made all the worlde beleeve that he would not long live after her : and havyng called her freendes, and lamented with them her sodaine death and his misfortune, in fine, he caused her funerall to bee very sumptuouslie and honourably prepared, and buried her in a vaute, whiche served for a tounge to all his ancestours, in a churche of a frierie that standes without the citie.

Alonso, that was verie well acquainted with the place, and had hymself a house not verie farre from that frierie, wente his waie that same night unto his saied house, and when he sawe the tyme to serve for his purpose, he gatte hym to the vaute or toumbe wherein Agatha was laied, with one of these little lanterns that thei call blinde lanterns, because thei tourne them, and hide their lite when thei liste. And because he was a yong manne of verie good strengthe, and had brought with hym instrumentes of iron to open the toumbe, and lifte up the stone that covered it, he gatte it open, and havng underpropped it surely, he went into the vaute, and toke the woman straight waie in his armes, minding to bryng her out, and carrie her awaie so asleape as she was. But the force and vertue of the poudre beeyng finished and spent, assone as he moved her she awaked out of her sleape, and seyng herself clad in that sorte, emong ragges and dedde bones, she beganne to tremble, and to crie : Alas ! where am I ? or who hath brought me hether, wretche that I am ? — Marie, that hath your cruell and unfaithfull housebande, answered the Scholer ; who havng poisoned you, to marrie a common strumpet, hath buried you here, whether I come to trie if by my skill I could revive you, and call backe your soule, by those remedies whiche I had devised, unto your bodie againe : whiche if I could not have doen as I entended, I was resolved to have died here by you, and to have laied my dedde bodie here by yours, to reste until the latter daie, hopyng that my spirite should in the meane while have come and enjoyed yours, wherever it had been. But since the heavens have been so favourable unto me, as in this extreame daunger wherein you were, to graunt suche vertue unto the remedies whiche I have used toward you, as the whiche I have been able to keepe undissolved your gentle spirite with your faire bodie, I hope (my deare) that you wil henceforthe consider what the affection of your wicked housbande hath been toward you, and how greate good will, and by consideration thereof, discern and resolve whiche of us twoo hath beste deserved to be beloved of you.

Agatha, findyng herself in that sort buried in deede, did easily beleve the truthe whiche the Scholer told her, and to

her self concluded that her housebande had shewed hymself, in her behalf, a man of all other moste cruell and disloyall. Wherefore, tournyng herself toward the Scholer, she saied unto hym.

Alonso, I can not deny but that my housebande hath been to me not onely unkinde, but cruell also : nor I can not but confesse that you have declared yourself to bee moste lovyng and affectioned toward me : and of force I must acknowledge myself beholdyng unto you, of no lesse then of my life, since (alas !) I see myself here emong dedde bodies, buried alive. But for as muche, as though my housebande have broken his vow to me, I have not yet at any tyme failed my faithe to hym, I doe require you, that if you desire that I should esteeme this kind and lovyng office of yours as it deserveth to bee esteemed, or make accompt of this life whiche you have given me, you will have due regarde and consideration of myne honestie, and that you will not, by offeryng me any villainie, (whiche neverthelesse I can not any waie misdoubte, where I have alwaies founde so muche and so greate courtesie) make this your courteous and pitifull acte to bee lesse commendable and praise worthie then it is : whiche, if you dooe bridle your unlawfull and sensuall appetite and desire, will remaine the moste vertuous and worthie of honour and fame, that ever courteous gentleman hath doen for a miserable woman, since the worlde began.

Alonso failed not with affectuall and manifest argumentes to perswade her, that her housband had now no more right or title to her at all ; and that although he had, yet, if she were wise, she should not committe herself unto his courtesie againe, since, by this mortall token, he had given her a sufficient testimonie of his ranckor and evill will towards her, whereby she might well enough bee assured not to escape, whensoever she should resolve to putte herself againe into his handes : and that, therefore, she was not to make any accompt of hym, but to shewe herself thankfull for so greate a benefite as she had received, and to requite hym so with her favour and courtesie, as he might now in the ende attaine to gather the fruite of his long and constaunte good will, and of his travell sustained for the saffegarde of her life. And with those woordes

bendyng hymself towarde her, he would have taken a kisse of her lippes, but Agatha, thrustyng hym backe, saied to hym again.

If my housebande (Alonso) have broken those bandes, where-with I was knit unto hym by matrimonie, through his wicked and leude demeanour, yet have not I for my parte dissolved them, neither will I at any tyme, so long as I shall live. As for committying myself unto his courtesie, or goyng any more into his handes, therein I thinke it good to followe your advise : not that I would bee unwilling to live and dwell with hym, if I might hope to finde hym better disposed, but because I would be lothe to fall eftsones into the like daunger and grevous perill. And as for requityng you for this your commendable travaile in my behalfe, I knowe not what better recompence I am able to give you, then to rest bounde unto you for ever, and to acknowledge myself beholdyng unto your courtesie for my life; whiche obligation, if it maie satisfie you, I will be as glad and as content as I maie bee in this miserable state wherein I am. But if your meanyng perchance bee, that the losse of myne honestie should bee the rewarde and hire for your paines, I dooe beseche you to departe hence out of this tounge, and to leave me here enclosed; for I had rather dye here, thus buried quicke through the crueltie of my housband, then through any such compassion or pitie to save my life, with the losse of myne honour and good name.

The Scholer by those wordes perceived well enough the honest disposition of Agatha, whiche he wondered at, considering that the terror of death it self was not able once to move her from her faithfulness and constancie of minde. And though it were grievous unto him to finde her so stedfast, yet hopyng that by tyme in the ende he might overcome her chaste and honest purpose, aunswered, that he could not but commende her for her disposition, though he deserved a kinder recompence of his long and fervent love, and she a more lovyng and faithfull housbande. But since she was so resolved, he would frame himself to be content with what she would, and not crave of her any thyng that she would not willingly graunt hym to have. And therewith helpyng her out of the sepulcher, he led her home unto his house, and lefte

her there with an olde woman that kept his house, to whom he recomended her, and whose helpe he was assured of, to dispose the good will of Agatha towardes hym, and the next mornyng retourned into the citie.

Gonsales, after a fewe daies, seeming not to be able to live without a wife to take care of his familie, wedded that honest dame, Aselgia, and made her mistres of hymself and all that he had. This, his newe mariage, so sone contrived, caused the freendes of Agatha to marvaile not a little, and to misdoubte that the sodaine death of their kinsewoman had not happened without some misterie. Neverthelesse, havng no token, nor evidence, or profe, thei helde their peace. But Gonsales havng his desired purpose, and livyng with his newe wife, it befell unto hym (through Goddes just judgement with this his joly dame) as it chaunced to Agatha with hym before; for Aselgia, that was never wont to feede with so spare a diet, as she that had never bin contented before without greate chaunge, nor had not bin used to that kinde of straightnes (which Gonsales, growing jelous of her, began to keepe her in) but had alwaies lived at libertie, and with suche licentiousnesse, as women of her profession are wont to doe, became in shorte space to shewe herself so precise unto hym, and to hate and abhorre hym in suche extreme sorte, that she could not abide to see, or heare hym spoken of: by occasion of whiche her demeanour towardes hym, Gonsales, to his greefe, began at last to knowe and to discern what difference there is betweene the honest and carefull love of an honest wife, and the dissemblyng of an arrant strumpet. Wherefore one daie, among the rest, complainyng of the little love whiche he perceived she bare hym, and she aunsweryng hym thawartly, Gonsales, fallyng into heate of choler, saied angerly unto her. Have I, thou naughtie packe, poysoned Agatha for thy sake, that was the kindest and the lovingest wife that ever man had? and is this the rewarde I have, and the requitall thou yeeldest me, to shewe thyself every daie more despightfull and crabbed than other? — Aselgia havng heard hym, and noted well his wordes, tooke holde of them, and straight waie thought that she had founde the waie to rid herself of Gonsales: wherefore she reveiled his speeches unto a ribalde of hers, such

a one as supplied her want of that which Gonsales alone, nor ten suche as he were able to satisfie her withall, and induced hym to appeache hym for that facte, assuryng herself that the lawe would punishe hym with no lesse then death, and thereby she to remaine at libertie to dooe what she list againe, as she had doen before. This companion accused Gonsales upon his owne wordes unto the freendes of Agatha, who, havynge had halfe a suspicion thereof before, went and accused him likewise before the judge, or hed magistrate of the citie; whereupon Gonsales and his woman were both apprehended, and put to their examinations, to searche out the truthe; which Gonsales being halfe convicted by the confession of the gentle peate, his new wife, but chiefly grieved with the worme of his owne conscience, and to avoyde the torment of those terrors which he knewe were prepared for him, confessed flatly, affirmyng that he had poysoned her with a poyson which he had kept of long tyme before in his house, perfourmyng yet therein the promise whiche he had made unto the Scholer. And upon his owne confession sentence was given against hym, that he should loose his hed.

Alonso, when he understoode that Gonsales was condemned to dye, was very glad thereof, supposyng that he beeyng once dead, Agatha (who all this while, for anythyng that the olde woman could saie or alledge unto her in the behalfe of Alonso, would never yeeld or consent to any one pointe wherein her honour might have beene touched or spotted) should remaine at his discretion, and that she would no longer refuse to graunt hym her good will, when she should see her self delivered of Gonsales. But the daie beyng come wherein he was to be put to execution, she havynge had inteligence of all that had passed, and knowyng that he was appointed to dye that daie, determined with herself that she would in that extremitie deliver her disloyall housebande, and give hym to understande how little she had deserved to bee so entreated by hym as she had been. Wherefore, havynge gotten out of Al(f)onso his house, she hied her unto the citie as fast as she could, and beeyng before the justice or magistrate she saied unto him : Sir, Gonsales, whom you have condemned and commaunded to be put to death this daie, is wrongfully con-

demned; for it is not true that he hath poysoned his wife, but she is yet alive, and I am she : therefore, I beseeche you, give order that execution maie be staied, since that your sentence grounded upon a false enformation and confession, is unjust, as you maie plainly discerne, by me beyng here.

When the governour heard Agatha speake in this sorte, whom he had thought to have been deade and buried, he was all amazed, and halfe afraied to looke upon her, doubtyng that she was rather her spirite or ghoste, or some other in her likenesse, then a lively woman in deede; for she was apparelled in a very plaine and black attyre, and was very wanne and pale, by reason of the affliction whiche she had indured, first for her owne ill fortune, and then for the mischaunce of her housband.

In this meane while the sergantes and officers had brought Gonsales before the justice or magistrate, to the ende that he (accordyng to the custome of the citie) should give them commaundement to leade hym to the place of execution, and there to fulfill his sentence upon him; but as sone as Agatha perceiued hym, she ranne unto hym, and takyng hym aboute the necke, and kissing him, she said, Alas ! my deare housebande, whereunto doe I see you brought through your owne folly and disordinate appetite, which blinded your judgement ? Beholde here your Agatha alive, and not deade; who even in this extremitie is come to shewe herself that lovyng and faithfull wife unto you that she was ever.

The justice or governour, seyng this straunge accident, caused execution to be staied, and signified the whole case unto the lorde of the countrey, who at that tyme chanced to be at Sciville : who, wonderyng no lesse then the other at the matter, caused bothe Gonsales and his wife to be brought before him, and demaunded of them how it had chanced that she, havyng bin buried for deade, was now found alive ? Gonsales could saie nothyng, but that for the love he bare unto Aselgia he had poysoned his wife, and that he knewe not how she was revived againe. But Agatha declared how the Scholler, with his skill, had delivered her from death, and restored her life unto her, but how or by what meanes she could not tell.

The Lorde havyng sent for Alonso, and demaunded hym of

the truth, was certified by hym, how that in steede of poison he had given to Gonsales a powder to make her sleape; affirmyng likewise, that notwithstanding the long and earneste pursuite whiche he had made to obtaine her love, and the crueltie and injurie whiche she sawe her housebande had used towarde her, to put her in that daunger and perill of her life, out of whiche he had delivered her, yet could he never by any perswasion or entreatie winne her to fulfill his desire, or bryng her to make breache of her faithe and honestie. By whiche reporte the Lorde knewe verie well, that in an honest woman the regarde and respect of her honour and chastitie doeth farre excede any other passion, for any miserie, be it never so great; and commendyng highly the love and constancie of the woman towarde her housebande, and praisyng the pollicie of Alonso, he tourned hymself unto Gonsales, and saied unto hym. Full evill hast thou deserved to have so good and so verteous a gentlewoman to thy wife, and in reason she ought now rather to be Alonso his wife then thine: neither wert thou worthie of lesse then that punishment which the lawe hath condempned thee unto, though she be yet alive, since thou as much as in thee laye hast doen to bereve her of her life; but I am content that her vertue and goodnesse shall so mucche be available unto thee, that thou shalt have thy life spared unto thee for this tyme. Not for thy owne sake, because thou deservest it not, but for hers, and not to give her that sorowe and greefe whiche I knowe she would feelee, if thou shouldst dye in that sorte; but I sware unto thee, that if ever I maie understande that thou doest use her henceforth otherwise then lovyngly and kindly, I will make thee, to thy greevous paine, prove how severely I can punishe suche beastly and heinous factes, to the example of all others.

Gonsales, imputyng his former offence to want of witte and judgemente, made promis unto the Lorde that he would alwaies dooe as he had commanded hym; and accordynglye, havyng forsaken cleane that baggage strumpette that he had wedded, he lived al the rest of his daies in good love and peace with Agatha his wife; whose chaste and constant minde caused Alonso, where before he loved her for her exterior beauty, ever after to reverence her, and in maner to worship

her as a divine creature, for the excellencie of her vertue, resolving with hymself, that a more constaunt faithe and honest disposition could not bee founde in any mortall woman.

(Shakespeare Society's Reprint, 1846 ; pp. 157-175).

DATE. There is nothing to tell us the date of this play, unless there is a reference, as Fleay maintains, to Thomas Blackwood's return from abroad in 1601. As the play was printed in 1602 this would leave only a narrow margin for the time of composition : say the end of 1601 or the beginning of 1602. This is corroborated by its being the first of a group of plays with a patient wife for motive, ranging between 1602-1605. Cp. pp. II, III, VIII.

LITERARY IMPORTANCE. All authors that have discussed this piece have praised it for its wit, humour and literary ability. « The humour is broad and strongly marked, and at the same time of the most diverting kind ; the characters are excellent, and excellently discriminated ; the comic parts of the play are written with most exquisite drollery, and the serious with great truth and feeling. » (Preface to the play in Dodsley's edition, from Baldwin's *Old English Drama*.) The characterization is excellent, the dialogue lively and witty, the language easy and natural, while the situations are sometimes delightfully humorous. Its weak point is that Arthur's behaviour towards his wife is altogether unmotivated. The reader is referred to Ward's *English Dramatic Literature*, II 608,9 for an appreciation of the aesthetic value of the piece ¹⁾, and to Schelling, *Elizabethan Drama* I 331-4 for its place in literature.

Schelling points out that this play was almost immediately imitated in *The Fair Maid of Bristow*, in *The London Prodigal* and in Marston's *The Dutch Courtesan*. With Dekker, Chettle and Haughton's *Patient Grissil* these plays belong to the group of domestic dramas which have the patient, faithful wife for a motive. The first-named plays are different from *Patient Grissil* in having a spendthrift contrasted with the faithful wife ; together with *Measure for Measure* and *All's Well that Ends Well* they belong to the period lying between 1601-1605, if

¹⁾ Cp. the close of note on p. 9.

our play was composed in 1601, or 1602-1605 if it was written in 1602. For an appreciation of Heywood's art I refer the student to the second volume of Ward's book, pp. 550-559, and to that author's article in the Dictionary of National Biography; he will find there many passages that will throw a strong light upon points that characterize equally that dramatist's pieces and our play ¹).

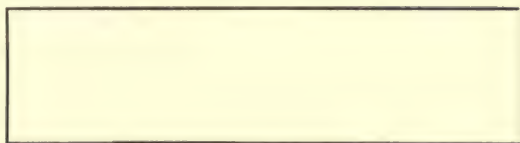
Turning to the pleasant task of acknowledgement, I am indebted to the authorities of the British Museum for permitting a reproduction of the first quarto to be made; to the Librarians of the British Museum, the Bodleian, the Cambridge University Library and the Advocates' Library at Edinburgh for information concerning the copies in their collections; to Professor J. van Wageningen for assistance in explaining the Latin passages; to Dr. Byvanck, Director of the Royal Library at the Hague for the loan, during a considerable period, of the quarto of 1608; and to Mr. P. Roeske for the great care with which he has revised the proofsheets and checked the variants.

Groningen, May 1910.

A. E. H. SWAEN.

¹) Since the above was written Frank Humphrey Ristine's *English Tragicomedy; its Origin and History* has appeared (Columbia University Studies in English, 1910), from which I quote the following passage: «Turning first to the purely domestic drama of the time, we encounter at least one well-defined group of plays belonging to the sphere of intermediate drama. A neutral tone is the universal characteristic of plays turning on the theme of the faithful wife and prodigal husband, or some variation of the same popular motive, which, beginning with «Patient Grissel» (1599), runs thru quite a series of later productions. All are reconciliation dramas, but range in tone from simple pathos untouched by tragic impulse, as in «Patient Grissel» or the «Wise Woman of Hogsdon» (c. 1604), to the dignity of actual tragedy as in «A Woman Killed with Kindness» (1609). As standing between these two extremes, may be considered three plays, all of uncertain authorship and all repetitions of the same stock theme: «How a Man may Choose a Good Wife from a Bad» (1602), the «Fair Maid of Bristow» (1605) and the «London Prodigal» (1605). The motive in each turns on the story of a prodigal husband who ill-treats or even attempts to murder his faithful wife, and after suffering for his sins, repents and is forgiven. The thing to note in all is the adaptation of a familiar device from Italian romance: the timely reappearance of the supposedly murdered wife, who intercedes for her husband on trial for his crime, saves his life and brings about the reconciliation. This, it will be remembered, is a tragicomic device used so effectively by Giraldi, and the main spring of the action in Greene's «James IV». By its adoption in these three domestic plays, actual tragedy is skilfully avoided and the reconciliation made complete». (pp. 97, 98). — For analogues of our play see Prof. Baskervill's above-mentioned article, and A. H. Quinn, *Faire Maide of Bristow*, 1902.

[Title page of the Quarto of 1608].



A
PLEASANT

conceited Comedie, where-
in is shewed, how a man
may choose a good wife
from a bad.

As it hath beene sundry times
acted by the Earle of Wor-
cesters seruants.



LONDON,

Printed for *Mathew Law*, and are to be sold at
his shop in Paules Church-yard, neere vnto S.
Augustines gate, at the signe of
the Foxe. 1608.

List of Characters.

Yong Maister Arthur.
Maister Lusam (Yong Lusam) ¹).
Maister Anselme.
Maister Fuller.
Old M. Arthur.
Old M. Lusam.
Mistris Arthur.
Pipkin, *her man*.
Aminadab.
Boys.
Iustice Reason.
Hugh, *his man*.
Mistris Mary.
Mistris Splay.
Brabo.
Mayd.

(1) In Hazlitt's Dodsley, IX, 4 there is the following pertinent remark : « From the similarity of the names, it seems the author originally intended to make Young Lusam the son of Old Lusam and brother of Mistress Arthur, but afterwards changed his intention : in page 13 [l. 244] the latter calls him a stranger to her, although he is the intimate friend of her husband ».

List of irregular and doubtful readings.

72 daughter	1412 recocilement
108 <i>Medue cure</i>	1414 i of Iustice indistinct
116 vritules	1447 chees
149 aduise	1460 infore't
275 progedie	1521 aunciet
399 woulst	1615 <i>Benidicanus</i>
461 contray	1635 <i>An</i>
465 thou	1748 <i>featres</i>
546 circustance	1759 <i>puter</i>
621 gonest	1775 <i>Propimus</i>
637 <i>bone</i>	1846 wofuls
649 <i>soledes</i>	1875 bitter
650 <i>vementes</i>	1902 Fast
654 <i>Dilucoli</i>	1949 <i>venerarum</i>
660 <i>vemo</i>	1953 <i>diliculo</i>
671 vntrust	2079 <i>raba</i>
677 <i>vngem</i>	2131 misvde
691 <i>sequuntur</i>	2137 staundrous
702 <i>prate</i>	2206 authortie
1033 <i>podes</i>	2340 prought
1214 cares, eares?	2371 proore
1257 ptesenti	2431 hononr'd
1270 assurs'd	2587 <i>Bar</i>
1279 <i>vem</i>	2595 <i>Enier</i>
1303 <i>to</i>	2606 Dad
1358 <i>domine</i>	2622 sen
1368 <i>Minadab</i>	2692 ambignous

213

A
P L E A S A N T
conceited Comedie,

Wherein is shewed

how a man may chuse a good

Wife from a bad.

written By Ioshua Cooke

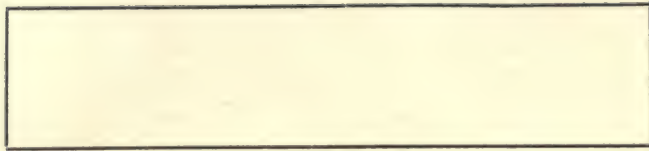
*As it hath bene sundry times Acted by the Earle of
Worcesters Seruants.*



L O N D O N

Printed for Mathew Lawe, and are to be solde at his
shop in Paules Church-yard, neare vnto S. Au-
gustines gate, at the signe of the Foxe.

1 6 0 2.



A pleasant conceited Come-
die, wehrein is shewed how a man may
chuse a good Wife from a bad.

5 *Enter as vpon the Exchaunge , young Maister Arthur,
and Maister Lusam.*

Arthur.

I Tell you true Sir, but to euery man
I I would not be so lauish of my speech,
Only to you my deare and priuate friend,
10 Although my wife in euery eye, be held
Of beautie and of grace sufficient,
Of honest birth and good behaiour,
Able to winne the strongest thoughts to her,
Yet in my mind I hold her the most hated
15 And loathed obiect that the world can yeeld.

Lusam. Oh M. *Arthur*, beare a better thought
Of your chast wife, whose modesty hath wonne
The good opinion and report of all :
By heauen you wrong her beautie, she is faire.

20 *Ar.* Not in mine eye.

Lu. O you are cloyed with dainties M. *Arthur*
And too much sweetnes glutted hath your tast,
And makes you loath them : At the first
You did admire her beautie, praisde her face,
25 Were proud to haue her follow at your heeles
Through the broad streetes, when all censuring tongues

Found themselues busied as she past along,
 To extoll her in the hearing of you both,
 Tell me I pray you and dissemble not,
 30 Haue you not in the time of your first loue,
 Hugd such new popular and vulgar talke,
 And glorified still to see her brauely deckt ?
 But now a kind of loathing hath quite changde
 Your shape of loue into a forme of hate,
 35 But on what reason ground you this hate ?

Ar. My reason is my mind, my ground my wil,
 I will not loue her : If you aske me why
 I cannot loue her, let that answere you.

Lu. Be iudge all eyes, her face deserues it not,
 40 Then on what roote growes this hie braunch of
 Is she not loyall, constant, louing, chast, (hate?
 Obedient, apt to please, loth to displease,
 Carefull to liue, chary of her good name,
 And iealous of your reputation ?

45 Is she not vertuous, wise, religious ?
 How should you wrong her to deny all this ?
 Good M. *Arthur* let me argue with you.

They walke and talke.

Enter walking and talking, M. Anselme, and

50 *Maister Fuller.*

Ful. Oh M. *Anselme*, growne a Louer, fie,
 What might she be, on whom your hopes relie ?

An. What fooles they are that seem most wise in loue,
 How wise they are, that are but fooles in loue :
 55 Before I was a Louer, I had reason
 To iudge of matters, censure of all sorts,
 Nay I had wit to call a Louer foole,
 And looke into his folly with bright eyes,
 But now intruding Loue dwels in my braine,

And

60 And frantickly hath shouldered reason thence,

I am not old, and yet alas I doate:

I haue not lost my sight, and yet am blind,

No bondman, yet haue lost my libertie,

No naturall foole, and yet I want my wit.

65 What am I then, let me define my selfe,

A doatar yong, a blind man that can see,

A wittie foole, a bond-man that is free.

Ful. Good aged youth, blind seer, & wise foole,

Loose your free bonds, and set your thoughts to

70 *Enter old M. Arthur, and old M. Lusam.* (schoole.

Old Ar. Tis told me M. Lusam, that my sonne

And your chast daughter whom we matcht together,

Wrangle and fall at oddes, and brawle, and chide.

Old Lu. Nay I thinke so, I neuer lookt for better :

75 This tis to marry children when they are yong,

I said as much at first, that such yong brats

Would gree together, euen like dogs and cats.

Old Ar. Nay pray you M. Lusam say not so,

There was great hope, though they were matcht but

80 Their vertues would haue made them simpathise, (yong

And liue together like two quiet Saints.

Old Lu. You say true, there was great hope indeed

They would haue liu'd like Saints, but wheres the fault?

Old Ar. If fame be true, the most fault's in my sonne.

85 *Old Lu.* You say true M. Arthur, tis so indeed.

Old Ar. Nay sir, I do not altogether excuse

Your daughter, many lay the blame on her.

Old Lu. Ha say you so, bithmasse tis like enough,

For from her childhood she hath bene a shrowe.

90 *Old Ar.* A shrow, you wrong her, all the towne admires

For mildnesse, chastnesse, and humilitie.

(her,

Old Lu. Fore God you say well, she is so indeed:

The Citie doth admire her for these vertues.

Old Ar. O sir, you praise your child too palpably,
95 Shee's mild and chast, but not admir'd so much.

Old Lu. I so I say, I did not meane admir'd.

Old Ar. Yes if a man do well consider her,
Your daughter is the wonder of her sexe.

Old Lu. Are you aduisde of that, I cannot tell
100 What tis you call the wonder of her sexe,
But she is, is she, I indeed she is.

Old Ar. What is she ?

Old Lu. Euen what you wil, you know best what she is.

Anselme. Yon is her husband, let vs leaue this walke,
105 How full are bad thoughts of suspition ;
I loue, but loath my selfe for louing so,
Yet cannot change my disposition.

Fuller. *Medue cure teipsum.*

Ansel. *Hei mihi quod mellis amor est medicabilis herbis.*

110 *Yong Ar.* All your perswasions are to no effect,
Neuer alledge her vertues nor her beautie,
My settled vnkindnes hath begot
A resolution to be vnkind still,
My raunging pleasures loue varietie.

115 *Yon. Lu.* Oh too vnkind vnto so kind a wife,
Too vritules to one so vertuous,
And too vnchast vnto so chast a matron.

Yon. Ar. But soft sir, see where my two fathers are
Busily talking, let vs shrinke aside,
120 For if they see me, they are bent to chide.

Exeunt.

Old Ar. I thinke tis best to goe straight to the house
And make them friends againe : what thinke you sir ?

Old Lu. I thinke so too.

125 *Old Arth.* Now I remember too, that's not so good,
For

For diuers reasons I thinke best stay here,
And leaue them to their wrangling, what thinke you ?

Old Lu. I thinke so too.

Old Arth. Nay we will goe that's certaine. (goe.

130 *Old Lu.* I tis best,tis best in sooth : theres no way but to

Old Arth. Yet if our going should breed more vnrest,
More discord,more dissention,more debate,
More wrangling where there is inough alreadie,
Twere better stay then goe.

135 *Old Lu.* Fore God tis true,

Our going may perhaps breed more debate,
And then we may too late wish we had staid:
And therefore if you will be rulde by me,
We will not goe that's flat : Nay if we loue

140 Our credits,or our quiets,lets not goe.

Old Ar. But if we loue their credits or their quiets we
And reconcile them to their former loue : (must goe
Where there is strife betwixt a man and wife tis hell,
And mutuall loue may be compar'd to heauen :

145 For then their soules and spirits are at peace.

Come *M. Lusam*, now tis dinner time,
When we haue dinde, the first worke we will make,
Is to decide their iarres for pitie sake.

Old Lu. Welfare a good hart, yet are you aduise,
150 Goe said you *M. Arthur*, I will runne,
To end these broyles that discord hath begunne.

Exeunt.

Enter Mistris Arthur, and her man Pipkin.

Mist. Ar. Come hither *Pipkin*, how chance you tread

155 *Pip.* For feare of breaking Mistresse. (so softly ?

Mist. Ar. Art thou afraid of breaking,how so ?

Pip. Can you blame me Mistris, I am crackt alreadie.

Mist. Crackt *Pipkin*,how,hath any crackt your crown ?

Pip. No

Pip. No Mistris, I thank God my crown is currant, but.

160 *Mis. Ar.* But what ?

Pip. The mayd gaue me not my supper yesternight, so that indeed my belly wambled ; and standing neare the great sea-coale fire in the hall, and not being full, on the sodaine I crackt, and you know Mistris a Pipkin is soone
165 broken.

Mis. Ar. Sirra runne to the Exchange, and if you there Can finde my husband, pray him to come home, Tell him I will not eate a bit of bread Vntill I see him prethee *Pipkin* runne.

170 *Pip.* But Lady Mistris, if I should tell him so, it may be he would not come, were it for no other cause but to saue charges, Ile rather tell him, if he come not quickly, you will eate vp all the meate in the house, and then if he be of my stomacke he will runne euery foote, and make
175 the more hast to dinner.

Mis. Ar. I thou maist iest, my heart is not so light, It can digest the least conceit of ioy : Intreat him fairly, though I thinke he loues. All places worse that he beholds me in,

180 Wilt thou be gone ?

Pip. Whither Mistresse, to the Change ?

Mis. Ar. I to the Change.

Pip. I will Mistresse, hoping my M. will goe so oft to the Change, that at length he will change his minde,
185 and vse you more kindly, ô it were braue if my Maister could meete with a Marchant of ill ventures to bargain with him for all his bad conditions, and he sell them outright, you should haue a quieter heart, and we all a quieter house : but hoping Mistresse you will passe ouer all
190 these Iarres and squabels in good health, as my Maister was at the making thereof, I commit you.

Mis. Ar.

Mis. Ar. Make haste againe I prethee, till I see him
My heart will neuer be at rest within me :
My husband hath of late so much estrang'd
195 His words, his deeds, his heart from me,
That I can sildome haue his company :
And euen that sildome with such discontent,
Such frownes, such chidings, such impatience,
That did not truth & vertue arme my thoughts,
200 They would confound me with dispaire & hate,
And make me runne into extremities.
Had I deseru'd the least bad looke from him,
I should account my selfe too bad to liue,
But honouring him in loue and chastitie,
205 All iudgements censure freely of my wrongs.

Enter young Arthur, Maister Lusam, Pipkin.

Yon. Ar. *Pipkin* what said she when she sent for me?

Pip. Faith maister she said litle, but she thought more,
For she was very melancholy.

210 *Yon. Ar.* Did I not tell you she was melancholy ?
For nothing else but that she sent for me,
And fearing I would come to dine with her.

Yon. Lus. O you mistake her euen vpon my soule,
I durst affirme you wrong her chastitie.

215 See where she doth attend your comming home.

Mis. Ar. Come maister *Arthur*, shall we in to dinner?
Sirra be gone, and see it seru'd in.

Yon. Lus. Will you not speake vnto her?

Yon. Ar. No not I, will you go in sir?

220 *Mis. Ar.* Not speak to me, nor once looke towards me?
It is my dutie to begin I know,
And I will breake this Ice of curtesie.
You are welcome home sir.

Yon. Ar. Harke maister *Lusam*, if she mocke me not,

B

You

225 You are welcome home sir, am I welcome home,
 Good faith I care not if I be or no.

Yon. Lu. Thus you misconster all things *M. Arthur*,
 Looke if her true loue melt not into teares.

Yon. Ar. She weeps, but why? that I am come so soone
 230 To hinder her of some appointed guests,
 That in my absence reuels in my house :
 She weepes to see me in her company,
 And were I absent, she would laugh with ioy.
 She weepes to make me weary of the house,
 235 Knowing my hart cannot away with grieffe.

Mist. Ar. Knew I that mirth would make you loue my
 I would enforce my hart to be more mery. (bed,

Yon. Ar. Do you not heare, she would inforce her hart,
 All mirth is forct that she can make with me.

240 *Yong Lu.* O misconceit, how bitter is thy tast ?
 Sweet *M. Arthur*, *Mistris Arthur* too,
 Let me intreat you reconcile these iarres,
 Odious to heauen, and most abhord of men.

Mist. Ar. You are a stranger sir, but by your words
 245 You do appeare an honest Gentleman :
 If you professe to be my husbands friend,
 Persist in these perswasions : and be Iudge
 With all indifferance in these discontents.
 Sweet husband, if I be not faire enough

250 To please your eye, range where you list abroad,
 Only at comming home speake me but faire :
 If you delight to change, change when you please,
 So that you will not change your loue to me.
 If you delight to see me drudge and toyle,
 255 Ile be your drudge, because tis your delight.
 Or if you thinke me vnworthie of the name
 Of your chast wife, I will become your maide,

Your

- Your slaue, your seruant, any thing you will,
If for that name of seruant, and of slaue,
260 You will but smile vpon me now and then.
Or if as I well thinke you cannot loue me,
Loue where you list, only say but you loue me?
Ile feed on shadowes let the substance goe.
Will you deny me such a small request?
265 What will you neither loue nor flatter me?
O then I see your hate here doth but wound me,
And with that hate it is your frownes confound me.
Yon. Lu. Wonder of women : why hark you *M. Arthur*,
What is your wife a woman or a Saint?
270 A wife, or some bright Angell come from heauen?
Are you not mou'd at this straunge spectacle?
This day I haue beheld a miracle.
When I attempt this sacred nuptiall life,
I beg of heauen to finde me such a wife.
275 *Yon. Ar.* Ha, ha, a miracle, a progédie,
To see a woman weep is as much pittie
As to see Foxes digd out of their holes:
If thou wilt pleasure me, let me see thee lesse,
Greeue much : they say grieue often shortens life,
280 Come not too neare me, till I call thee wife.
And that will be but sildome. *I* will tell thee
How thou shalt winne my hart, die sodainly,
And Ile become a lustie widower :
The longer thy life lasts the more my hate,
285 And loathing still increaseth towards thee.
When *I* come home & finde thee cold as earth,
Thē wil *I* loue thee : thus thou knowst my mind.
Come *M. Lusam*, let vs in to dine. (*Exeunt.*)
Yon. Lu. O sir, you too much affect this euil,
290 Pore Saint, why wert thou yoakt thus with a diuel. *Exit.*

Mis.Ar. If thou wilt win my heart, die suddenly,
 But that my soule was bought at such a rate,
 At such a high price as my Sauours bloud,
 I would not sticke to loose it with a stab.
 295 But vertue banish all such fantasies.
 He is my husband, and I loue him well,
 Next to my owne soules health I tender him :
 And would giue all the pleasures of the world,
 To buy his loue if I might purchase it.
 300 Ile follow him, and like a seruant waite,
 And striue by all meanes to preuent his hate.

Exit.

Enter old Arthur, and old Lusam.

Old Ar. This is my sonnes house, were it best goe in,
 305 How say you maister *Lusam*?

Old Lus. How goe in, how say you sir?

Old Ar. I say tis best.

Old Lus. I sir, say you so, so say I too.

Old Ar. Nay, nay, it is not best, Ile tel you why,
 310 Happily the fire of hate is quite extinct
 From the dead embers, now to rake them vp,
 Should the least sparke of discontent appeare,
 To make the flame of hatred burne a fresh,
 The heate of this dissention might scorch vs,
 315 Which in his owne cold ashes smothered vp,
 May dye in silence, and reuiue no more:
 And therefore tell me, is it best or no?

Old Lus. How say you sir?

Old Ar. I say it is not best.

320 *Old Lus.* Masse you say well sir, & so say I too.

Old Ar. But shall we loose our labour to come hither,
 And without sight of our two children?
 Goe backe againe, nay we will in that's certaine.

Old Lus.

Old Lu. In quotha, do you make a doubt of that ?

325 Shall we come thus far, and in such post hast,
And haue our children here and both within,
And not behold them ere our backe returne ?
It were vnfriendly, and vnfatherly :

Come M. *Arthur*, pray you follow me.

330 *Old Ar.* Nay but harke you sir, will you not knock ?

Old Lu. Is't best to knock ?

Old Ar. I knock in any case.

Old Lu. Twas well you put it in mind to knock,
I had forgotten it else I promise you. (doore,

335 *Old Ar.* Tush, ist not my sonnes and your daughters
And shall we two stand knocking ? Leade the way.

Old Lu. Knock at our childrens doores, that were a Iest,
Are we such fooles to make our selues so straunge
Where we should still be boldest ? In for shame.

340 We will not stand vpon such ceremonies. (*Exeunt.*

Enter Anselme and Fuller.

Ful. Speake in what cue sir do you find your hart,
Now thou hast slept a little on thy loue ?

Ans. Like one that striues to shun a little plash
345 Of shallow water, and auoyding it,
Plunges into a Riuer past his depth.
Like one that from a small sparke steps aside,
And falls in headlong to a greater flame :

Ful. But in such fiers scorch not thy selfe for
350 If she be fier, thou art so far frō burning, (shame.
That thou hast scarce yet warmd thee at her face
But list to me, Ile turne thy hart from loue,
And make thee loath all of the feminine sexe.
They that haue knowne me, knew me once of
355 To be a perfect wencher : I haue tried (name
All sorts, all sects, all states, and finde them still
Inconstant, fickle, alwaies variable.

Attend me man,*I* will prescribe a methode
How thou shalt win hir without al peraduẽture.

360 *Ansel.* That would *I* gladly heare.

Ful. *I* was once like thee,
A sigher, melancholy, humorist,
Crosser of armes, a goer without garters,
A hatband-hater, and a busk-point wearer,
365 One that did vse much bracelets made of haire,
Rings on my fingers, *I*ewels in mine eares,
And now and then a wenches Carkanet,
That had two letters for her name in Pearle:
Skarfes, garters, bands, wrought wastcoats, gold, stitch
370 A thousand of those female fooleries, (caps,
But when *I* lookt into the glasse of Reason, strait *I* began
To loath that femall brauery, and henceforth
Studie to cry *peccauu* to the world.

Ans. *I* pray you to your former argument,
375 Prescribe a meanes to winne my best belou'd.

Ful. First be not bashfull, bar all blushing tricks,
Be not too apish female, do not come
With foolish Sonets to present her with,
With legs, with curtesies, congies, and such like :
380 Nor with pend speeches, or too far fetcht sighes,
I hate such antick queint formalitie.

Ans. Oh but *I* cannot watch occasion,
She dashes euery profer with a frowne.

Ful. A frowne, a foole art thou afraid of frownes ?
385 He that will leaue occasion for a frowne,
Were *I* his *I*udge (all you his case bemone)
His doome should be, euer to lie alone.

Ans. *I* cannot chuse but when a wench saies nay,
To take her at her word and leaue my sute.

390 *Ful.* Continue that opinion, and be sure
To die a virgin chaste, a mayden pure.

It was my chance once in my wanton daies
To Court a wench,harke and Ile tell thee how :
I came vnto my Loue,and she lookt coy,
305 I spake vnto my Loue,she turnd aside,
I tucht my Loue,and gan with her to toy,
But she sat mute for anger,or for pride :
I striu'd and kist my Loue,she cried away :
Thou woulst haue left her thus, I made her stay.
400 I catcht my Loue,and wrung her by the hand,
I tooke my Loue and set her on my knee,
And puld her to me, ô you spoile my band,
You hurt me sir, pray let me goe quoth she.
I am glad quoth I, that you haue found your tongue,
405 And still my Loue I by the finger wroong.
I askt her if she lou'd me,she said no,
I bad her sweare,she strait calls for a booke :
Nay then thought I, tis time to let her goe,
I easde my knee,and from her cast a looke,
410 She leaues me wondring at these strange affaires,
And like the wind she trips me vp the staires.
I left the roome below and vp I went,
Finding her throwne vpon her wanton bed :
I askt the cause of her sad discontent,
415 Further she lies,and making roome she sed,
Now sweeting kisse me,hauing time and place :
So clings me too her with a sweet imbrace.

Ans. Ist possible, I had not thought till now
That wemen could dissemble. *M. Fuller*

420 Here dwels the sacred mistris of my hart,
Before her doore Ile frame a friuolous walke,
And spying her, with her deuise some talke.

*Enter as out of the house,M. Arthur,Mistris Arthur,old
Arthur,old Lusam,yong Lusam,Pipkin,and the rest.*

425 *Ful.* What stir is this, lets step but out the way.
And heare the vtmost what these people say. *Old Ar.*

Old Ar. Thou art a knaue, although thou be my sonne,
 Haue I with care and trouble brought thee vp,
 To be a staffe and comfort to my age,
 430 A Pillar to support me, and a Crutch
 To leane on in my second infancie,
 And doest thou vse me thus ? thou art a knaue.

Old Lu. A knaue, I mary, and an arrant knaue :
 And sirra, by old M. *Arthurs* leaue,
 435 Though I be weake and old, Ile proue thee one.

Yong Ar. Sir, though it be my fathers pleasure thus
 To wrong me with the scorned name of knaue,
 I will not haue you so familiar,
 Nor so presume vpon my patience.

440 *Old Lu.* Speake M. Arthur, is he not a knaue ?

Old Ar. I say he is a knaue.

Old Lu. Then so say I.

Yong Ar. My Father may commaund my patience,
 But you sir that are but my Father in lawe,
 445 Shall not so mock my reputation,
 Sir you shall finde I am an honest man.

Old Lu. An honest man.

Yong Ar. I sir, so I say.

Old Lu. Nay if you say so, Ile not be against it;
 450 But sir you might haue vsde my daughter better,
 Then to haue beat her, spurnd her, raild at her
 Before our faces.

Old Ar. I therein sonne *Arthur*,
 Thou shewdst thy selfe no better then a knaue.

455 *Old Lu.* I mary did he, I will stand to it,
 To vse my honest daughter in such sort,
 He shewd himselfe no better then a knaue.

Yong Ar. I say againe I am an honest man,
 He wrongs me that shall say the contrary.

460 *Old Lu.* I graunt sir that you are an honest man,

Nor

Nor will I say vnto the contray.

But wherfore do you vse my daughter thus ?

Can you accuse her of in chastitie,

Of loose demeanor, disobedience, or disloialtie ?

465 Speak what thou canst thou obiect against my daughter.

Old Ar. Accuse her, here she stands, spit in her face
If she be guiltie in the least of these.

Mis.Ar. O Father be more patient, if you wrong
My honest husband, all the blame be mine,

470 Because you do it only for my sake.

I am his hand-maid, since it is his pleasure

To vse me thus, I am content therewith,

And beare his checks and crosses patiently.

Yong Ar. If in mine owne house I can haue no

475 Ile seek it elsewhere, and frequent it lesse. (place,

Father I am now past one and twentie yeares,

I am past my Fathers pampring, I suck not :

Nor am I dandled on my mothers knee :

Then if you were my Father twentie times,

480 You shall not chuse but let me be my selfe.

Do I come home so sildome, and that sildome

Am I thus baited ? Wife remember this.

Father farewell, and Father in law adieu :

Your sonne had rather fast, then feast with you. (*Exit.*

485 *Old Ar.* Well goe too wild oates, spend thrift, prodigall,

Ile crosse thy name quite from my reckoning booke :

For these accounts, faith it shall skathe thee somewhat,

I will not say what somewhat it shall be.

Old Lu. And it shall skathe him somewhat of my purse,

490 And daughter I will take thee home againe,

Since thus he hates thy fellowship,

Be such an eye-sore to his sight no more,

I tell thee thou no more shalt trouble him. (ther ?

Mis.Ar. Wil you diuorce whom God hath tied toge-

495 Or breake that knot the sacred hand of heauen
 Made fast betwixt vs ? Haue you neuer read
 What a great curse was laid vpon his head
 That breakes the holy band of mariage,
 Diuorsing husbands from their chosen wiues ?

500 Father *I* will not leaue my *Arther* so,
 Not all my friends can make me proue his foe.

Old Ar. *I* could say somewhat in my sonnes reproofe.

Old Lu. Faith so could *I*.

Old Ar. But till *I* meet him *I* will let it passe.

505 *Old Lu.* Faith so will *I*.

Old Ar. Daughter farewell, with weeping eyes *I* part,
 Witnessse these teares, thy grieffe sits neare my hart.

Old Lu. Weepes M. *Arthur*, nay then let me crie :

His cheekes shall not be wet, and mine be drie. (*Exeunt.*)

510 *Mist. Ar.* Fathers farewell, spend not a teare for me:
 But for my husbands sake let these woes be.
 For when *I* weep, tis not for my owne care,
 But feare least folly bring him to dispaire.

Yon. Lu. Sweet Saint continue still this patience,

515 For time will bring him to true penitence.
 Mirror of vertue, thanks for my good cheere,
 A thousand thanks.

Mist. Ar. It is so much too deere,

But you are welcome for my husbands sake,

520 His guests shall haue best welcome *I* can make. (mon,

Yon. Lu. Then mariage, nothing in the world more com-
 Nothing more rare then such a vertuous woman. (*Exit.*)

Mis. Ar. My husband in this humor, well *I* know
 Plaies but the vnthrift, therefore it behoues me

525 To be the better huswife here at home,
 To saue and get, whilst he doth laugh and spend:
 Though for himselfe he riots it at large,
 My needle shall defray my households charge.

Ful. Now

Ful. Now M. *Anselme* to her, step not backe,
530 Buslle your selfe, see where she sits at worke :
Be not afraid man, shee's but a woman,
And wemen, the most Cowards sildome feare :
Thinke but vpon my former principles,
And twentie pound to a dreame you speed.

535 *Ans.* I, say you so ?

Ful. Beware of blushing sirra,
Of feare and too much eloquence :
Raile on her husband his misvsing her,
And make that serue thee as an argument,
540 That she may sooner yeeld to do him wrong:
Were it my case, my Loue and *I* to plead,
I hau't at fingers ends, who could misse the clout
Hauing so faire a white, such stedly aime,
This is the vpshot, now bid for the game.

545 *Ans.* Faire Mistris God saue you.

Ful. What a circumstance doth he begin with, what an
To tell her at the first that she was faire ? (Asse is he
The only meanes to make her to be coy :
He should haue rather told her she was fowle,
550 And brought her out of loue quite with her selfe :
And being so, she would the lesse haue car'd
Vpon whose secrets she had laid her loue :
He hath almost mard all with that word faire.

Ans. Mistris God saue you.

555 *Ful.* What a block is that
To say God saue you, is the fellow mad,
Once to name God in his vngodly sute ?

Mis. Ar. You are welcome sir. Come you to speak with
Or with my husband, pray you whats your will ? (me,

560 *Ful.* She answeres to the purpose, whats your will ?
O zoanes that I were there to answer her.

Ans. Mistris my will is not so soone exprest,

Without your speciall fauour, and the promise
Of loue and pardon if I speake amisse.

565 *Ful.* O Asse, ô Duns, ô blockhead that hath left
The plaine broad hie way, and the readiest path
To trauell round about by circumstance :
He might haue told his meaning in a word,
And now hath lost his opportunitie :

570 Neuer was such a trewant in Loues schoole,
I am asham'd that ere I was his Tutor.

Mis. Ar. Sir you may freely speak what ere it be,
So that your speech suteth with modestie.

Ful. To this now could I answer passing well.

575 *Ans.* Mistris I pitying that so faire a creature.

Ful. Still faire, and yet I warnd the contrary.

Ans. Should by a villen be so fowly vsde as you haue

Ful. I that was well put in, (bene.

If time and place were both conuenient.

580 *Ans.* Haue made this bold intrusion to present
My loue and seruice to your sacred selfe.

Ful. Indifferent, that was not much amisse.

Mis. Ar. Sir, what you meane by seruice and by loue
I will not know : but what you meane by villaine

585 *I* faine would know.

Ans. That villaine is your husband :

Whose wrōgs towards you, are bruted thorow the land.

O can you suffer at a Peasants hands

Vnworthy once to tuch this silken skin,

590 To be so rudely beate and buffeted ?

Can you endure from such infectuous breath

Able to blast your beautie, to haue names

Of such impoisoned hate flung in your face ?

Ful. O that was good, nothing was good but that:

595 That was the lesson that I taught him last.

Ans. O can you heare your neuer tainted fame

Wounded

- Wounded with words of shame and infamie ?
O can you see your pleasures dealt away,
And you to be debar'd all part of them,
600 And bury it in deepe obliuion ?
Shall your true right be still contributed
Mongst hungry Bawds, insatiable Curtizans ?
And can you loue that villain by whose deed
Your soule doth sigh, & your distrest hart bleed ?
605 *Ful.* All this as well as *I* could wish my selfe.
Mis.Ar. Sir I haue heard thus lōg with patiēce,
If it be me you terme a villaines wife,
Insooth you haue mistooke me all this while,
And neither know my husband nor my selfe,
610 Or else you know not man and wife is one :
If he be cald a villaine, what is she
Whose hart, and loue, & soule, is one with him ?
Tis pittie that so faire a Gentleman
Should fall into such villaines company.
615 Oh sir take heed, if you regard your life,
Meddle not with a villaine, or his wife. *Exit.*
Ful. O that same word villain hath mard all.
An. Now where is your instructiō ? wheres the wench ?
Where are my hopes ? where your directions ?
620 *Ful.* Why man, in that word villain you mard all.
To come vnto an gonest wife and call
Her husband villaine, were she nere so bad,
Thou mightst well think she wold not brooke that name
For her owne credit, though no loue to him.
625 But leaue not thus, but trie some other meane,
Let not one way thy hopes make frustrate cleane.
Ans. I must persist my Loue against my will,
He that knows all things, knowes I proue this ill. (*Exeūt.*
Enter Aminadab with a rod in his hand, and two or three
630 *Boyes with their bookes in their hands.*

Ami. Come boyes, come boyes, rehearse your parts
And then *ad prandium iam iam incipe.*

1. *Boy.* Forsooth my lessons torne out of my booke.

Ami. *Que caceris Chartis deseruisse decat,*

635 Torne from your booke, Ile teare it from your breech.

How say you Mistris *Virga*, will you suffer

Hic puer bone indolis, to teare

His Lessons, leaues and Lectures from his booke?

1. *Boy.* Truly forsooth I laid it in my seate

640 While *Robin Glade* and *I* went into *Campis* :

And when *I* came againe my booke was torne.

Ami. O *mus* a Mouse, was euer heard the like ?

1. *Boy.* O *domus* a house, M. *I* could not mend it.

2. *Boy.* O *pediculus* a Louse, *I* knew not how it came.

645 *Ami.* All toward boyes, good schollers of their times,

The least of these is past his Accidence,

Some at *Qui mihi*, here's not a boy

But he can conster all the Gramer Rules,

Sed vbi sunt soledes, not yet come :

650 Those *tarde vementes*, shall be whipt.

Vbi est Pipkin, where's that laizie knaue ?

He plaies the Truant euery Saterdag :

But Mistris *Virga*, Ladie *Willowby*.

Shall teach him that *Dilucoli surgere*,

655 *Est saluberrimum*, here comes the knaue.

Enter Pipkin.

1. *Boy.* *Tarde, tarde, tarde.*

2. *Boy.* *Tarde, tarde, tarde.*

Ami. *Huc ades Pipkin*, reach a better rod,

660 *Cur tam tarde vemo*, speake, where haue you bin?

Is this a time of day to come to schoole ?

Vbi finisti, speake, where hast thou bin ?

Pip. *Magister, quomodo vales.*

Ami. Is that *responsio* fitting my demaund ?

Pip.

665 *Pip.* *Etiam certe*, you aske me where *I* haue bin, and *I* say
Quomodo vales, as much to say, come out of the alehouse.

Ami. *Vntrusse*, vntrusse, nay helpe him ; helpe him.

Pip. *Queso preceptor*, *queso* ? for Gods sake do not whip
Quid est gramatica ? (me :

670 *Ami.* Not whip you, *Quid est gramatica*, whats that ?

Pip. *Gramatica est*, that if I vntrust, you must needs whip
me vpon them, *quid est gramatica*.

Ami. Why then *dic mihi*, speak, where hast thou bin ?

Pip. Forsooth my mistris sent me of an errant to fetch
675 my M. from the Exchange, we had straungers at home at
dinner, and but for them *I* had not come *tarde queso pre-*

Ami. Conster your lesson, pearce it, *ad vngem ceptor*.
Et condemnato, to Ile pardon thee.

Pip. That *I* wil M. and if youle giue me leaue. (*expone*.

680 *Ami.* *Propriaq; maribus tribuuntur Mascula dicas expone*,

Pip. Cōster it M. *I* wil, *Dicas* they say, *Propria* the pro-
per man, *que maribus*, that loues mary-bones, *mascula*, mis-

Ami. A prety queint & new construction. {cald me.

Pip. *I* warrant you M. if there be mary-bones in my
685 lesson, *I* am an old dog at them. How conster you this M.
Rostra disertus amat ?

Ami. *Disertus* a disert, *amat* doth loue, *rostra*, rostmeat.

Pip. A good construction on an emptie stomacke, M.
now *I* haue consterd my lesson, my mistrisse would pray
690 you to let me come home to goe of an errand.

Ami. Your *tres sequuntur*, and away.

Pip. *Canis* a hog, *rana* a dog, *Porcus* a Frog,
Abeundum est mihi.

Makes a legge, and Exit.

695 *Ami.* Yours sirra to then, and *ad prandium*.

1. Boy. *Apis* a bed, *genu* a knee, *Vulcanus Doctor Dee* :
Viginti minus vsus est mihi.

Ami. By *Iunos* lip, and *Saturnes* thumbes,
It was *bonus, bona, bonum*.

2. Boy.

700 2. Boy. *Vitrum glasse, spica grasse, tu es Asinus*, you are an
Asse, *Precor tibi felicem noctem.*

Ami. *Claudite iam libros pueri sat prate bibistis,*
Looke when you come againe, you tell me *Vbi fuistis.*
He that minds trish trash, & wil not haue care of his *rodix*,
705 He I wil be lish lash, and haue a fling at his *podix.*

Enter yong Arthur.

Yong Ar. A pretie wench, a passing pretie wench,
A sweeter duck all London cannot yeeld,
She cast a glaunce on me as *I* past by,
710 Not *Hellen* had so rauishing an eye.
Here is the Pedant Sir *Aminadab*,
I wil enquire of him if he can tell
By any circumstance whose wife she :
Such fellowes commonly haue entercourse
715 Without suspition, where we are debard.
God saue you gentle Sir *Aminadab.*

Ami. *Salue tu quoq;*, would you speak with me?
You are I take it, and let me not lie,
For as you know, *Mentiri non est meum*,
720 *Yong M. Arthur, quid vis*, what will you?

Yong Ar. You are a man I much relie vpon :
There is a pretie wench dwels in this street,
That keeps no shop, nor is not publike knowne :
At the two postes, next turning of the Lane,
725 I saw her from a window looking out :
O could you tell me how to come acquainted
With that sweet Lasse, you should command me
Euen to the vtmost of my life and power. (sir,

Ami. *Dij boni, boni*, tis my Loue he meanes,
730 But I will keep it from this Gentleman,
And so I hope make triall of my Loue.

Yon. Ar. If I obtain her, thou shalt win therby,
More then at this time I will promise thee.

Ami.

735 *Ami. Quando venis aput, I shall haue two horns on my
Caput.*

Yon. Ar. What if her husband come & find one there ?

*Ami. Nuncquam, time neuer feare,
She is vnmarried I sweare.*

But if I helpe you to the deed,
740 *Tu vis narrare, how you speed.*

Yong Ar. Tell how I speed, I sir I will to you:
Then presently about it. Many thanks
For this great kindnes Sir *Aminadab.*

Ami. If my *Puella* proue a drab
745 Ile be reuengd on both : *ambo* shall die,
Shall die by what, for *ego* I
Haue neuer handled I thanke God,
Other weapon then a rod:
I dare not fight for all my speeches,

750 *Sed caue, if I take him thus*

Ego sum expers at vntrusse. (Exeunt.

*Enter Iustice Reason, old Arthur, old Lusam, Mistris
Arthur, yong Lusam, and Hugh.*

Old Ar. We Maister Iustice Reason come about
755 A serious matter that concernes vs neare.

Old Lu. I mary doth it sir concerne vs neare :
Would God sir you would take some order for it.

Old Ar. Why looke ye *M. Lusam*, you are such another
You will be talking, what concernes vs neare,
760 And know not why we come to *M. Iustice.*

Old Lu. How, know not I ?

Old Ar. No sir not you.

Old Lu. Well I know somewhat, though I know not
Then on I pray you. (that,

765 *Iust.* Forward I pray, yet the case is plaine.

Old Ar. Why sir as yet you do not know the case.

Old Lu. Well he knows somewhat, forward *M. Arthur.*

- Old Ar.* And as I told you, my vnruely sonne
Once hauing bid his wife home to my house,
770 There tooke occasion to be much agreeu'd
About some houshold matters of his owne,
And in plaine termes they fell in controuersie.
Ol. Lu. Tis true sir, I was there the selfsame time,
And I remember many of the words.
- 775 *Old Ar.* Lord what a man are you, you were not there
That time, as I remember you were rid
Downe to the North, to see some friends of yours.
Old Lu. Well I was somewhere, forward *M. Arthur.*
Iust. All this is well, no fault is to be found
- 780 In either of the parties, pray say on.
Old Ar. Why sir I haue not nam'd the parties yet,
Nor tucht the fault that is complaind vpon.
Old Lu. Wel you tucht somewhat : forward *M. Arthur.*
Old Ar. And as I said, they fell in controuersie :
- 785 My sonne not like a husband gaue her words
Of great reproofe, despight, and contumely :
Which she poore soule digested patiently :
This was the first time of their falling out.
As I remember at the selfe same time
- 790 One *Thomas* the Earle of *Surreys* gentleman
Dinde at my table.
Old Lu. O I knew him well.
Old Ar. You are the strangest man, this gentle-
That I speak of, I am sure you neuer saw, (man
795 He came but lately from beyond the sea. (sir.
Old Lu. I am sure I know one *Thomas*, forward
Iust. And is this all? make me a *Mittimus*,
And send the offender straitwaies to the gaile.
Old Ar. First know the offender, how began the strife
- 800 Betwixt this gentlewoman and my sonne,
Since when sir he hath vsde her not like one

That should partake his bed, but like a slaue.
My comming was, that you being in office
And in authoritie, should call before you

805 My vnthrif sonne, to giue him some aduise,
Which he will take better from you, then me
That am his Father. Heer's the gentlewoman
Wife to my sonne, and daughter to this man,
Whom I perforce compeld to liue with vs.

810 *Iust.* All this is wel, here is your sonne you say,
But she that is his wife you cannot finde.

Yong Lu. You do mistake sir, heer's the gentlewoman,
It is her husband that will not be found.

Iust. VVell all is one, for man and wife are one:

815 But is this all?

Yong Lu. I all that you can say,
And much more then you can well put off.

Iust. Nay if the case appeare thus eident,
Giue me a cup of wine, what man and wife
820 To disagree, I prethee fill my cup:
I could say somewhat, tut, tut, by this wine,
I promise you, tis good Canary Sack.

Mis.Ar. Fathers you do me open violence
To bring my name in question, and produce
825 This gentleman and others here to wisse
My husbands shame in open audience :
VVhat may my husband thinke when he shall
I went vnto the Iustice to complaine : (know
But M. Iustice here more wise then you,
830 Saies little to the matter, knowing well
His office is no whit concernd herein :
Therefore with fauour I will take my leau.

Iust. The woman saith but reason M. *Arthur*,
And therefore giue her licence to depart.

835 *Old Lu.* Here is drie Iustice not to bid vs drink,

Harke thee my friend, I prethee lend thy cup :
 Now M. Iustice heare me but one word,
 You thinke this woman hath had little wrong ?
 But by this wine which I intend to drinke.

840 *Iust.* Nay saue your oath, I pray you do not sweare,
 Or if you sweare, take not too deepe an oath.

Old Lu. Content you, I may take a lawfull oath
 Before a Iustice : therefore by this wine.

Yon. Lu. A profound oath, wel sworne, & deeply tooke,
 845 Tis better thus, then swearing on a booke.

Old Lu. My daughter hath bin wrongd exceedingly.

Iust. O sir, I would haue credited these words
 Without this oath : but bring your daughter hither,
 That I may giue her counsell ere you goe.

850 *Old Lu.* Mary Gods blessing on your heart for that,
 Daughter giue eare to Iustice *Reasons* words.

Iust. Good woman, or good wife, or Mistresse, if you
 haue done amisse, it should seeme you haue done a fault;
 and making a fault, theres no questiō but you haue done
 855 amisse : but if you walke vprightly, and neither lead to the
 right hand nor the left, no question but you haue neither
 led to the right hand nor the left, but as a man should say,
 walked vprightly : but it should appeare by these plain-
 tiffes, that you haue had some wrong, If you loue your
 860 spouse intierly, it should seeme you affect him feruently;
 and if he hate you monstrously, it should seeme he loaths
 you most exceedingly : and theres the point, at which
I will leaue, for the time passes away : therefore to con-
 clude, this is my best counsell, looke that thy husband so
 865 fall in, that hereafter you neuer fall out.

Old Lu. Good counsell, passing good instruction,
 Follow it daughter. Now I promise you,
 I haue not heard such an Oration
 This many a day : what remaines to doo ?

Yong Lu.

870 *Yon.Lu.* Sir I was cald as witsesse to this matter,
I may be gone for ought that I can see.

Iust. Nay staie my friend, we must examine you,
What can you say concerning this debate
Betwixt yong M. *Arthur* and his wife?

875 *Yong Lu.* Faith iust as much *I* thinke as you can say,
And thats iust nothing.

Iust. How nothing? come depose him, take his oath,
Sweare him I say, take his confession.

Old Ar. What can you say sir in this doubtfull case?

880 *Yong Lu.* Why nothing sir.

Iust. We cannot take him in contrary tales,
For he saies nothing still, and that same nothing
Is that which we haue stood on all this while:
He hath confest euen all, for all is nothing.

885 This is your witsesse, he hath witenest nothing.
Since nothing then so plainly is confest,
And we by cunning answeres and by wit
Haue wrought him to confesse nothing to vs,
Write his confession.

890 *Old Ar.* Why what should we write?

Iust. Why nothing : heard you not as wel as I
What he confest? I say write nothing downe.
Mistris we haue dismiss you, loue your husband,
Which whilst you do, you shall not hate your husband.

895 Bring him before me, I will vrge him with
This Gentlemans expresse confession
Against you : send him to me, Ile not faile
To keepe iust nothing in my memorie.
And sir now that we haue examined you,

900 We likewise here discharge you with good leaue.
Now M. *Arthur*, and M. *Lusam* too,
Come in with me, vnlesse the man were here
Whom most especially the cause concernes,

We cannot end this quarrell : but come neere,
 905 And we will taste a glasse of our March beere. (*Exeunt.*)

Enter Mistris Mary, Mistris Splay, and Brabo.

Ma. I prethee tell me *Brabo*, what Planet thinkst thou
 governd at my conception, that I liue thus openly to the
 world ?

910 *Bra.* Two Planets rained at once, *Venus* thats you,
 And *Mars* thats *I*, were in coniunction.

Splay. Prethee, prethee, in faith that coniunction co-
 pulatiue, is that part of speech that I liue by.

Bra. Ha, ha, to see the world, we swaggerers
 915 That liue by oathes and big-mouth'd menaces,
 Are now reputed for the tallest men:

He that hath now a black muchato
 Reaching from eare to eare, or turning vp
Puncto reuerso, bristling towards the eye :

920 He that can hang two hansöm tooles at his side,
 Go in disguisde attire, weare Iron enough,
 Is held a tall man and a souldier. (zounds,
 He that with greatest grace can sweare gogs
 Or in a Tauerne make a drunken fray,

925 Can cheat at Dice, swagger in bawdie houses,
 Weare veluet on his face, and with a grace
 Can face it out with as *I* am a souldier.

He that can clap his sword vpon the boord
 Hee's a braue man, and such a man am I.

930 *Ma.* She that with kisses can both kil & cure,
 That liues by loue, that sweares by nothing else
 But by a kisse, which is no common oath :
 That liues by lying, and yet oft tels truth;
 That takes most pleasure when she takes most paines :

935 Shee's a good wench my boy, and such am I.

Splay. She that is past it, and praies for them that may.

Bra. Is an old Bawd as you are Mistris *Splay*.

Splay.

- Splay.* O do not name that name,do you not know
 That *I* could neuer endure to heare that name.
 940 But if your man would leaue vs, *I* would read
 The lesson that last night *I* promist you.
Ma. *I* prethee leaue vs,we would be alone.
Bra. And will and must : if you bid me be gone,
I will withdraw, and draw on any he
 945 That in the worlds wide round dare cope with me.
 Mistris farewell,to none *I* neuer speake
 So kind a word. My salutations are,
 Farewell and be hangd, or in the diuels name.
 What they haue bene my many fraies can tell,
 950 You cannot fight,therefore to you farwell. (*Exit.* (tion,
Ma. O this same swaggerer is the bulwark of my reputa-
 But Mistris *Splay*,now to your lecture that you promist
Splay. Daughter attend,for *I* will tell thee now (me:
 What in my yong daies *I* my selfe haue tried :
 955 Be rul'd by me and *I* will make thee rich.
 You God be praisde are faire,and as they say
 Full of good parts, you haue bene often tried
 To be a woman of good carriage,
 VVhich in my mind is very commendable.
 960 *Ma.* It is indeed. Forward good mother *Splay.*
Splay. And as *I* told you,being faire, *I* wish
 Sweet daughter you were as fortunate.
 VVhen any sutor comes to aske thy loue,
 Looke not into his words,but into his sleeue,
 965 If thou canst learne what language his purse speakes,
 Be rul'd by that,thats golden eloquence.
 Mony can make a slauering tongue speake plaine:
 If he that loues thee be deform'd and rich,
 Accept his loue, gold hides deformitie.
 970 Gold can make limping *Vulcan* walke vpright,
 Make squint eyes looke strait,a crabd face looke smooth,
 Guilds

Guilds Copernoses, makes them looke like gold:
 Fils ages wrinkles vp, and makes a face
 As old as *Nestors*, looke as yong as *Cupids*,
 975 If thou wilt arme thy selfe against all shifts,
 Regard all men according to their gifts.
 This if thou practise, thou when I am dead
 Wilt say old mother *Splay* soft laid thy head.

Enter yong Arthur.

980 *Ma.* Soft who comes here? begone good Mistris *Splay*,
 Of thy rules practise this is my first day.

Splay. God for thy passion what a beast am I,
 To scar the bird that to the net would flie. *Exit.*

Yong Ar. By your leaue Mistresse.

985 *Ma.* VVhat to do Maister?

Yong Ar. To giue me leaue to loue you.

Ma. I had rather afford you some loue to leaue me.

Yon.Ar. I would you would assoone loue me, as I could

Ma. I pray you what are you sir? (leaue you.

990 *Yon.Ar.* A man Ile assure you.

Ma. How should I know that?

Yong Ar. Trie me by my word, for I say I am a man,
 Or by my deed, Ile proue my selfe a man.

Ma. Are you not Maister *Arthur*?

995 *Yon.Ar.* Not M. *Arthur*, but *Arthur*, and your seruant
 sweete Mistris *Mary*.

Ma. Not Mistris *Mary*, but *Mary* and your handmaid,
 sweet Maister *Arthur*.

Yong Ar. That I loue you, let my face tell you: that I
 1000 loue you more then ordinarily, let this kisse testifie: and
 that I loue you feruently and entierly, aske this gift, and
 see what it will answer you. My selfe, my purse, and all
 being wholly at your seruice.

Ma. That I take your loue in good part, my thank's
 1005 shall speak for me: that I am pleasde with your kisse, this
interest

interest of an other shall certifie you : and that I accept
your gift, my prostrate seruice and selfe shall witnes with
me. My loue,my lips,and sweet selfe,are at your seruice :
wilt please you to come neare sir ?

1010 *Yon. Lu.* O that my wife were dead,here would I make
My second choise, would she were buried,
From out her graue this Marigold should grow,
Which in my nuptials *I* wold weare with pride.
Die shall shee,I haue doom'd her destenie.

1015 *Ma.* Tis newes M. *Arthur* to see you in such a
How doth your wife? (place,
Yong Ar. Faith Mistris *Mary* at the point of death,
And long she cannot liue,she shall not liue
To trouble me in this my second choice.

1020 *Enter Aminadab with a bill and head-peece.*

Ma. I pray forbear sir,for here comes my Loue,
Good sir for this time leaue me : by this kisse
You cannot aske the question at my hands
I will denie you : pray you get you gone.

1025 *Yong Ar.* Farwell sweet Mistris *Mary.* (*Exit.*

Ma. Sweet adieu :

Ami. Stand to me bill, and head-peece sit thou close,
I heare my Loue,my wench,my duck,my deare,
Is sought by many sutors,but with this

1030 Ile keep the doore,and enter he that dare.

Virga be gone,thy twigs Ile turne to steele,
These fingers that were expert in the Ierke,
In steed of lashing of the trembling *podes*,
Must learne pash and knock,and beate and mall,

1035 Cleaue pates,and *caputs* he that enters here
Comes on his death, *mors mort*, is he shall taste.

Ma. Alas poore foole,the Pedants mad for loue,
Thinks me more mad that I would marry him :
Hee's come to watch me with a rustie bill,

1040 To keep my friends away by force of armes,
 I will not see him but stand still aside,
 And here obserue him what he meanes to doo.

Ami. O *vtinam*, that he that loues her best
 Durst offer but to tuch her in this place.

1045 *Per Iehoua, & Iunonem hoc*,
 Shall pash his Coxcombe such a knock,
 As that his soule his course shall take
 To *Limbo*, and *Auernus* lake.

In vaine I watch in this darke hole,
 1050 Would any liuing durst my manhood trie,
 And offer to come vp the staires this way.

Ma. O we should see you make a goodly fray.

Ami. The wench I here watch with my bill,
Amo, amas, amau still.

1055 *Qui audet* let him come that dare,
 Death, hell, and *Limbo* be his share.

Enter Brabo.

Bra. Wheres mistris *Mary*, neuer a post here,
 A bar of Iron gainst which to trie my sword?

1060 Now by my beard a daintie peece of steele.

Ami. O *Ioue* what a qualme is this I feele?

Bra. Come hither *Mall*, is none here but we two?
 When didst thou see the starueling Schoole-maister?
 That Rat, that shrimp, that spindleshanck, that Wren, that
 1065 sheep-biter, that leane chittiface, that famine, that leane
 Enuy, that all bones, that bare Anatomy, that *Iack a Lent*,
 that ghost, that shadow, that *Moone* in the waine.

Ami. I waile in woe, I plunge in paine.

Bra. When next I finde him here Ile hang him vp
 1070 Like a dried Sawsedge, in the Chimnies top:
 That Stock-fish, that poore *Iohn*, that gut of men.

Ami. O that I were at home againe.

Bra. When he comes next turne him into the streets,

Now

Now come lets dance the shaking of the sheets. *Exeunt.*

1075 *Ami.* *Qui que quod*, hence boystrous bill, come gentle
Had not grim *Malkin* stamp't and star'd, (Rod.
Aminadab had little car'd :

Or if in stead of this browne bill,

I had kept my mistris *Virga* still,

1080 And he vpon an others back,

His points vntrust, his breeches slack:

My countenance he should not dash,

For I am expert in the lash.

But my sweet *Lasse* my loue doth fie,

1085 Which shall make me by poyson die.

Per fidem, I will rid my life,

Either by poyson, sword, or knife. *Exit.*

Enter Mistris Arthur, and Pipkin.

Mis.Ar. Sirra when saw you your Maister ?

1090 *Pip.* Faith Mistris when I last lookt vpon him.

Mis.Ar. And when was that ?

Pip. When I beheld him.

Mis.Ar. And when was that ?

Pip. Mary when he was in my sight, and that was ye-
1095 sterday, since when I saw not my maister, nor lookt on my
M. nor beheld my maister, nor had any sight of my M.

Mis.Ar. Was he not at my father in lawes ?

Pip. Yes mary was he.

Mis.Ar. Didst thou not intreat him to come home ?

1100 *Pip.* How should I mistris, he came not there to day.

Mis.Ar. Didst not thou say he was there ?

Pip. True mistris he was there, but I did not tel ye whē,
He hath bin there diuers times, but not of late.

Mis.Ar. About your busines, here Ile sit and wait

1105 His comming home, though it be nere so late.

Now once againe goe looke him at the Change,

Or at the Church with Sir *Aminadab*,

Tis told me they vse often conference :
 When that is done, get you to schoole againe.

- 1110 *Pip.* I had rather plaie the trewant at home, then goe
 seeke my M. at schoole : let me see what age am *I*, some
 foure & twentie, and how haue *I* profited, *I* was fūe yeare
 learning to crish Crosse from great A. and fūe yeare lon-
 1115 ger comming to F. *I* there *I* stucke some three yeare be-
 fore *I* could come to q. and so in processe of time *I* came
 to e perce e, and comperce, and tittle, then *I* got to a. e.
 i. o. u. after to our Father, and in the sixteenth yeare of
 my age, and the fifteenth of my going to schoole, *I* am in
 good time gotten to a Nowne, by the same token there
 1120 my hose went downe : then *I* got to a Verbe, there *I* be-
 gan first to haue a beard : thē *I* came to *Iste, ista, istud*, there
 my M. whipt me till he fetcht the blood, and so fourth : so
 that now *I* am come the greatest scholler in the schoole :
 for *I* am bigger then two or three of them. But *I* am gone,
 1125 farewell mistresse (*Exit.*)

Enter Anselme and Fuller.

Ful. Loue none at all, they will forswear themselves,
 And when you vrge them with it, their replies
 Are, that *Ioue* laughes at Louers periuries.

- 1130 *Ans.* You told me of a Iest concerning that,
I prethee let me heare it.

Ful. That thou shalt.

- My mistris in an humor had protested,
 That aboue all the world she lou'd me best,
 1135 Saying with sutors she was oft molested,
 And she had lodg'd her hart within my brest :
 And sware (but me) both by her maske & fan,
 She neuer would so much as name a man.
 Not name a man quoth *I*, yet be aduisde,
 1140 Not loue a man but me, let it be so :
 You shall not think quoth she my thoughts disguise,

In

In flattring language, or dissembling show :
I say againe, and I know what I do,
I will not name a man aliue but you.

1145 Into her house I came at vnaware,
Her backe was to me and I was not seene,
I stole behind her till I had her faire,
Then with my hands I closed both her eyne,
She blinded thus, beginneth to bethinke her
1150 Which of her Loues it was that did hood-winck
First she begins to guesse & name a man (her,
That I well knew, but she had knowne far better.
The next I neuer did suspect till than :

1155 Still of my name I could not heare a letter,
Then mad, she did name *Robin*, and then *Iames*,
Till she had reckoned vp fome twentie names,
At length when she had counted vp her score,
As one among the rest she hit on mee :

1160 I askt her if she could not reckon more,
And pluckt away my hands to let her see.
But when she lookt back and saw me behind her
She blusht, and askt if it were I did blind her ?
And since I sware both by her maske and fan,
To trust no she tongue, that can name a man.

1165 *Ans.* Your great oath hath some exceptions :
But to our former purpose, yon is *Mistris Arthur*,
We will attempt another kind of wooing,
And make her hate her husband if we can.

Ful. But not a word of passion or of loue.

1170 Haue at her now to trie her patience,
God saue you mistris.

Mis.Ar. You are welcome sir.

Ful. I pray you wheres your husband ?

Yon.Ar. Not within.

Ans. Who *M. Arthur* ? him I saw euen now

At mistris *Maries* the braue Curtizans.

Mis.Ar. Wrong not my husbands reputatiō so,
I neither can nor will beleeeue you sir.

Ful. Poore gentlewoman how much *I* pittie
1180 Your husband is become her only gueft: (you,
He lodges there, and daily diets there,
He riots, reuels, and doth all things,
Nay he is held the M. of misrule,
Mongst a most loathed and abhorred Crew.

1185 And can you being a woman suffer this?

Mis.Ar. Sir, sir, I vnderstand you well inough,
Admit my husband doth frequent that house
Of such dishonest vsage, *I* suppose
He doth it but in zeale to bring them home
1190 By his good counsell, from that course of sinne :
And like a Christian, seeing them astray
In the broad path that to damnation leades,
He vseth thither to direct their feete
Into the narrow way that guides to heauen.

1195 *Ans.* Was euer woman guld so palpably?
But Mistris *Arthur* thinke you as you say?

Mis.Ar. Sir what *I* think *I* think, and what I say
I would I could enioyne you to beleeeue.

Ans. Faith mistris *Arthur* I am sorry for you,
1200 And in good sooth, I wish it laie in me
To remedie the least part of these wrongs
Your vnkind husband daily profers you.

Mis.Ar. You are deceiu'd he is not vnkind,
Although he beare an outward face of hate,
1205 His hart and soule are both assured mine.

Ans. Fie mistris *Arthur*, take a better spirit,
Be not so timerous to rehearse your wrongs,
I say your husband haunts bad company,
Swaggerers, cheaters, wanton Curtizans.

There

- 1210 There he defiles his bodie, stains his soule,
Consumes his wealth, vndoes himselfe and you,
In danger of diseases, whose vilde names
Are not for any honest mouthes to speake,
Nor any chaste eares to receiue and heare.
- 1215 O he will bring that face admir'd for beautie,
To be more loathed then a leaprous skin :
Diurce your selfe now whilst the clouds grow black,
Prepare your selfe a shelter for the storme,
Abandon his most loathed fellowship :
- 1220 You are yong mistris, will you loose your youth ?
Mis.Ar. Tempt no more diuel, thy deformitie
Hath chaung'd it selfe into an angels shape,
But yet *I* know thee by thy course of speech :
Thou gets an apple to betray poore *Eue*,
- 1225 Whose outside beares a show of pleasant fruite,
But the vilde branch on which this apple grew,
Was that which drew poore *Eue* from Paradiſe.
Thy Syrens song could make me drowne my selfe,
But *I* am tyed vnto the mast of truth.
- 1230 Admit my husband be inclin'd to vice,
My vertues may in time recall him home,
But if we both should desp'rate runne to sinne,
We should abide certaine destruction.
But hee's like one that ouer a sweet face
- 1235 Puts a deformed vizard for his soule,
Is free from any such intents of ill :
Only to try my patience, he puts on
An vgly shape of black intemperance.
Therefore this blot of shame which he now weares,
- 1240 I with my praiers will purge, wash with teares.

Exit.

Ans. Fuller.

Ful. Anselme.

Ans.

Ans. How lik'st thou this?

1245 *Ful.* As schoole-boyes *Ierkes*, Apes whips, as Lions
As Furies do fasting daies, and diuels crosses, (Cocks,
As maides to haue their mariage daies put off :
I like it as the thing I most do loath,
What wilt thou do ? for shame persist no more
1250 In this extremitie of friuolous loue.

I see my doctrine moues no precise eares,
But such as are profest inamoratos.

Ans. O I shall die.

Ful. Tush liue to laugh a little,

1255 Here's the best subiect that thy loue affords,
Listen a while and heare this : hoboy speake.

Ami. As in ptesenti, thou loath'st the gift I sent thee,
Nolo plus tarrie but die, for the beautious marry,
Fain wold I die by a sword, but what sword shal I die by?

1260 Or by a stone, what stone ? *nullus lapis iacet ibi.* (vaines,
Knife I haue none to sheath in my brest, or emptie my full
Here is no wal or post which I can soile within my brus'd
braines.

First will I therefore fay 2. or 3. Creedes and Auemaries,
1265 And after goe buy a poison at the Apothecaries.

Ful. I prethee *Anselme* but obserue this fellow,
Doest not heare him ? he would die for loue,
That mishapt loue thou wouldst condemne in him,
I see in thee, I prethee note him well.

1270 *Ans.* Were I assur'd that I were such a Louer,
I should be with my selfe quite out of loue :
I prethee lets perswade him still to liue.

Ful. That were a dangerous case, perhaps the fellow
In desperation would to sooth vs vp,
1275 Promise repentant recantation,
And after fall into that desperate course,
Both which I will preuent with policie.

Ami.

Ami. O death come with thy dart, come death whē I bid
Mors vem veni mors, and from this misery rid mee. (thee,
1280 She whom I lou'd, whom I lou'd, euē she my sweet pretie
Dōth but flout & mock, & Iest, and dissimulatory. (*Mary.*

Ful. Ile fit him finely: in this paper is
The Iuice of Mandrake, by a Doctor made
To cast a man whose leg should be cut off,
1285 Into a deep, a cold and senceles sleepe,
Of such approued operation,
That who so takes it, is for twice twelue houres
Breathlesse, and to all mens iudgements past all sence:
This will I giue the pedant but in sport,
1290 For when tis knowne to take effect in him,
The world will but esteeme it as a Iest:
Besides it may be a meanes to saue his life,
For being perfect poyson as it seemes,
His meaning is, some couetous slaue for coyne
1295 Will sell it him, though it be held by lawe
To be no better then flat felonie.

Ans. Vphold the left, but he hath spied vs, peace.

Ami. Gentiles God saue you,
Here is a man I haue noted oft, most learned in Physick,
1300 One man he helpt of the Cough, another he heald of the
And I will boord him thus: *Salue ô Salue Magister.* (tisick:

Ful. *Gratus mihi aduenis quid me cum vis.*

Ami. *Optatum venis paucis to volo.*

Ful. *Si quid industria nostra tibi faciet dic queso.*

1305 *Ami.* Attend me sir, I haue a simple house,
But as the learned *Diogenes* saith
In his Epistle to *Tertullian*,
It is extremely troubled with great Ratts,
I haue no mus pusse nor grey eyde Cat
1310 To hunt them out. O could your learned Art
Shew me a meanes how I might poyson them:

Tuus dum suus, sir *Aminadab*.

Ful. With all my hart, I am no Rat-catcher,
But if you need a poyson, here is that

1315 Will pepper both your Dogs & Rats and Cats :
Nay spare your purse, I giue this in good will,
And as it proues I pray you send to me.
And let me know, wold you ought else with me?

Ami. Minime quidem, heer's that you say wil take them?

1320 A thousand thankes sweet sir, I say to you

As *Tully* in his *Æsops* Fables said,

Ago tibi gratias, so farewell, *vale.* *Exit.*

Ful. Adiew. Come let vs goe, I long to see
What the euent of this new Ieft will bee.

1325 *Enter yong Arthur.*

Yong Ar. Good morrow gentlemen, saw you not this
As you were walking, Sir *Aminadab*? (way

Ans. M. Arthur as I take it.

Yon. Ar. Sir the same.

1330 *Ans.* Sir I desire you more familiar loue,
Would I could bid my selfe vnto your house,
For I haue wisht for your acquaintance long.

Yon. Ar. Sweet *M. Anselme* I desire yours too :

Wil you come dine with me at home to morow,

1335 You shall be welcome I assure you sir.

Ans. I feare sir I shall proue too bold a gueft.

Yon. Ar. You shal be welcome if you bring your friend.

Ful. O Lord sir, we shall be too troublesome.

Yong Ar. Nay now I will inforce a promise from you,

1340 Shall I expect you ?

Ful. Yes with all my heart.

Ans. A thousand thankes. Yonders the schoolemaister.
So till to morrow twentie times farewell.

Yong Ar. I double all your farewells twentie fold.

1345 *Ans.* O this acquaintance was well scrape of me,

By this my Loue to morrow I shall see. *Exit.*

Ami. This poyson shall by force expell,
Amorem loue, Infernum hell.

Per hoc venenum ego I,

1350 For my sweet louely Lasse will die.

Yon.Ar. What do I hear of poison, which sweet
Must make me a braue frolick widower? (means
It seemes the doting foole being forlorne
Hath got some compound mixture, in dispaire
1355 To end his desperate fortunes and his life :
Ile get it from him, and with this make way
To my wiues night, and to my Loues faire day.

Ami. In *nomine domine*, friends farewell :
I know death comes here's such a smell.

1360 *Pater & mater*, father and mother,
Frater & soror, sister and brother,
And my sweet *Mary*, not these drugges,
Do send me to the Infernall bugges,
But thy vnkindnesse, so adieu,

1365 Hob-goblins now I come to you.

Yon.Ar. Hold man I say, what wil the mad man do ?
I haue I got thee, thou shalt goe with me :
No more of that, fie Sir *Minadab*
Destroy your selfe : If I but heare hereafter
1370 You practice such reuenge vpon your selfe,
All your friends shall know that for a wench,
A paltry wench, you would haue kild your selfe.

Ami. O *tace queso*, do not name
This frantick deed of mine for shame :
1375 My sweet magister not a word,
Ile neither drowne me in a ford
Nor giue my necke such a scope,
To imbrace it with a hempen rope :
Ile die no way till nature will me,

1380 And death come with his dart and kill me.

If what is past you will conceale,
And nothing to the world reueale,
Nay as *Quintillian* said of yore,
Ile striue to kill my selfe no more.

1385 *Yong Ar.* On that condition Ile conceale this
To morow pray come and dine with me: (deed,
For I haue many strangers, mongst the rest,
Some are desirous of your company.
You will not faile me?

1390 *Ami.* No in sooth, Ile try the sharpnes of my
In steed of poyson, I will eate (tooth,
Rabets, Capons, and such meate :
And so as *Pithagoras* saies,
With wholesome fare prolong my daies.

1395 But Sir will Mistris *Mall* be there?

Yon. Ar. She shall, she shall man neuer feare.

Ami. Then my spirit becomes stronger,
And I will liue and stretch longer :
For *Ouid* said, and did not lie,

1400 That poysoned men do often die.
But poyson henceforth Ile not eate,
Whilst I can other victualls get :
To morow if you make a feast,
Be sure sir I will be your guest.

1405 But keep my counsell, *vale tu*,
And till to morow sir adieu :

At your Table *I* will proue

If *I* can eate away my loue *Exit.*

Yon. Ar. O *I* am glad *I* haue thee, now deuise

1410 A way how to bestow it cunningly:

It shall be thus : to morow Ile pretend
A recocilement twixt my wife and me.
And to that end I will inuite thus many :

First Iustice Reason, as the chiefe man there.

1415 My Father Arther, old Lusam, yong Lusam, M.
And M. Anselme I haue bid alreadie. (Fuller,
Then will I haue my louely Mary too,
Be it but to spight my wife before she die :
For die she shall before to morrow night.

1420 The operation of this poyson is
Not suddenly to kill, they that take it
Fall in a sleepe, and then tis past recure,
And this will I put in her Cup to morrow.

Enter Pipkin running.

1425 *Pip.* This tis to haue such a Maister, I haue sought him
at the Change, at the schoole, at euery place, but I cannot
finde him no where. O cry mercy, my Mistris would in-
treat you to come home.

Yon. Ar. I cannot come to night, some vrgent busines
1430 Will all this night employ me otherwise.

Pip. I beleeeue my Mistresse would con you as much
thanke to do that businesse at home as abroad.

Yon. Ar. Here take my purse, and bid my wife prouide
Good cheare against to morrow, there will be
1435 Two or three strangers of my late acquaintance.
Sirra goe you to Iustice Reasons house,
Inuite him first with all solemnitie.
Goe to my Fathers, and my Father in lawes,
Here take this note.

1440 The rest that come I will inuite my selfe,
About it with what quick dispatch thou canst.

Pip. I warrant you Maister Ile dispatch this businesse
with more honestie, then youle dispatch yours. But Mai-
ster will the gentlewoman be there ?

1445 *Yong Ar.* What gentlewoman ?

Pip. The gentlewoman of the old house, that is as wel
knowne by the colour shee laies of her chees, as an Ale-

house by the painting is laid of his Lettice : she that is like
Homo, Common to all men : she that is beholding to no
 1450 Trade, but liues of her selfe.

Yon.Ar. Sirra be gone, or I will send you hence.

Pip. Ile go, but by this hand Ile tell my Mistris as soone
 as I come home, that Mistris light-heeles comes to dinner
 to morrow.

1455 *Yon.Ar.* Sweet Mistris *Mary* Ile inuite my selfe :
 And there Ile frolick, sup, and spend the night.
 My Plot is currant, here tis in my hand
 Will make me happie in my second choyce,
 And I may freely chalenge as mine owne,
 1460 What I am now infore't to seeke by stealth.

Loue is not much vnlike Ambition,
 For in them both all lets must be remoued
 Twixt euery Crowne & him that would aspire,
 And he that will attempt to winne the same,
 1465 Must plundge vp to the depth ore head & eares,
 And hazard drowning in that purple sea.
 So he that loues, must needs through blood and fire,
 And do all things to compasse his desire

Enter Mistris Arthur and her Mayde.

1470 *Mis.Ar.* Come spread the Table : Is the hall well rubd,
 The cushions in the windowes neatly laid,
 The Cupboord of plate set out, the Casements stuck
 With Rosemary and Flowers, the Carpets brusht ?

Mayd. I forsooth Mistris.

1475 *Mis.* Looke to the kitchen Mayd, and bid the Cooke
 take downe the Ouen stone, the pies be burnt : here take
 my keyes and giue him out more spice.

Mayd. Yes forsooth Mistris.

(cloth,

Mis.Ar. Where's that knaue *Pipkin*, bid him spred the
 1480 Fetch the cleane diaper napkins from my chest,
 Set out the guilded salt, and bid the fellow

Make

Make himselfe handsome, get him a cleane band.

Mayd. Indeed forsooth Mistris he is such a slouen
That nothing will sit handsome about him,

1485 He had a pound of sope to scowre his face,
And yet his brow lookes like the chimney stocke.

Mis.Ar. Heele be a slouen stil : *Mayd* take this Apron,
And bring me one of Linnen, quickly *Mayd.*

Mayd. I goe forsooth *(Exit Mayd.)*
1490 *Mis.Ar.* There was a curtsie, let me see't againe.
I that was well. I feare my guests will come
Ere we be readie, what a spight is this.

Within. Mistresse.

Mis.Ar. What's the matter ?

1495 *Within.* Mistris I pray take *Pipkin* from the fire,
We cannot keepe his fingers from the rost.

Mis.Ar. Bid him come hither, what a knaue is that.
Fie, fie, neuer out of the kitchin,
Still broyling by the fire.

1500 *Enter Pipkin.*

Pip. I hope you will not take *Pipkin* from the fire
Till the broath be inough.

Enter Mayd with an Apron.

Mis.Ar. Well sirra get a Napkin and a Trencher
1505 And wait to day. So let me see my Apron.

Pip. Mistris I can tell ye one thing, my M. wench
Will come home to day to dinner.

Enter Iustice Reason and his man.

Mis.Ar. She shall be welcome if she be his guest.

1510 But heer's some of our guests are come already,
A Chaire for Iustice *Reason* firra. (huswife,
Iust. Good morrow Mistris *Arthur*, you are like a good
At your request I am come home, what a Chaire !
Thus age seekes ease : where is your husband Mistris ?
1515 What a cushion too !

Pip.

Pip. I pray you ease your taile Sir.

Iust. Mary and will good fellow, twentie thanks.

Pip. M. *Hue* as welcom as hart can tel, or tong can think.

Hu. I thank you M. *Pipkin*, I haue got many a good dish
1520 of broth by your meanes.

Pip. According to the aunciet Curtesie you are welcome : according to the time and place, you are hartily welcome : when they are busied at the boord, we wil find our selues busied in the Buttrie: and so sweet *Hugh* according to our schollers phrase, *Gratulor aduentum tuum*.
1525

Hu. I wil answer you with the like sweet *Pipkin*, *gratias*.

Pip. As much grace as you will, but as little of it as you can good *Hugh*. But here comes more guests.

Enter old Arthur, and old Lusam.

1530 *Mis.* *Ar.* More stooles & cushions for these gentlemen.

Old Ar. What M. *Iustice Reason*, are you here ?

Who would haue thought to haue met you in this place ?

Old Lu. What say mine eyes, is *Iustice Reason* here ?

Mountaines may meet, and so *I* see may wee.

1535 *Iust.* Well when men meete they meete,
And when they part, they oft leaue one anothers compa-
So we being met, are met. (ny :

Old Lu. Truly you say true :

And M. *Iustice Reason* speakes but reason.

1540 To heare how wisely men of lawe will speake.

Enter Anselme and Fuller.

Ans. Good morrow gentlemen.

Mis. *Ar.* What are you there ? (all.

An. Good morrow Mistris, and good morow

1545 *Iust.* If *I* may be so bold in a strange place,
I say good morrow, and as much to you.

I pray gentlemen will you sit downe ?

We haue bene yong like you, and if you liue

Vnto our age, you will be old like vs.

Ful.

1550 *Ful.* Be rul'd by reason, but whose here?

Enter Aminadab.

Ami. *Saluete omnes*, and good day

To all at once, as I may say.

First Maister *Iustice*, next old *Arthur*,

1555 That giues me pension by the quarter :

To my good *Mistresse*, and the rest,

That are the founders of this feast.

In briefe I speake to *omnes* all,

That to their meate intend to fall.

1560 *Iust.* Welcome Syr *Aminadab*, ô my sonne

Hath profited exceeding well with you,

Sit downe, sit downe, by *Mistris Arthurs* leaue.

Enter young Arthur, young Lusam, and

Mistresse Marie.

1565 *Yon.Ar.* Gentlemen, welcome all, whil'st I deliuer

Their priuate welcomes, Wife be it your charge,

To giue this Gentlewoman entertainment.

Mis.Ar. Husband, *I* will : ô this is she vsurpes

The precious interest of my *Husbands* loue :

1570 Though as *I* am a woman, *I* could well

Thrust such a leaud companion out of doores,

Yet as *I* am a true obedient Wife,

*I*de kisse her feete to do my *Husbands* will.

You are intirely welcome Gentlewoman,

1575 Indeed you are, pray do not doubt of it. (nestie,

Mary. I thank you *Mistris Arthur*, now by my litle ho-

It much repents me to wrong so chaste a woman.

Yon.Ar. Gentles, put ore your legges, first *M. Iustice*,

Here you shall sit.

1580 *Iust.* And here shall *mistris Arthur* sit by me.

Yon.Ar. Pardon me sir, she shall haue my wifes place.

Mis.Ar. Indeed you shall, for he will haue it so.

Mary. If you will needs, but *I* shall doo you wrong to
take your place. G Old Lu.

1585 *Old Lu.* I by my faith you should.

Mis.Ar. That is no wrong which we impute no wrōg,
I pray you sit.

Yong Ar. Gentlemen all, I pray you seate your selues:
What sir *Aminadab*, I know where your hart is.

1590 *Ami.* Mum not a word, *Pax vobis*, peace :
Come gentiles Ile be of this messe.

Yong Ar. So, who giues thanks ?

Ami. Sir that will I.

Yong Ar. I pray you too it by and by, where's
1595 Wait at the boord, let *M.Reasons* man (*Pipkin*,
Be had into the buttry, but first giue him
A napkin and a trencher. Well said *Hugh*,
Wait at your Maisters elbow, now say grace.

Ami. *Gloria deo*, sirs *proface*,

1600 Attend me now whilst I say grace.

For bread and salt, for grapes and malt,

For flesh and fish, and euery dish :

Mutton and beefe, of all meates cheefe :

For Cow-heels, chitterlings, tripes and sowse,

1605 And other meate thats in the house :

For racks, for brests, for legges, for loines,

For pies with raisons, and with proines:

For fritters, pancakes, and for frayes,

For venison pasties and minct pies :

1610 Sheephead and garlick, brawne and mustard,

Wafers, spiced cakes, tart and custard,

For capons, rabbits, pigges and geese,

For apples, carawaies and cheese :

For all these and many moe,

1615 *Benidicanus domino.*

All. Amen.

Iust. I con you thanks, but sir *Aminadab*,
Is that your scholler? now I promise you

He

- He is a toward stripling of his age.
- 1620 *Pip.* Who *I* forsooth, yes indeed forsooth *I* am his scholar, *I* would you should well thinke *I* haue profited vnder him too, you shall heare if he will pose me.
Old Ar. *I* pray you lets heare him.
Ami. *Huc ades Pipkin.*
- 1625 *Adsum.*
Ami. *Quot Casus sunt*, how many Cases are there?
Pip. Mary a great many.
Ami. Well answered a great many, there are sixe,
 Sixe a great many, tis well answered,
- 1630 And which be they ?
Pip. A Bow-case, a Cap-case, a Combe-case, a Lute-case, a Fidle-case, and a Candle-case.
Iust: *I* know them all, againe well answered :
 Pray God my yongest boy profit no worse.
- 1635 *Ar.* How many parsons are there ?
Pip. Ile tell you as many as *I* know, if youle giue me leaue to reckon them.
Ansel. *I* prethee doo.
Pip. The Parson of *Fanchurch*, the Parson of *Pantridge*,
- 1640 and the Parson of.
Yong Ar. Well sir about your businesse : now will *I* Temper the Cup my loathed wife shall drinke : *Exit.*
Old Ar. Daughter me thinkes you are exceeding sad :
Old Lu. Faith daughter so thou art exceeding sad:
- 1645 *Mis: Ar:* Tis but my countenance, for my hart is mery, Mistris were you as merie as you are welcome, You should not sit so sadlie as you do.
Ma: Tis but because *I* am seated in your place, Which is frequented seldome with true mirth.
- 1650 *Mis: Ar.* The fault is neither in the place nor me.
Ami. How say you Ladie to him you last did lie by All this is no more *prebibo tibi.*

Mary. I thanke you sir, Mistris this draught shall be
To him that loues both you and me.

1655 *Mist.Ar.* I know your meaning.

Ans. Now to me ;

If she haue either loue or charitie.

Mis.Ar. Heare M. Iustice, this to your graue yeares,
A mournfull draught God wot, halfe wine, halfe teares,

1660 *Iust.* Let come my wench, here youngsters, to you all,
You are silent, here's that will make you talke.

Wenches, me thinke you sit like Puritants,
Neuer a Ieast abroad to make them laugh?

Ful. Sir, since you moue speech of a Puritant,
1665 If you will giue me audience I will tell ye
As good a Ieast as euer you did heare.

Old.Ar. A Ieast, thats excellent.

Iust. Before hand lets prepare our selues to laugh,
A Ieast is nothing if it be not grac'd :

1670 Now, now, I pray you when begins this Ieast?

Ful. I came vnto a Puritant to wooe her,
And roughly did salute her with a kisse :
Away quoth she, and rudely pusht me fro her,
Brother, by yea and nay I like not this,

1675 And still with amorous talke she was saluted,
My artlesse speech with scripture was confuted.

Old Lu. Good, good indeed, the best that ere I heard.

Old Ar. I promise you it was exceeding good.

Ful. Oft I frequented her abroad by night,
1680 And courted her, and spake her wondrous faire,
But euer somewhat did offend her sight,
Either my double ruffe, or my long hayre :
My skarfe was vain, my garments hung too low,
My Spanish shooe was cut too broad at toe.

1685 *All.* Ha, ha, the best that euer I heard.

Ful. I parted for that time, and came againe,

Seeming

Seeming to be conformd in looke and speech,
My shooes were sharpe toed, and my band was plaine,
1690 Close to my thigh my metamorphis'd breech :
My cloake was narrow Capte, my haire cut shorter,
Off went my Skarfe, thus marcht I to the Porter.

All. Ha, ha, was euer heard the like?

Ful. The Porter spying me, did lead me in,
1695 Where his faire mistris sat reading on a chapter :
Peace to this house quoth I, and those within,
Which holy speech with admiration wrapt her,
And euer as *I* spake, and came her nie,
Seeming diuine, turnd vp the white of eye.

1700 *Iust.* So, so, what then, what then?

Old Lu. Forward, I pray forward sir.

Ful. I spake diuinely, and I call'd her sister,
And by this meanes we were acquainted well :
By yea and nay, *I* will quoth *I*, and kist her,
1705 She blusht & said that long tongu'd men would
I seem'd to be as secret as the night, (tell,
And said, on sooth *I* would put out the light.

Old Ar. In sooth he would, a passing passing *I* east.

Ful. O do not sweare quoth she, yet put it out,
1710 Because *I* would not haue you breake your oath.
I felt a bed there as *I* groapt about,
In troath quoth *I*, here will we rest vs both.
Sweare you in troth quoth she, had you not sworne
I had not don't, but tooke it in foule scorne,

1715 Then you will come quoth *I*; though *I* be loath,
*I*le come quoth she, be it but to keepe your oath.

Iust. Tis verie pretie, but now whens the *I* east?

Old Ar. O forward to the *I* east in any case.

Old Lu. *I* would not for angell loose the *I* east.

1720 *Ful.* Heres right the dunghil Cock that finds a pearle,
To talke of wit to these, is as a man

Should cast out Iewels to a heard of swine,
Why in the last words did consist the Ieast.

Old Lus. I, in the last words? ha, ha, ha,

1725 It was an excellent admired ieast,
To them that vnderstood it.

Enter young Arthur, with a Cup of Wine.

Iust. It was indeed, I must for fashions sake
Say as they say, but otherwise, ô God.

1730 Good M. *Arthur* thanks for our good cheare.

Yon. Ar. Gentlemē, welcome all, now heare me speak ;
One speciall cause that mou'd me lead you hither,
Is for auncient grudge that hath long since
Continued twixt my modest wife and me,

1735 The wrongs that I haue done her, I recant.

In either hand I hold a seuerall Cup,
This in the right hand, Wife I drinke to thee,
This in the left hand pledge me in this draught,
Burying all former hatred, so haue to thee. *He drinckes.*

1740 *Mis. Ar.* The welcom'st pledge that yet I euer tooke :

Were this wine poyson, or did taste like gall,
The honey sweet condition of your draught,
Would make it drinke like Nectar, I will pledge you,
Were it the last that I should euer drinke.

1745 *Yon. Ar.* Make that account ; thus Gentlemen you see,
Our late discord brought to a vnitie.

Ami. *Ecce quam bonum & quam iucundum,
Est habitare featres in vnum.*

Old Ar. My heart doth tast the sweetnes of your pledge,
1750 And I am glad to see this sweete accord.

Old Lus. Glad quotha, theres not one amongst vs,
But may be exceeding glad.

Iust. I am, I marrie am I, that I am.

Yon. Luf. The best accord that could betide their loues.

1755 *Ans.* The worst accord that could betide my loue.

Ami.

All about to rise.

Ami. What rising Gentles, keep your places,
Ile close vp your stomackes with a grace.

O Domine & Chare puter,

1760 That giu'st vs wine in stead of water,
And from the Pond and Riuer cleere,
Mak'st nappie Ale and good March Beere,
That send'st vs sundry sorts of meate
And euery thing we drinke or eate,

1765 To maides, to wiues, to boyes, to men,
Laus Deo sancte Amen.

Yon. Ar. So much good do ye all, and Gentlemen,
Accept your welcomes better then your cheare.

Old Lus. Nay so we doo, Ile giue you thanks for all.

1770 Come M. *Iustice*, you do walke our way,
And M. *Arthur*, and old *Hugh* your man,
Weele be the first will straine curtesie.

Iust. God be with you all.

Exeunt old Arthur, Lusam, & Iustice.

1775 *Ami.* *Propimus ego sum*, Ile be the next,
And man you home, how say you Lady ?

Yon. Ar. I pray you do, good sir *Aminadab*.

Mary. Syr, if it be not too much trouble to you,
Let me intreat that kindnesse at your hands.

1780 *Amina.* Intreat, fie, no sweete Lasse commaund.
Sic so nunc, now take the vpper hand.

Hee mans her away.

Yon. Ar. Come wife, this meeting was all for our sakes,
I long to see the force my poyson takes.

1785 *Mis. Ar.* My deare, deare husband, in exchange of hate,
My loue and heart shall on your service waite.

Exeunt Arthur his Wife.

Ans. So doth wy loue on thee, but long no more,
To her rich loue, thy seruice is too poore.

Ful.

1790 *Ful.* For shame no more, you had best expostulate
Your loue with euery straunger, leaue these sighes,
And change them to familiar conference.

Yon. Lus. Trust me the vertues of young *Arthurs* wife,
Her constancie, modest humilitie,
1795 Her patience, and admired temperance,
Haue made me loue all women kinde the better.

Enter Pipkin.

Pip. O my mistris, my mistris, shees dead, shees gone,
shees dead, shees gone.

1800 *Ans.* What's that he sayes? (is fled,

Pip. Out of my way, stand back *I* say, all ioy from earth
She is this day as cold as clay, my Mistris she is dead:

O Lord, my mistris, my mistris. *Exit.*

Ans. What mistris *Arthur* dead? my soule is vanisht,
1805 And the worlds wonder from the world quite banisht :
O *I* am sicke, my paine growes worse and worse,
I am quite strooke thorow with this late discourse.

Ful. What faints thou mā? Ile lead thee hence for shame,
Sound at the tydings of a womans death?
1810 Intollerable, and beyond all thought,
Come my loues foole, giue me thy hand to lead,
This day one body and two hearts are dead. *Exeunt.*

Yong Lus. But now she was as well as well might be,
And on the sudden dead; ioy in excesse
1815 Hath ouerrunne her poore disturbed soule.
Ile after and see how Maister *Arthur* takes it.
His former hate far more suspitious makes it. *Exit.*

Enter Hugh.

Hu. My M. hath left his gloues behind where he sat in
1820 his chaire, and hath sent me to fetch them, it is such an old
snudge, he will not loose the dropping of his nose.

Enter Pipkin.

Pip. O Mistris, ô *Hugh*, ô *Hugh*, ô Mistris, *Hugh* *I* must
needs

needs beate thee, I am mad, I am lunatike, I must fall vpon
1825 thee, my Mistris is dead.

Hu. O M. *Pipkin*, what do you meane, what do you
meane M. *Pipkin*?

Pip. O *Hue*, ô Mistris, ô Mistris, ô *Hue*.

Hu. O *Pipkin*, ô God, ô God, ô *Pipkin*.

1830 *Pip.* O *Hue*, I am mad, beare with me, I cannot chuse,
ô death, ô Mistris, ô Mistris, ô death. *Exit.*

Hu. Death quotha, he hath almost made me dead with
beating.

Enter Reason, old Arthur, and old Lusam.

1835 *Iust.* I wonder why the knaue my man stayes thus,
And comes not backe, see where the villaine loyters.

Enter Pipkin.

Bra. O M. *Iustice*, M. *Arthur*, M. *Lusam*, wonder not
why I thus blow and bluster, my Mistris is dead, dead is
1840 my Mistris, and therefore hang your selues, ô my Mistris,
my Mistris. *Exit.*

Old Ar. My sonnes wife dead?

Old Lus. My daughter.

Enter young Arthur mourning.

1845 *Iust.* Mistris *Arthur*, here comes her husband.

Yong Ar. O here the wofuls husband comes aliue,
No husband now, the wight that did vphold
That name of husband is now quite orethrowne,
And I am left a haplesse Widower.

1850 *Old Ar.* Faine would I speake, if griete would suffer me.

Old Lus. As Maister *Arthur* sayes, so say I,
If grieffe would let me, I would weeping die,
To be thus haplesse in my aged yeares,
O I would speake, but my words melt to teares.

1855 *Yong Ar.* Go in, go in, and view the sweetest Course
That ere was laid vpon a mournfull roome,
You cannot speake for weeping sorrowes doome.

Badnewes are rife,good tidings sildome come. *Exeunt.*

Enter Anselme.

1860 *An.* What frantike humor doth thus haunt my sence,
Striuing to breed destruction in my spirit?
When I would sleepe,the ghost of my sweete loue,
appeares vnto me in an Angels shape,
When I am wake,my phantasie presents

1865 As in a glasse,the shadow of my loue:
When I would speake, her name intrudes it selfe
Into the perfect ecchoes of my speech.
And though my thought beget some other word,
Yet will my tongue speake nothing but her name :

1870 If I do meditate it is on her,
If dreame on her,or if discourse on her,
I thinke her ghost doth haunt me,as in times
Of former darknesse old wiues tales report,

Enter Fuller.

1875 Here comes my bitter Genius,whose aduice
Directs me still in all my actions.
How now, from whence come you?

Ful. Faith from the street,in which as I past by,
I met the modest Mistris *Arthurs* Course :

1880 And after her as mourners,first her husband,
Next Iustice *Reason*,then old M. *Arthur*,
Old M. *Lusam*,and young *Lusam* too,
With many other kinsfolks, neighbours, friends,
and others that lament her Funerall,

1885 Her bodie is by this laid in the vault.

Ans. And in that vault my bodie I will lay,
I prithee leaue me,thither is my way.

Ful. I am sure you ieast,you meane not as you say.

Ans. No, no, Ile but go to the Church and pray.

1890 *Ful.* Nay then we shall be troubled with your humor.

Ans. As euer thou didst loue me, or as euer

Thou

Thou didst delight in my societie,
By all the rights of friendship, and of loue,
Let me intreat thy absence but one houre,
1800 And at the houres end I will come to thee.

Ful. Nay if you wil be foolish, and past reason,
Ile wash my hands like *Pilate*, from thy follie,
And suffer thee in these extremities.

Exit.

1900 *Ans.* Now it is night, & the bright lamps of heauen
Are halfe burnt out, now bright *Adelbora*
Welcomes the cheerefull Day-star to the Fast,
And harmlesse stilnesse hath possest the world.
This is the Church, this hollow is the Vault,
1905 Where the dead bodie of my Saint remaines,
And this the Coffin that inshrines her bodie,
For her bright soule is now in paradise.
My comming is with no intent of sinne,
Or to defile the bodie of the dead,
1910 But rather take my last farewell of her,
Or languishing and dying by her side.
My ayrie soule post after hers to heauen,
First with this latest kisse I seale my loue.
Her lips are warme, and *I* am much deceiu'd
1915 If that she stirre not : ô this *Golgotha*,
This place of dead mens bones is terrible,
Presenting fearfull apparitions.

Mistresse Arthur in the Tombe.

It is some spirit that in the Coffin lies,
1920 And makes my haire start vp an end with feare,
Come to thy selfe faint heart, she sits vpright,
O *I* would hide me, but *I* know not where ;
Tush if it be a spirit, tis a good spirit,
For with her bodie liuing, ill she knew not.
1925 And with her bodie dead, ill cannot meddle.

Mis. Ar. Who am I? or where am I?

Ans. O she speakes, and by her language now I know she liues.

Mi Ar. O who can tell me where I am become?

1930 For in this darknes I haue lost my selfe,
I am not dead, for I haue sence and life,
How come I then in this Coffin buried?

Ans. *Anselme* be bold she liues, and *Destinie*
Hath trained thee hither to redeeme her life.

1935 *Mis. Ar.* Liues any mongst these dead? none but my self.

Ans. O yes, a man whose heart till now was dead,
Liues and suruiues at your returne to life :
Nay start not, I am *Anselme*, one who long
Hath doted on your faire perfection,

1940 And louing you more then became me well,
Was hither sent by some strange prouidence,
To bring you from these hollow vaults below,
To be a liuer in the world againe.

Mis. Ar. I vnderstand you, and I thanke the heauens,
1945 That sent you to reuiue me from this feare,
And I embrace my safetie with good will.

Enter Aminadab with two or three boyes.

Ami. *Mane Citus lectum iuge mollem discute somnum,*
Templa petas supplex & venerarum deum. (pray,

1950 Shake off thy sleepe, get vp betimes, go to the church and
And neuer feare, God wil thee heare, & keepe thee all the
Good counsel boyes, obserue it, marke it well, (day.
This early rising, this diliculo,
Is good both for your bodies and your minds.

1955 Tis not yet day, giue me my Tinder-box,
Mean time vnloose your sachels & your bookes,
Draw, draw, and take you to your lessons boyes.

I. Boy. O Lord M. whats that in the white sheete?

Ami. In the white sheete my boy, *Dic ubi*, where?

Boy.

1960 *Boy. Vide Maister, vide illic* there.

Ami. O *Domine, Domine*, keep vs from euill,
A charme from flesh, the world, & the diuell.

Exeunt running.

Mis. Ar. O tel me not my husband was ingrate,
1965 Or that he did attempt to poyson me,
Or that he laid me here, and I was dead,
These are no meanes at all to win my loue.

Ans. Sweet Mistris, he bequath'd you to the earth,
You promis'd him to be his wife till death,
1970 And you haue kept your promise, but now since
The world, your husband, & your friends suppose
That you are dead, grant me but one request,
And I will sweare neuer to sollicite more,
Your sacred thoughts to my dishonest loue.

1975 *Mis. Ar.* So your demand may be no preiudice
To my chast name, no wrong vnto my husband,
No sute that may concern my Wedlock breach,
I yeeld vnto it, but to passe the bands of modestie & cha-
First will I bequeath my selfe againe stitie,

1980 Vnto this graue, and neuer part from hence,
Then taint my soule with blacke impuritie.

Ans. Take here my hand & faithful hart to gage,
That I will neuer tempt you more to sinne :
This my request is, since your husband doates

1985 Vpon a leaud lasciuious Curtezan,
Since he hath broke the bands of your chaste bed,
And like a murderer sent you to your graue,
Do but go with me to my mothers house,
There shall you liue in secret for a space,

1990 Onely to see the end of such leaud lust,
And know the difference of a chaste wifes bed,
And one whose life is in all loosenesse led. (held,

Mis. Ar. Your mother is a vertuous Matron

Her counsell,conference,and companie,
 1995 May much auaile me,there a space Ile stay,
 Vpon condition as you said before,
 You neuer will moue your vnchaste sute more.

An. My faith is pawnd,ô neuer had chaste wife,
 A husband of so leaud and vnchast life. *Exeunt.*

2000 *Enter Marie Brabo, and Splay.*

Bra. Mistris I long haue seru'd you,euen since
 These brisled hayres vpon my graue like chin
 Were all vnborne : when *I* first came to you
 These Infant feathers of these rauens wings,
 2005 Were not once begunne.

Spl. No indeed they were not.

Bra. Now in my two Muchatoes for a need,
 Wanting a rope,I well could hang my selfe :
 I prithe Mistris,for all my long seruice,
 2010 For all the loue that I haue borne thee long,
 Do me this fauour now to marry me.

Enter young Arthur.

Ma. Marry come vp you blockhead,you great asse,
 What wouldst thou haue me marie with a diuel,
 2015 But peace,no more,here comes the silly foole
 That we so long haue set our lime-twigs for,
 Be gone, and leaue me to intangle him.

Yong Ar. What Mistris *Mary*!

Ma. O good maister *Arthur*,where haue you bene this
 2020 weeke,this moneth,this yeare?
 This yeare said I? where haue you bene this age?
 Vnto a Louer euery minute seemes time out of minde.
 How should *I* thinke you loue me,
 That can indure to stay so long from me?

2025 *Yong Ar.* In faith sweet heart I saw thee yesternight.

Ma. I true,you did,but since you saw me not,
 at twelue a clocke you parted from my house,

And

And now tis morning, and new stricken seuen.

Seuen houres thou staidst frō me, why didst thou so?

2030 They are my seuen yeares Prentiship of woe.

Yong Ar. I prithee be patient, I had some occasion
That did inforce me from thee yesternight.

Ma. I you are soone inforc'd, foole that I am,
To dote on one that nought respecteth me :

2035 Tis but my fortune, I am borne to beare it,
And euerie one shall haue their destinie.

Yong Ar. Nay weepe not wench, thou woundst mee
with thy teares.

Mary. I am a foole, and so you make me too,
2040 These teares were better kept, then spent in waste,
On one that neither tenders them nor me :

What remedie, but if I chance to die,
Or to miscarrie with that I go withall,
Ile take my death that thou art cause thereof.

2045 You told me, that when your wife was dead,
You would forsake all others, and take me.

Yong Ar. I told thee so, & I will keep my word,
and for that end I came thus early to thee :

I haue procur'd a licence, and this night
2050 We will be married in a lawlesse Church. (ease

Ma. These newes reuiue me, & do somewhat
The thought that was new gotten to my heart.
But shall it be to night ?

Yong Ar. I wench, to night.

2055 A sennet and odde dayes since my wife died
Is past alreadie, and her timelesse death,
Is but a nine daies talke, come go with me,
And it shall be dispatched presently.

Ma. Nay then I see thou louest me, & I finde
2060 By this last motiō, thou art growne more kinde.

Yong Ar. My loue and kindnesse like my age shal grow,
and

and with the time increase, and thou shalt see,
The older *I* grow, the kinder *I* will bee.

Ma. *I* so *I* hope it will, but as for mine,
2065 That with my age shall day by day decline.
Come, shall we goe ?

Yong Ar. With thee to the worlds end.
Whose beautie most admire, and all commend.

Exeunt.

2070 *Enter Anselme and Fuller.*

An. Tis true as *I* relate the circumstance,
and she is with my mother safe at home,
But yet for all the hate *I* can alledge
against her husband, nor for all the loue
2075 That on my owne part *I* can vrge her too,
Will she be wonne to gratifie my loue.

Ful. All things are full of ambiguitie,
and *I* admire this wondrous accident.
But *Anselme*, *Arthur's* about a new wife, a *bona raba*,
2080 How will she take it when she heares this newes?

An. *I* thinke euen as a vertuous Matron should ;
It may be that report may from thy mouth
Beget some pittie from her flintie heart,
and *I* will vrge her with it presently.

2085 *Ful.* Vnlesse report be false, they are linkt alreadie,
They are fast as words can tie them : *I* will tell thee
How *I* by chance did meet him the last night.

One said to me, this *Arthur* did intend
To haue a wife, and presently to marrie :
2090 Amidst the street *I* met him as my friend,
and to his Loue a present he did carrie.
It was some ring, some stomacher, or toy,
I spake to him, and bad God giue him ioy.
God giue me ioy quoth he, of what *I* pray ?
2095 Marrie quoth *I*, your wedding that is toward.

Tis

Tis salfe quoth he,& would haue gone his way.
Come,come,quoth I,so neare it,& so froward :
I vrg'd him hard by our familiar loues,
Pray'd him withall not to forget my gloues.
2100 Then he began,your kindnesse hath bene great,
Your curtesie great,and your loue not common,
Yet so much fauour pray let me intreat,
To be excus'd from marrying any woman.
I knew the wench that is become his Bride,
2105 And smil'd to thinke how deeply he had lide,
For first he swore he did not court a maide,
A wife he could not.she was else-where tied,
And as for such as widowes were,he said,
And deeply swore, none such shuld be his bride.
2110 Widow,nor wife,nor maide,I askt no more,
Knowing he was betroth'd vnto a whore.

Enter Mistresse Arthur.

Ans. Is it not Mistris *Mary* that you meane,
She that did dine with vs at *Arthurs* houfe?
2115 *Ful.* The same,the same,here comes the Gentlewoman,
Oh Mistris *Arthur*,I am of your counsell,
Welcome from death to life.

*Ans.*Mistris,this gentleman hath news to tel ye,
And as you like of it, so think of me.

2120 *Ful.* Your husband hath alreadie got a wife,
A huffing wench yfaith, whose ruffling silkes,
Make with their motion,musicke vnto loue,
And you are quite forgotten.

Ans. I haue sworne to moue this my vnchaste demand
2125 no more.

Ful. When doth your colour change?
When doth your eyes Sparkle with fire to reuenge these
wrongs ?
When doth your tongue breake into rage and wrath,

I

Against

2130 Against that scum of manhood, your vile husband,
He first misvde you.

Ans. And yet can you loue him?

Ful. He left your chaste bed, to defile the bed
Of sacred marriage with a Curtezan.

2135 *Ans.* Yet can you loue him?

Ful. And not content with this,
Abus'd your honest name with staundrous words,
And fild your husht house with vnquietnesse.

Ansel. And can you loue him yet?

2140 *Ful.* Nay did he not with his rude fingers dash you on
the face,

And double dye your Corral lips with bloud?
Hath he not torne those Gold wyers from your head,
Wherewith *Apollo* would haue strung his Harpe,

2145 And kept them to play musicke to the Gods?
Hath he not beate you, and with his rude fists,
Vpō that Crimzon temperature of your cheeks,
Laid a lead colour with his boystrous blowes.

Ansel. And can you loue him yet?

2150 *Ful.* Then did he not
Eyther by poison, or some other plot,
Send you to death, where by his Prouidence,
God hath preseru'd you by wondrous myracle?
Nay after death hath he not scandaliz'd

2155 Your place, with an immodest Curtizan?

Ans. And can you loue him yet?

Mis.Ar. And yet, and yet, and still, and euer whilst I
breathe this ayre:

Nay after death my vnsubstantiall soule,
2160 Like a good Angell shall attend on him,
And keepe him from all harme.
But is he married, much good do his heart,
Pray God she may content him better farre

Then

Then I haue done : long may they liue in peace,
2165 Till *I* disturbe their solace;but because
I feare some mischiefe doth hang ore his head,
Ile weepe mine eyes drie with my present care,
And for their healths make hoarce my toong with praier.

Exit.

2170 *Ful.* Art sure she is a woman? if she be,
She is create of Natures puritie.

Ans. O yes,*I* too well know she is a woman,
Henceforth my vertue shall my loue withstand,
And on my striuing thoughts get the vpper hād.

2175 *Ful.* Then thus resolu'd,*I* straight will drinke to thee,
A health thus deepe, to drowne thy melancholy.

Exeunt.

Enter Mary, yong Arthur, Brabo, and Splay.

Ma. Not haue my will,yes I will haue my will,
2180 Shall *I* not goe abroad but when you please ?
Can I not now and then meete with my friends,
But at my comming home you will controwle me?
Marrie come vp.

Yong Ar. Where art thou patience ?

2185 Nay rather wheres become my former spleene?
I had a wife would not haue vsde me so.

Ma. Why you Iacke sawce, you Cuckold, you what not,
What am not *I* of age sufficient

To go and come still when my pleasure serues,
2190 But must I haue you sir to question me ?
Not haue my will? yes I will haue my will.

Yong Ar. I had a wife would not haue vsde me so,
But shee is dead.

Bra. Not haue her will, sir she shall haue her will,
2195 She saies she will, and sir *I* say she shall.
Not haue her will? that were a *I*east indeed.
Who saies she shall not,if I be disposde

To man her forth, who shall finde fault with it?
 What's he that dare say black's her eie?

2200 Though you be married sir, yet you must know
 That she was euer borne to haue her will.

Splay. Not haue her wil, Gods passion *I* say still,
 A woman's no bodie that wants her will.

Yong Ar. Where is my spirit, what shal I main-
 2205 A strumpet with a *Brabo* and her bawd, (taine
 To beard me out of my authortie.

What am I from a maister made a slaue?

Ma. A slaue? nay worse, dost thou maintain my man,
 And this my maide? tis I maintaine them both.

2100 *I* am thy wife, *I* will not be drest so
 While thy Gold lasts, but then most willingly
I will bequeath thee to flat beggerie.

I do alreadie hate thee, do thy worst,

Nay touch me if thou darst: what shall he beate me?

2215 *Bra.* Ile make him seeke his fingers mongst the dogges,
 That dares to touch my Mistresse: neuer feare,
 My sword shall smooth the wrinckles of his browes
 That bends a frowne vpon my Mistresse.

Yong Ar. *I* had a wife would not haue vsde me so,
 2220 But God is iust.

Ma. Now *Arthur*, if *I* knew

What in this world would most torment thy soule,
 That *I* would doo: would all my euill vsage
 Could make thee straight dispaire, and hang thy selfe.

2225 Now *I* remember, where is *Arthurs* man
Pipkin, that flaue? go turne him out of doores,
 None that loues *Arthur* shall haue house-roume here.

Enter Pipkin.

Yonder he comes, *Brabo* discard the fellow.

2230 *Yong Ar.* Shall *I* be ouermaistred in my owne?
 Be thy selfe *Arthur*, strumpet he shall stay.

Mary.

Mary. What shall he *Brabo*, shall he Mistris *Splay*?

Bra. Shall he? he shall not : breathes there any liuing,
Dares say he shall, when *Brabo* saies he shall not ?

2235 *Yong Ar*. Is there no law for this? she is my wife,

Should *I* complaine, *I* should be rather mockt :

I am content, keepe by thee whom thou list.

Discharge whom thou thinkst good, do what thou wilt,

Rise, go to bed, stay at home, or go abroad

2240 At thy good pleasure keepe all companies :

So that for all this, *I* may haue but peace.

Be vnto me as *I* was to my wife,

Onely giue me what *I* denied her then,

A litle loue, and some small quietnesse.

2245 If he displease thee, turne him out of doores.

Pip. Who me ? turne me out of doores ? is this all the
wages *I* shall haue at the yeares end, to bee turned out of
doores? you Mistris, you are a.

Splay. A what? speake, a what? touch her, and touch me;
2250 taint her, and taint me; speake, speake, a what?

Pip. Marrie a woman that is kin to the frost.

Splay. How do you meane that? (stand.

Pip. And you are a kin to the Latine word, to vnder-

Splay. And whats that?

2255 *Pip*. *Subaudi, subaudi* : and sir, doo you not vse to pinke

Splay. And why? (doublets?

Pip. *I* tooke you for a cutter, you are of a great kindred;
you are a common couzener, euerie bodie calls you cou-
sen : besides, they say you are a verie good Warrener, you
2260 haue beene an olde Coney-catcher : but if *I* bee turned a
begging, as *I* know not what *I* am borne too, and that
you euer come to the said Trade, as nothing is vnpossible,
Ile set all the Common-wealth of beggers on your back,
and all the Congregation of vermine shall be put to your
2265 keeping, and then if you bee not more bitten then all the

Companie of beggers besides , Ile not haue my will:
 zounds turnd out of doores,Ile goe and set vp my Trade,
 a dish to drink in that I haue within, a wallet that Ile make
 of an old shirt, then my speech for the Lordes sake, *I* be-
 2270 seech your worship, then *I* must haue a lame leg,Ile go to
 footeball and breake my shinnes, and I am prouided for
 that.

Bra. What stands the villain prating, hence you slaue.

Exit Pipkin.

2275 *Yon.Ar.* Art thou yet pleasd ?

Ma. When *I* haue had my humor.

Yon.Ar. Good friends for manners sake a while with-

Bra. It is our pleasure sir to stand aside. (draw.

Yong Ar. Mary what cause hast thou to vse me thus?

2280 From nothing I haue raisd thee to much wealth,
 Twas more then I did owe thee : many a pound,
 Nay many a hundred pound *I* spent on thee
 In my wiues time,and once but by my meanes
 Thou hads bin in much danger,but in all things

2285 My purse and credit euer bare thee out :

I did not owe thee this, I had a wife

That would haue laid her selfe beneath my feete

To do me service,her *I* set at naught

For the intire affection *I* bare thee.

2290 To shew that *I* haue lou'd thee,haue *I* not

About all wemen made chiefe choyce of thee ?

An argument sufficient of my loue,

What reason then hast thou to wrong me thus ?

Ma. It is my humor.

2295 *Yon.Ar.* O but such humors honest wiues shuld purge:

Ile shew thee a far greater instance yet

Of the true loue that I haue borne to thee,

Thou knewest my brothers wife, was she not faire ?

Mary. So so.

Yong.

- 2300 *Yong Ar.* But more then faire, was she not vertuous,
Endued with the beautie of the minde ?
Yon.Ar. Faith so they said.
Yong Ar. Harke in thine eare, Ile trust thee with my life,
Then which what greater instance of my loue :
- 2305 Thou knewest full well how sodainly she died,
To enioy thy loue euen then I poysoned her.
Ma. How poysoned her ! accursed murderer,
Ile ring this fatall larum in all eares,
Then which what greater instance of my hate.
- 2310 *Yong Ar.* Wilt thou not keep my counsell? (her.
Ma. Villain no, thoult poison me as thou hast poisoned
Yong.Ar. Dost thou reward me thus for all my loue ?
Then *Arthur* flie and seeke to saue thy life,
O difference twixt a chast and vnchast wife. *Exit.*
- 2315 *Ma.* Pursue the murderer, apprehend him strait.
Bra. Why whats the matter Mistris ?
Ma. This villain *Arthur* poisoned his first wife,
Which he in secret hath confest to me :
Goe and fetch warrants from the Iustices
- 2320 To attach the murderer, he once hangd and dead,
His wealth is mine : pursue the slaue thats dead.
Bra. Mistris *I* will, he shall not passe this land
But *I* will bring him bound with this strong hand.
Exeunt.
- 2325 *Enter Mistris Arthur.*
Mis:Ar. O what are the vaine pleasures of the world,
That in their actions we affect them so ?
Had I bene borne a seruant, my low life
Had stedie stood from all these miseries :
- 2330 The wauing reeds stand free from euery gust,
VWhen the tall okes are rent vp by the rootes :
VWhat is vaine bewtie but an Idle breath ?
VWhy are we proud of that which so soone changes?

But

But rather wish the bewtie of the minde,
 2335 Which neither time can alter, sicknesse change,
 Violence deface, nor the black hand of enuie,
 Smudge & disgrace, or spoile, or make deformd.
 O had my riotous husband borne this minde,
 He had bene happie, *I* had bene more blest,
 2340 And peace had prought our quiet soules to rest.

Enter young Arthur poorely.

Yong Ar. O whither shall *I* flie to saue my life,
 When murther and dispaire dogs at my heeles?
 O miserie, thou neuer foundst a friend,
 2345 All friends forsake men in aduersitie :
 My brother hath denied to succour me,
 Vpbraiding me with name of murderer.
 My vncles double barre their doores against me ;
 My father hath denied to shelter me,
 2350 And curst me worse then *Adam* did vile *Eue*.
I that within these two daies had more friends
 Then *I* could number with Arithmatike,
 Haue now no more then one poore Cipher is,
 And that poore Cipher *I* supply my selfe.
 2350 All that *I* durst commit my fortunes too,
I haue tried, & finde none to relieue my wants,
 My sudden flight, and feare of future shame,
 Left me vnfurnisht of all necessaries,
 And these three daies *I* haue not tasted foode.
 2355 *Mis: Ar:* It is my husband, ô how iust is heauen !
 Poorely disguis'd, and almost hunger-staru'd.
 How comes this change ?
Yon. Ar. Doth no man follow me?
 O how suspicious guiltie murder is,
 2360 *I* starue for hunger, and *I* die for thirst :
 Had *I* a kingdome *I* would sell my Crowne
 For a small bit of bread : *I* shame to beg,

And

And yet perforce I must or beg or starue.

This house belike longs to some gentlewoman,

2370 And heres a woman, I will beg of her:

Good mistris looke vpon a proore mans wants.

Whom do I see? tush *Arthur* she is dead:

But that I saw her dead and buried,

I would haue sworne it had bene *Arthurs* wife:

2375 But I will leaue her, shame forbids me beg

On one so much resembles her.

Mis. Ar. Come hither fellow, wherfore dost thou turn

Thy guiltie lookes and blushing face aside?

It seemes thou hast not bene brought vp to this.

2380 *Yong Ar.* You say true mistris : then for charitie,

And for her sake whom you resemble most,

Pittie my present want and miserie.

Mis. Ar. It seemes thou hast bene in some better plight,

Sit downe I prithee, men though they be poore,

2385 Should not be scorn'd : to ease thy hunger, first

Eate these Conserues : and now I prithee tell me,

What thou hast bene, thy fortunes, thy estate,

And what she was that I resemble most?

Yong Ar. First looke that no man see, or ouerheare vs,

2390 I thinke that shape was borne to do me good.

Mis. Ar. Hast thou knowne one that did resemble me?

Yong. Ar. I Mistris, I cannot chuse but weepe

To call to minde the fortunes of her youth.

Mis. Ar. Tell me, of what estate or birth was she?

2395 *Yong Ar.* Borne of good parents, & as well brought vp.

Most faire, but not so faire as vertuous,

Happie in all things but her marriage.

Her riotous husband, which I weepe to thinke,

By his leaud life made them both miscarrie.

2400 *Mis. Ar.* Why dost thou grieue at their aduersities?

Yong Ar. O blame me not, that man my kinsman was,

Nearer to me a kinsman could not be,
 As neare allied was that chaste woman too,
 Nearer was neuer husband to his wife :
 2405 He whom *I* term'd my friend, no friend of mine,
 Prouing both mine and his owneemie,
 Poysoned his wife, ô the time he did so,
 Ioyed at her death, inhumane slaue to do so,
 Exchang'd her loue for a base strumpets lust;
 2410 Foule wretch, accursed villaine, to exchange so.

Mis. Ar. You are wise, and blest, and happie to repent so,
 But what became of him and his new wife?

Yong Ar. O heare the iustice of the highest heauen,
 This strumpet in reward of all his loue,
 2415 Pursues him for the death of his first wife,
 And now the wofull husband languisheth,
 Flies vpon pursu'd by her fierce hate,
 And now too late he doth repent her sinne,
 Readie to perish in his owne dispaire,
 2420 Hauing no meanes but death to rid his care.

Mis. Ar. I can indure no more but I must weepe,
 My blabbing teares cannot my counsell keepe.

Yong Ar. Why weep you Mistris? if you had the heart
 Of her whom you resemble in your face,
 2425 But she is dead, and for her death,
 The sponge of either eye,
 Shall weepe red teares till euerie vaine is drie.

Mis. Ar. Why weep you friend, your rainie drops keepe
 Repentance wipes away the drops of sin.
 2430 Yet tell me friend, he did exceeding ill,
 A wife that lou'd and hononr'd him, to kill.
 Yet say one like her, farre more chaste then faire,
 Bids him be of good comfort, not dispaire.
 Her soule's appeasd with her repentant teares,
 2435 Wishing he may suruiue her many yeares.

Faine would I giue him mony to supply
His present wants, but fearing he should flie,
And getting ouer to some forrain shore,
These rainy eyes should neuer see him more.

2440 My hart is full, I can no longer stay,
But what I am my loue must needs bewray.
Farewell good fellow, and take this to spend,
Say one like her commends her to your friend. *Exit.*

Yong Ar. No friend of mine, I was my owne soules foe
2445 To murther my chast wife, that lou'd me so.
In life she lou'd me dearer then her life,
What husband here, but would wish such a wife.
I heare the Officers with hue and crie,
She sau'd my life but now, and now I die.

2450 And welcome death, I will not stir from hence,
Death *I* deseru'd, Ile die for this offence.

Enter Brabo with Officers, Splay and Hugh.

Bra. Here is the murtherer, and *Reasons* man
You haue the warrant : Sirs laie hands on him,
2455 Attach the slaue, and lead him bound to death.

Hu. No by my faith *M. Brabo*, you haue the better hart,
at least you should haue : *I* am sure you haue more Iron
and steele, then *I* haue, do you laie hands vpon him, *I* pro-
mise you *I* dare not.

2460 *Bra.* Constables forward, forward Officers,
I will not thrust my finger in the fire.
Laie hands on him *I* fay, why step you backe ?
I meane to be the hindmost, least that any
Should runne away and leaue the rest in perill :
2465 Stand forward, are you not asham'd to feare ?

Yon. Ar. Nay neuer striue, behold *I* yeeld my selfe,
I must commend your resolution,
That being so many and so weapond,
Dare not aduenture on a man vnarmd.

2470 Now lead me to what prison you thinke best,
Yet vse me well, I am a Gentleman.

Hue. Truly M. *Arthur* we will vse you as well as heart
can thinke, the Iustices sit to day, and my Mistris is chiefe,
you shall commaund me.

2475 *Bra.* What hath he yeilded? if he had withstood vs,
This Curtelax of mine had cleft his head :
Resist he durst not when he once spied me.
Come lead him hence, how likest thou this sweet witch ?
This fellowes death will make our mistris rich.

2480 *Splay.* I say I care not whose dead or aliue,
So by their liues or deaths, we two may thriue.

Hue. Come beare him away.

Enter Iustice Reason, old Arthur, old Lusam.

Iust. Old M. *Arthur* and M. *Lusam*, fo it is, that I haue
2485 heard both your complaints, but vnderstood neither, for
you know *Legere & non intelligere negligere est.*

Old Ar. I come for fauour, as a father should,
Pittying the fall and ruine of his sonne.

Old Lus. I come for iustice, as a father should,
2490 That hath by violent murder lost his daughter.

Iust. You come for fauour, and you come for iustice,
Iustice with fauour is not partiall,
and vsing that, I hope to please you both.

Old Ar. Good M. Iustice thinke vpon my sonne.

2495 *Old Lus.* Good M. Iustice thinke vpon my daughter.

Iust. Why so I do, I thinke vpon them both,
But can do neither of you good :
For he that liues must die, and she thats dead,
Cannot be reuiued.

2500 *Old Ar.* *Lusam*, thou seekst to rob me of my sonne, my
onely sonne.

Old Lus. Hee robd mee of my daughter, my onely
daughter.

Iust.

- Iust.* And robbers are flat fellows by the law.
2505 *Old Ar. Lusam,* I say thou art a blood-sucker,
A tyrant, a remorselesse Caniball :
Old as *I* am Ile proue it on thy bones.
Old Lu. Am *I* a blood-sucker or Caniball ?
Am *Ia* tyrant that do thirst for blood ?
2510 *Old Ar.* *I* if thou seekst the ruine of my sonne,
Thou art a tyrant and a blood-sucker.
Old Lu. *I* if *I* seeke the ruine of thy sonne *I* am indeed.
Old. Ar. Nay more thou art a dotard.
And in the right of my accursed sonne,
2515 *I* chalendge thee the field, meet me *I* say
To morrow morning besides *Islington,*
And bring thy sword & buckler if thou darst.
Old Lu. Meet thee with my sword & buckler,
theres my gloue,
2520 Ile meet thee to reuenge my daughters death.
Callst thou me dotard, though these threescore
I neuer handled weapon but a knife (yeares,
To cut my meate, yet wil *I* meet thee there.
Gods pretious call me dotard.
2525 *Old Arthur.* *I* haue cause,
Iust cause to call thee dotard, haue *I* not ?
Old Lu. Nay thats another matter haue you cause,
Then God forbid that *I* should take exceptions
To be cald dotard of one that hath cause.
2530 *Iust.* My Maisters you must leaue this quarrelling, for
quarrellers are neuer at peace, and mē of peace while they
are at quiet are neuer quarrelling; so you whilst you fall
into brawles, you cannot chuse but *Iar.* Here comes your
sonne accused, & your wife the accuser : stand forth both.
2535 *Hugh* be readie with your pen and *Inke* to take their exa-
minations and confessions.

*Enter Mary, Splay, Brabo, yong Arthur, Hue,
and Officers.*

Yong Ar. It shall not need, *I* do confesse the deed,
2540 Of which this woman here accuseth me :
I poisoned my first wife, and for that deed
I yeeld me to the mercie of the lawe.

Old Lus. Villaine, thou meanst my onely daughter,
And in her death depriuedst me of all ioyes.

2545 *Yong Ar.* *I* meane her, *I* do confesse the deed,
And though my bodie taste the force of Lawe,
Like an offender, on my knee *I* begges,
Your angrie soule will pardon me her death.

Old Lus. Nay if he kneeling do confesse the deed,
2550 No reason but *I* should forgiue her death.

Iust. But so the law must not be satisfied,
Bloud must haue bloud, and men must haue death,
I thinke that cannot be dispenc'd withall.

Ma. If all the world else would forgiue the deed,
2555 Yet would *I* earnestly pursue the law.

Yong Ar. *I* had a wife would not haue vsde me so,
The wealth of *Europe* could not hire her tongue,
To be offensiue to my patient eares,
But in exchanging her, *I* did preferre
2560 A diuell before a Saint, night before day,
Hell before heauen, and drosse before tried gold,
Neuer was bargaine with such dammage sold.

Bra. If you want witnessse to confirme the deed,
I heard him speake it, and that to his face
2565 Before this presence *I* will iustifie,
I will not part hence till *I* see him swing.

Splay. *I* heard him too, pittie but he should die,
and like a murderer be sent to hell,
To poyson her, and make her belly swell.

2570 *Ma.* Why stay you then, giue iudgement on the slaue,
Whose

Whose shamelesse life deserues a shamefull graue.

Yong Ar. Deaths bitter pangs are not so full of grieffe,
As this vnkindnesse : euery word thou speakst,
Is a sharpe dagger thrust quite through my heart.

2575 As little I deserue this at thy hands,
As my kinde patient wife deseru'd of me,
I was her torment, God hath made thee mine,
Then wherefore at iust plagues should I repine ?

Iust. Where didst thou buy this poison? for such drugs
2580 are felonie for any man to sell.

Yong Ar. I had the poison of *Aminadab*;
But innocent man, he was not accessarie
To my wifes death, *I* cleare him of the deed.

Iust. No matter, fetch him, fetch him, bring him
2585 To answeere to this matter at the barre:

Hue, take these Officers and apprehend him.

Bar. Ile aide him too, the schoolemaister I see
Perhaps may hang with him for companie.

Enter Anselme and Fuller.

2590 *Ans.* This is the day of *Arthurs* examination
And triall for the murder of his wife :
Lets heare how Iustice *Reason* will proceed,
In censuring of his strickt punishment.

Ful. *Anselme* content, lets thrust in among the throng.

2595 *Enier Aminadab, brought in with Officers.*

Ami. O *Domine*, what meane these knaues,
To lead me thus with bills and glaues?

O what example would it bee,

To all my pupills for to see,

2600 To tread their steps all after me :

If for some fault I hanged be :

Somewhat surely I shall marre,

If you bring me to the barre.

But peace, betake thee to thy wits,

2605 For yonder *Iustice Reason* sits.

Iust. Sir Dad, Sir Dab, heres one accuseth you
To giue him poison being ill imploied,
Speak how in this case you can cleare your selfe.

Ami. *Hei mihi*, what shuld *I* say, the poison giuē *I* deny :
2610 He tooke it perforce frō my hands, and *domine* why not *I*
Got it of a gentleman, he most freely gaue it,
Aske he knew me, a meanes was only to haue it.

Yong Ar. Tis true *I* tooke it from this man perforce,
and snatcht it from his hand by rude constraint,
2615 Which proues him in this act not culpable.

Iust. *I* but who sold the poison vnto him ?
That must be likewise knowne, speake schoole-maister.

Ami. A man *verbosus*, that was a fine *generosus*,
He was a great guller, his name *I* take to be *Fuller* :
2620 See where he stands that vnto my hands conueyed a
powder,
and like a knaue sen her to her graue obscurely to shroud
her.

Iust. Laie hands on him, are you a poison seller ?
2625 Bring him before vs, sirra what say you,
Sold you a poison to this honest man ?

Ful. *I* sold no poison, but *I* gaue him one
To kill his Rats.

Iust. Ha, ha, *I* smell a Rat.
2630 You sold him poison then to kill his Rats ?
The word to kill, argues a murderous mind :
and you are brought in compasse of the murder:
So set him by we will not heare him speake.
That *Arthur Fuller* and the schoole-maister
2635 Shall by the *Iudges* be examined.

Ans. Sir if my friend may not speak for himself
Yet let me his proceedings iustifie.

Iust.

Iust. Whats he that will a murther iustifie?
 Lay hands on him, laie hands on him I say,
 2640 For iustificiers are all accessaries,
 And accessaries haue deseru'd to die.
 Away with him, we will not heare him speake,
 They all shall to the high Commissioners.

Enter Mistris Arthur.

2645 *Mis. Ar.* Nay stay them, stay them yet a little while,
 I bring a warrant to the contrary,
 And I will please all parties presently. (death,
Yong Ar. I thinke my wiues ghost haunts me to my
 Wretch that I was to shorten her liues breath.

2650 *Old Ar.* Whom do I see my sonnes wife?

Old Lus. What my daughter?

Iust. Is it not Mistris *Arthur* that we see,
 That long since buried we supposde to bee.

Mis. Ar. This man is cōdemd for poysoning of his wife,
 2655 His poysoned wife yet liues, and I am she :
 And therefore iustly I release his bands.

This man for suffering him these drugs to take,
 Is likewise bound, release him for my sake.
 This gentleman that first the poyson gaue,
 2660 And this his friend to be releasd *I* craue.

Murther there cannot be where none is kild,
 Her blood is sau'd whom you suppos'd was spild.
 Father in law *I* giue you here your sonne,
 The act's to do, which you suppos'd was donne.

2665 And father now ioy in your daughters life,
 Whom heauen hath still kept to be *Arthurs* wife.

Old Ar. O welcome, welcome, daughter now *I*
 God by his power hath preserued thee. (see,

Old Lu. And tis my wench whom *I* suppos'd was dead,
 2670 My ioy reuiues, and my sad woe is fled.

L

Yong

Yong Ar. I know not what I am, nor where I am,
My soules transported to an extasie,
For hope and ioy confound my memorie.

Ma. What do *I* see, liues *Arthurs* wife againe ?
2675 Nay then I labour for his death in vaine.

Bra. What secret force did in nature lurke,
That in her soule the poyson would not worke?

Splay. How can it be the poyson tooke no force?
She liues with that which wold haue kild a horse.

2680 *Mis.Ar.* Nay shun me not, be not asham'd at all,
To heauen not me, for grace and pardon fall.
Looke on me *Arthur*, blush not at my wrongs.

Yong Ar. Stil feare & hope my grief & woe prolongs.
But tell me by what power thou didst suruiue?
2685 with my own hands *I* temperd that vild draught
That sent thee breathles to thy grandsires graue,
If that were poyson *I* receiu'd from him.

Ami. That *ego nescio*, but this dram
Receiu'd *I* of this gentleman.

2690 The colour was to kill my Rats,
But twas my owne life to dispatch.

Ful. Is it euen so, then this ambignous doubt
No man can better then my selfe decide.

That compound powder was of Poppie made and Man-
2695 Of purpose to cast one into a sleepe, (drakes,
To ease the deadly paine of him whose legge

Should be sawd off, that powder gaue *I* to the schoolmai-

Ami. And that same powder, euen that idem, (ster.
You tooke from me the same *per fidem* :

2700 *Yong Ar.* And that same powder *I* comixt with wine,
Our godly knot of wedlock to vntwine.

Old Ar. But daughter who did take thee from thy graue?

Old Lu. Discourse it daughter.

Ans. Nay that labour saue.

Pardon

- 2705 Pardon me *M. Arthur*, I will now
Confesse the former frailtie of my loue.
Your modest wife with words *I* tempted oft,
But neither ill I could report of you,
Nor any good I could forge for my selfe
- 2710 Would winne her to attend to my request :
Nay after death I lou'd her, in so much
That to the vault where she was buried,
My constant loue did lead me thorow the darke,
There readie to haue tane my last farewell,
- 2715 The parting kisse I gaue her I felt warme,
Briefly, *I* bare her to my mothers house,
Where she hath since liu'd the most chast & true,
That since the worlds creation eye did view.
Yong Ar. My first wife stand you here, my second there,
- 2720 And in the midst my selfe : he that will chuse
A good wife from a bad, come learne of me
That haue tried both, in wealth and miserie.
A good wife will be carefull of her fame,
Her husbands credit, and her owne good name :
- 2725 And such art thou. A bad wife will respect
Her pride, her lust, and her good name neglect,
And such art thou. A good wife will be still
Industrious, apt to do her husbands will.
But a bad wife, crosse, spightfull and madding,
- 2730 Neuer keep home, but alwaies be a gadding :
And such art thou. A good wife will conceale
Her husbands dangers, and nothing reueale
That may procure him harme, and such art thou.
But a bad wife corrupts chast wedlocks vow.
- 2735 On this hand vertue, and on this hand sinne,
This who would striue to loose, or this to winne?
Here liues perpetuall ioy, nere burning woe,
Now husbands choose on which hand you will goe.

Seeke.

Seeke vertuous wiues,all husbands will be blest,
2740 Faire wiues are good,but vertuous wiues arè best.
They that my fortunes will pervse,shall finde
No beauties like the beautie of the minde.

F I N I S.



NOTES.

4. The Exchange. The *New Exchange* in the Strand, built in 1609, is meant. It had rows of shops over the walk, filled chiefly with milliners, sempstresses etc, and was a place of fashionable resort. The women who kept the stalls at the Exchange had no good reputation, as is evident from the following quotation taken from Nares' *Glossary*: Now every *exchange-wench* is usher'd in by them into her stalls, and while she calls to others to know what they lack, while herself lacks nothing to make her as fine as a countess. *England's Vanity*, 1683, p. 32. — The Keepers of these stalls seem to have been sharp men of business for Longfield in *Greenes Tu Quoque, Or, the Cittie Gallant* (Hazlitt-Dodsley XI, p. 183) says of Spendall, who tries to persuade him into buying satin: « This fellow has an excellent tongue: sure he was brought up in the Exchange ». — Among 'the pleasures of a countesse' Face and Subtle in the *Alchemist* IV, 4 mention « sixe mares — nay, eight! To hurry her through London, to th' Exchange, Betlem, the China-houses ». — It was also a rendez-vous of city-gallants and fine ladies. Ned Clerimont says of Sir Amorous La-Foole: He has a lodging in the *Strand* for the purpose. Or to watch when ladies are gone to the *China* houses, or the *Exchange*, that hee may meet 'hem by chance, and giue 'hem presents. *The Silent Woman* I, 3. — Cp. *ibid* IV, 2. — It was called the *New Exchange* to distinguish it from the *Old* or *Royal Exchange* built by Sir Th. Gresham in 1566 and opened by Queen Elizabeth in 1571. The Old Exchange was also called the *Burse*, and the New Exchange *Britain's Burse*. There were also book-sellers' shops in the New Exchange; Campion's masque written for the entertainment given by Lord Knowles was printed for John Budge and was sold 'at his Shop at the South-door of S. Pauls, and at Britain's Burse. 1613'.

7. *Tell true* with dative is common in Elizabethan and Jacobean English. — I was a Gentleman, And then I told you true. *M. of V.* III, 2. 259. — He tells you true; 'tis the fashion, on my knowledge. *A new Way to pay old Debts* IV, 3. (*Mermaid Series* p. 184.) — I tell you true I long to see't. *The Knight of the Burning Pestle* III, 1. — A late example is: To tell you true, I writ that part only for her. *The Rehearsal* I, 1.

16. *Beare a better thought Of your chast wife.* *Bear* is used in the sense

of to harbour, to cherish, to entertain. Cp. *Bear free and patient thoughts Lear* IV, 6. 80. — I warrant you he *bears so bad a mind. Arden of Feversham*, 65r.

23. *At the first*. Now rare. Do not strain your self too much *at the first. The Knight of the Burning Pestle* I, 1. — Returnes them sharper set then *at the first. Cornelia*, 1754.

35. *Do you ground* makes the line metrically correct.

52. Cp. Franz, *Shakespeare Grammatik* § 481, for this use of *might*.

56. *I had* — *censure of all sorts. Censure*, judgement, opinion. *As You like it* IV, 1. 7: betray themselves to every modern *censure* worse than drunkards.

64. *No naturall foole. Natural fool*: one who is by nature deficient in intelligence; a fool or simpleton by birth. (*N. E. D.* i. v. *natural*.)

67. *A wittie fool*. Cp. the proverb: « Better a witty fool than a foolish wit », where *witty* means wise. The proverb is mentioned in Bohn's *Handbook of Proverbs*, 327, and in *Twelfth Night* I, 5. 39.

69. *Set your thoughts to schoole*. Cp. Jonson, *The Foxe* III, 3 (Bang, *Materialien* VII, 480): let me *set* you both *to Schoole. Lear* II, 4. 68: We'll *set* thee *to school* to an ant.

73. *Wrangle and fall at oddes. Odds*, disagreement, dissension, quarrel. Cp. In Germany, they *fell to oddes* principally about the Sacrament of the last Supper. B. Harris, *Parival's Iron Age* 27. 1659. (*N. E. D.*)

74. *I neuer lookt for better*. For this absolute use of *better* cp. *Richard III*, III, 550: I never look'd for better at his hands.

77. *That such yong brats Would gree together*. The aphetic from *gree* is by no means rare in Shakespeare. Cp. *Meas* IV, 1. 42. *Merch.* II, 2. 108, where Q¹ has *agree*. — For I will not away till I set such a stay To make you *gree* friendly. *Tom Tyler and his Wife*, Museum Dramatists, 57.

84. For *most* = greatest cp. Franz, *Shakespeare-Grammatik*, § 68.

88. *Bithmasse*, by the mass. Cp. *Englische Studien* XXIV, 214.

89, 90. For the form *shrow* cp. Horn, *Historische Neuenglische Grammatik*, § 138. The second quarto has *shrew*.

104. *Let vs leaue this walke*. So also in the second quarto. In *Hazlitt-Dodsley IX Walke* is changed into *talk*. There is, I think, no necessity for this. Anselm sees Young Arthur, and does not wish to be discovered by him. We may assume with *Hazlitt-Dodsley* (p. 9) that, after the Latin quotation, Anselm and Fuller leave the stage.

107. *The first worke we will make*. In this sense we now use the verb *to do* with *work*. *Coriolanus* I, 8; 9: And *made* what work I pleased. Also *John* II, 302, 407.

108. The second quarto has *cura*. The quotation is from Luke IV, 23.

109. In Ovid's *Metamorphosi* I 523 the amorous Apollo says to Daphne : ei mihi, quod nullis amor est sanabilis herbis.

120. *They are bent to chide. To be bent*, to be prone, inclined, liable, ready :

And I am Stukley so resolude in all,
To follow rule, honor and Emperie,
Not to *be bent* so strictly to the place,
Wherein at first I blew the fire of life.

Battle of Alcazar, 453-6.

Obsolete now, but still in use in the 18th cent.

135. *Fore God*. Cp. *Englische Studien* XXIV, 24.

139. *We will not goe that's flat*, that is certain. Barnabe Barnes, *The Devil's Charter*, 2934 (*Materialien* VI) : I would goe wish you to the warres this next spring *thats flat*.

148. *for pitie sake*. Cp. Franz, *Shakespeare Grammatik*, § 46.

149. *Yet are you aduise*. *Aduise* is a misprint for *advised*. *To be advised* is to act after consideration, to be wary, judicious. Cp. *N. E. D.* i. v. The punctuation of ll. 149-151 is somewhat misleading ; read :

Wel fare a good hart ! Yet are you aduised.
Goe, said you M. *Arthur* ? I will runne,
To end these broyles that discord hath begunne.

Wel fare a good heart, bless his heart !

The second quarto has : Well fare a good heart, yet are you aduise,

Goe, said you M. Arther ? I will runne,
To end these broyles that discord hath begunn.

154. *How chance you tread so softly ?* how chances it that, how is it that you tread so softly ? ' Here *chance* takes no inflexion, and almost assumes the character of an adverb '. *N. E. D.* i. v. *chance*, v., 5.

157. Pipkin plays upon the various applications of *crack* and of *crown* : a cracked pipkin, a cracked crown = skull, a cracked crown = coin. Cp. Pray God, your voice, like a piece of uncurrent gold, be not cracked within the ring. *Haml.* II, 2, 448. — But since that time this stone hath had a flaw, Broken within the ring. Barnabe Barnes *The Devils Charter* 641, 2 (*Materialien* VI.) In *The Captives; or, The Lost Recovered* (Bullen, Old English Plays IV, 160), there is a similar play of words : Neather styrr In payne of too Frensh *crownes*, and they so crack[t] Never more to passe for currant.

158. For *any* = anybody cp. Franz, *Shakespeare Grammatik*, § 219.

162. *So that indeed my belly wambled*. *Wamble*, to be disturbed with nausea. — Shall I speak, dear Warner? let me now; it does so *wamble*

within me, just like a clyster, i' faith law, and I can keep it no longer for my heart. Dryden, *Sir Martin Mar-all*, V, 1. — The *Dialect Dictionary* gives: *Wamble*, to rumble; to roll; to stir uneasily; used of the intestines or of food in the stomach.

169. B has colon after *him*.

174. *He will runne euery foote*. — *Every foot*, incessantly. The expression is obsolete. — Such a worke they made sometime in chafing and frying their bodies against a good fire, but *euery foot* in bringing them abroad into the hot sunne. Holland, *Pliny* II, 243. (*N. E. D.*)

186. *A Marchant of ill ventures*, one who buys speculative goods, who undertakes risky affairs.

191. *I commit you*. Elliptical for 'I commit you to God.' — *I commit your grace*. Dekker, *The Honest Whore*, Part the second IV, 2. (Mermaid Series, p. 257.) — And so *I commit you to the tuition of God*. *Much Ado* I, 1, 282.

196. *Sildome*. See Horn, *Hist. Neuenglische Grammatik* § 35.

227. *Misconster*. For this form see the interesting note under *construe* in *N. E. D.*

235. *My hart cannot away with grieffe*. *Cannot away with* cannot bear, endure. — Jonson, *Cynthias Reuells* IV, 5: Of all *Nymphs* i' the court, I cannot away with her.

244. See note to List of Characters.

247, 8. *Be Judge With all indifferance in these discontentes*. *Indifferance*, impartiality. — I thought it fit amongst so many Worthies, whose lines haue already been both acted and printed, his life hauing already bin acted with good applause, to be likewise worthy the printing; Hoping that you will censure *indifferantly* of it. *The Valiant Welshman*. To the ingenvovs reader 28-33. — Cp. *John* II, 579.

275. *Progedie* for *prodigy*. The second quarto has: a Progedy.

278. *It thou wilt pleasure me*, gratify me, fulfil my wishes. *Eastward Hoe*, II, 2: In a greater matter I will pleasure him, but not in this. Cp. Dutch *pleizieren*.

279. Cp. Sorrow and an evil life maketh soon an old wife. Bohn's *Proverbs*, 133.

288. *Exeunt* should be *exit*, referring only to Yong Arthur. Yong Lusam lingers behind to utter the stereotype moral couplet, and Mistris Arthur soliloquizes on her husband's cruel words before going in to dinner.

289. *You too much affect this euil*. *Affect* has here the obsolete sense of 'aim at, aspire to, make for'. Cp. *N. E. D.* i. v. *affect*.

297. *Next to my owne soules health I tender him*. *Tender*, to regard, to hold dear. — By my life, I do; which I *tender* dearly. *As you like it*,

V, 2. 77. — Which name I *tender* as dearly as my own. *Romeo and Juliet* III, 1; 74.

310. *Happily*. The second quarto has *happly*. The meaning is of course the same.

313, 4. *To make the flame of hatred burne a fresh, The heate of this dis-sention might scorch vs.* Cp. Frank, *Shakespeare-Grammatik* § 498.

322. The mark of interrogation should come after *again*, of which there are traces in the second quarto.

323. The second quarto has : *nay, we will in, that's sure.*

327. *Not behold them ere our backe returne?* Henry V. V, Chor. 41. Till Harryes *backe returne* againe to France. Cp. Modern English *back-answer*. Pett Ridge, *Over the way*, VI. No one ever got a *back-answer* out of you.

332. *I knock in any case.* Aye, knock in any case. The second quarto has a comma after *I*.

333. *Twas well you put it in mind to knock.* The line does not scan; I suppose *my* has dropped out before *mind*. The second quarto has : *Twas well you put it in minde to knock?*

338. *Are we such fooles to make our selues so straunge. Strange*, not familiar, distant. *Roister Doister*, V, 6 : *R. Royster*. Thei wer not angry then. *M. Mery*. Yes at first, and *made strange*.

342. *In what cue sir do you find your hart.* *Cue*, humour, disposition, mood. *The Queen (Materialien XIII)* 3015 : Hearn ye, your lady is going the way of all flesh. And so is that schollar with you me-thinkes, though not in the same cue, is 'a not? — *N. E. D.* has a quotation from Nath. Hawthorne. The second quarto has *kew*.

351. B. has a colon after *face*.

362. *Melancholy* has, as was usual then, the accent on the penultimate. It was fashionable at that period to be melancholy, or at least to seem to be so.

I'le not betray you,
Although you be but extraordinary,
And haue it onely in title, it sufficeth.
Go home, be *melancholique* too, or mad.

The Foixe, V, 3.

Hence, all you vain Delights !
As short as are the nights
Wherein you spend your folly !
There's nought in this life sweet
(If Man were wise to see 't !)
But only Melancholy !
O, sweetest Melancholy !

Welcome, folded arms and fixed eyes !
 A sigh that piercing, mortifies !
 A look that's fastened to the ground !
 A tongue chained up, without a sound !
 Fountain-heads and pathless groves,
 Places which pale Passion loves ;
 Moonlight walks, when all the fowls
 Are warmly housed, save bats and owls ;
 A midnight bell ; a parting groan.
 These are the sounds we feed upon !

Then, stretch our bones in a still gloomy valley !
 Nothing's so dainty sweet as lovely Melancholy !

John Fletcher.

Cp. the burden of Burton's *Abstract of Melancholy* :

All my joys to this, are folly ;
 Nought so sweet as Melancholy !

And I will be more proud, and *melancholy*, and gentleman-like, then I haue beene : I'll ensure you. *Euery Man in his Humour* I, 3. 392,3 (*Materialien* VII, Folio.)

Haue you a stoole there, to be melancholy' vpon? *ibid.* III, 1. 1174, 5.

Cousin, is it well? am I melancholy enough? *ibid.* III, 1, 1181.

For further information v. *N. E. D.* i. v. *melancholy*, and Henry B. Wheatley's edition of *Euery Man in his Humour*, p. 137.

362-373. There is some contradiction in these lines. In l. 363 he describes himself as 'a goer without garters', and in l. 369 he mentions 'garters' among the things he wore. Evidently Fuller wishes to indicate that, being a humorist, he one day wore busk-points as a beau who cared for bracelets and earrings, and the next day went without garters and hatband, careless of his attire. Hatbands and garters were often very costly. For a description of the apparel of an Elizabethan dandy, read the description Fastidious Briske gives of his duel with Signior Luculentio in *Euery Man out of his Humour*, (*Materialien* VII), where a 'gold cable hatband, then new come vp' is mentioned. Also *Cynthia's Reuells* (*Materialien* VII) 2880-2990.

362. *Humorist*. A person subject to 'humours' or fancies; a fantastical or whimsical person; a faddist. (*N. E. D.*) For the word *humour* as used by Jonson and his contemporaries cp. *Euery Man out of his Humour* (*Materialien* VII) ll. 215-268. — For *humorist* cp. *ibid.* II, 3. 1205,6 : *Cord*. He makes congies to his wife in geometrical proportions. *Mit*. Is 't possible there should be any such *Humorist*?

364. *A busk-point wearer*. *Busk*, a piece of wood or whalebone, worn

down the front of the stays, to keep them straight. It was also used by dandies. The *bush-point* is the lace, with its tag, which secured the end of the *bush*. Vide Nares' *Glossary*. — Dekker, *The Shoemaker's Holiday* V, 2 : He shall not have so much as a *bush-point* from thee. (Mermaid Series p. 72).

365. Bracelets of hair were lovetokens given both by ladies and gentlemen. In *Every Man out of his Humour* Fastidious Briske says : I was inuited this morning ere I was out my of bed, by a beuie of ladies, to a banquet : whence it was almost one of Hercules labours for me, to come away..... I know they 'le take it very ill, especially one, that gaue me this bracelet of her haire but ouernight, and this pearle another gaue me from her fore-head. *ibid.* ll. 2980-85. Gifford (Cunningham's edition, vol. I, p. 118) in a note to this passage says : «(But) it was not the ladies only who bestowed them ; the gentlemen appear to have been equally lavish of their lovelocks. In *The Ball*, Lucina is very pleasant with poor sir Ambrose on this subject :

Luc. Had you not

A head once ?

Amb. A head ! I have one still.

Luc. Of hair, I mean ;

Favours have gleaned too much : pray, pardon me,

If it were mine, they should go look their bracelets,

Or stay till the next crop.

366. For the custom of men wearing rings or jewels in their ears cp. the following passages. Marston, *Malecontent* I, 6 : Give me those jewels of your ears, to receive my inforced duty. — Beaumont and Fletcher, *A King and no King*, I, 1 : Pray thee tell me were hadst thou that same jewel in thine ear ? (The person addressed is Arbaces, King of Iberia.)

369. French garters are mentioned in *Every Man out of his Humour*, 261-5 :

But that a Rooke, in wearing a pyed feather,

The cable hat-band, or the three-pild ruffe,

A yard of shoe-tie, or the *Switzers* knot

On his *French* garters, should affect a Humour !

O, 'tis more then most ridiculous.

Cp. Beaumont and Fletcher, *Honest Man's Fortune* V, 3. — Bands were collars or ruffs ; v. *N. E. D.* i. v. — For *gold*, *sticht caps* read : *gold-sticht caps*.

371. Divide : But when I lookt into the glasse of Reason, Strait I began to loath that femall brauery, /And henceforth studie to cry peccau/ to the world. Hazlitt-Dodsley prints *studied* which if read *studied* improves the line.

378. *Sonet* must not be taken in the restricted sense in which we use it now, but in the wider meaning of *song*, common at the time. The eighth song of Clement Robinson's well-known *A Handefull of pleasant Delites*, 1584, is *A new Sonet of Pyramus and Thisbie* in seven stanzas of twelve lines each. Barnabe Googe's *Eglogs, Epytaphes, and Sonettes*, 1563, does not contain a single sonnet in our sense of the word. In 1587 appeared *Psalms, sonets, and songs of sadness and piety*, By William Byrd. After the tenth 'psalm' we read: « Here endeth the Psalmes, and followeth the Sonets and Pastorales ». These 'sonets' again are songs of varying length, set to music.

379. A *leg* is a bow, an obeisance. *To make a leg*, to bow, to make an obeisance. Brewer, *The Love-sick King*, II, 1: You 'l *make legs* to him. — *A New Way to pay Old Debts* I, 3: Why, you slaves, Created only to make legs, and cringe. — *The Honest Whore*, A. IV, 3: Be ready with your legs then, let me see How courtesy would become him. — *ibid.* B. II, 3: Then guard you from this blow, For I play all at legs, but 'tis thus low. (*Kneels.*)

Congies. Only the forms *congee*, and more recently *congé*, are now used. The word is archaic except in the dialects. Cp. *Dialect Dictionary*, and for the history of the word and its forms *N. E. D.*

381. *Antick quaint formalitie*, absurd, affected formality. I believe *quaint* has the sense here, given under *ó* in the *N. E. D.* viz. carefully elaborated, highly elegant or refined, full of fancies or conceits, affected. — The second quarto has the spelling *quaint*.

382. *Occasion*, opportunity. Cp. Weele take occasion by the vantage. *Eastward Hoe* III, 1. 77.

383. *She dashes euery profer with a frowne*. *To dash*, destroy, ruin, confound, bring to nothing, frustrate, spoil (a design, enterprise, hope, etc.) Now obsolete except in *to dash any one's hopes*. *N. E. D.*

384. *art* omitted in the second quarto.

386,7. Were I his judge — the rest of you may bemoan his fate — his doom should be to lie alone for ever. Notice the rime here and in ll. 390, 391.

392-412. Three times in the course of this play Fuller, proud of his knowledge of women and their ways, dips into his reminiscences and narrates an amorous adventure, the first time to convince Anselm that one should not take a woman at her word when she says nay; the second time to prove that women will forswear themselves; and the third time, for the benefit of the assembled guests, to give an instance of the hypocrisy of Puritan girls. Each of these episodes is written in sixains of the type, though not of the melody, of the *Shepherds Calender* and of *Venus and Adoinis*. Ll. 392-

412 can be arranged in four stanzas of five iambs each, riming *a b a b c c*. All the endings are strong. Ll. 1133-1164 consist of five stanzas of the same construction ; the only difference is that weak endings occur and that a tag consisting of a couplet *d d* is added to the last stanza. Finally ll. 1671-1716 consist of five of these stanzas and a sixth consisting, as in the previous case, of eight lines, with this difference that the final couplet *b b* belongs to the body of the stanza. Here also weak endings occur. It is not improbable that the first of these episodes was moulded upon the last. The subjects are analogous and the opening words are the same. The reason why the first should be an imitation, not vice versa, is that the last episode also occurs by itself, be it in a slightly different form. In *Merry Drollerie, Compleat*. The First Part. London, 1691 (p. 77 of J. Woodfall Ebsworth's edition), occurs the following song :

The way to wooe a zealous Lady.

I came unto a Puritan to wooe,
 And roughly did salute her with a kiss ;
 She shov'd me from her when I came unto ;
 Brother, by yea and nay I like not this :
 And as I her with amorous talk saluted,
 My Articles with scripture she confuted.

She told me that I was too much prophane,
 And not devout neither in speech nor gesture :
 And I could not one word answer again,
 Nor had not so much grace to call her Sister ;
 For ever something did offend her there,
 Either my broad beard, hat, or my long hair.

My Band was broad, my 'Parrel was not plain,
 My Points and Girdle made the greatest show,
 My Sword was odious, and my Belt was vain,
 My Spanish shoee was cut too broad at toe ;
 My Stockings light, my Garters ty'd too long,
 My Gloves perfum'd, and had a scent too strong.

I left my pure Mistris for a space,
 And to a snip snap Barber straight went I ;
 I cut my hair, and did my corps uncase
 Of 'Parrels pride that did offend the eye ;
 My high crown'd Hat, my little beard also,
 My pecked Band, my Shooes were sharp at toe.

Gone was my Sword, my Belt was laid aside,
 And I transform'd both in looks and speech ;
 My 'Parrel plain, my Cloak was void of pride,
 My little Skirts, my metamorphos'd breech,
 My Stockings black, my Garters were ty'd shorter,
 My Gloves no scent ; thus march'd I to her Porter.

The Porter spi'd me, and did lead me in,
 Where his sweet Mistris reading was a chapter :
 Peace to this house, and all that are therein,
 Which holy words with admiration wrapt her ;
 And ever, as I came her something nigh,
 She, being divine, turn'd up the white of th'eye.

Quoth I, dear Sister, and that lik'd her well ;
 I kist her, and did pass to some delight,
 She, blushing, said, that long-tail'd men would tell ;
 Quoth I (,) I'll be as silent as the night ;
 And lest the wicked now should have a sight
 Of what we do, faith, I'll put out the light.

O do not swear, quoth she, but put it out,
 Because that I would have you save your oath,
 In truth, you shall but kiss me without doubt ;
 In troth, quoth I, here will we rest us both ;
 Swear you (,) quoth she, in troth ? Had you not sworn
 I'd not have don't (,) but took it in foul scorn.

It is also found on pp. 194,5 of *Rump : or an exact collection Of the Choicest Poems and Songs relating to the Late Times*. London, 1662, and in *Loyal Songs* I, 122. As long as an earlier form has not been found the episode in our play must be considered as the original, and the songs in the *Merry Drollerie* and *The Rump* as the imitations, but the probabilities are much greater that the reverse took place : that the play-wright appropriated a popular song. The Dutch poet J. J. Starter — an Englishman by birth — adapted the subject in his famous *Menniste Vryagie*, which appeared in 1621 in his book of airs *Friesche Lusthof*. In one important detail Starter's adaptation agrees with the redaction of the episode in our play. In the last stanza in the play the man says : « I felt a bed there as I groapt about, In troath quoth I, here will we rest vs both. » The Dutch version has : Doen knoffeld' ick rondom in 't duyster, totter tijd Dat ick een bedde vond ; ick nam haer aen mijn zijd, En zey : « voorwaer, mijn Lief ! hier willen wij, met lusten En vrolijcke geneught, van avond

t' samen rusten, » In the other version no mention is made of a bed. That the subject was popular in the days of intense hatred between the Cavaliers and the Puritans, is evident from the fact that it was treated in quite a different manner and composed in an entirely different metre by the author of the following song in *Choyce Drollery. To which are added the extra songs of Merry Drollery, 1661.* Edited by J. Woodfall Ebsworth. MDCCCLXXVI, pp. 195,6.

A Puritan.

A Puritan of late,
 And eke a holy Sister,
 A Catechizing sate,
 And fain he would have kist her
 For his Mate.

—
 But she a Babe of grace
 A Child of reformation,
 Thought kissing a disgrace,
 A Limbe of prophanation
 In that place.

—
 He swore by yea and nay
 He would have no denial,
 The Spirit would it so,
 She should endure a tryal
 Ere she go.

—
 Why swear you so, quoth she?
 Indeed, my holy Brother,
 You might have forsworn be
 Had it been to another (,)
 Not to me.

—
 He laid her on the ground,
 His Spirits fell a ferking,
 Her zeal was in a sound
 He edified her Merkin
 Upside down.

—
 And when their leave they took,
 And parted were asunder,
 My Muse did, then awake,
 And I turn'd Ballad-monger
 For their sake.

It is also evident from the ninth stanza of the very witty but very improper *Character of a Mistris*, better known as *My Mistris is a shittlecock* from its opening line.

My Mistris is a Puritan,
 She will not swear an oath,
 But for to lye with any man,
 She is not very loath ;
 But pure to pure, and there's no sin,
 There's nothing lost that enters in, Fa, la, la.

394 ff. Notice the epanaphora.

398. The form *strived* occurs both in Elizabethan and modern English, though usually it is not mentioned in the grammars. *Religio Medici* p. 30 (*Temple Classics*) : He *strived* to undermine the edifice of my Faith. — If we lived and *strived* toward an end, the mind would not smart so often as the body. Max Pemberton. *The Lady Evelyn*, (Tauchnitz) p. 167. — Antagonised by one who *strived* for the virtues she did not possess. *Pam*, by Baroness von Hutten. W. Heinemann 1907. I, 1. — I take it the two weak forms are not identical. The Elizabethan *strived* is a continuation of the original weak form, not quite ousted by the younger strong form, whereas the modern *strived* is a new formation. For *strived*, and *catcht* in l. 400, v. Franz, Shakespeare Grammatik § 161.

405. The form *wroong* occurs by the side of *wrung* just as *roong* is found by the side of *rung*. *Wroong* rimes with *tongue*, for the pronunciation of which cf. Horn, *Historische Neuenglische Grammatik* § 61.—Cp. Heywood, *The Wise-woman of Hogsdon* V (sc. 4 in Mermaid series) : Her that I married, I wrong twice by the finger.

407. *A booke*, the Bible to swear upon. Cp. To kiss the book. — *Merry Wives* I, 4. 156 : I'll be sworn on a book.

Strait. The second quarto has *straight*.

414. *Sad*, grave, serious. Cf. *N. E. D.*

415. *Sed*, see Horn *Hist. neuengl. Grammatik* § 117.

417. This transitive use of *cling* is uncommon. The *N. E. D.* has the following example from Heywood's *Rape of Lucrece* V. 194. «Temptations offered, I still scorne. Deny'd ; I *cling* them still », where it is used elliptically. For use with *to* cp. *ibid.* 8.

421. *To frame* was formerly used for 'to direct (one's steps), to set out upon (a journey)'. Cf. *N. E. D.* from which I take the following example : Pilgrimage I'l frame Vnto the blessed Maid of Walsingham. Heywood. *Dial.* 1. Wks. 1874. VI. 100.

425. This prepositional use of the adv. *out* has at all times been rare. I add some recent examples to those given in the *N. E. D.* — *Punch*, June 12, 1899, p. 275 : When you've smoked your choice Havanah, your Burmah, or your Bock, When you've done with knocking ashes *out* your briar, Baroness von Hutten, *Pam*, 1907, p. 223 : I'd go *out* the back door. — In combination with *in* we find *out* used without *of* following. H. Sweet, *The Old Chapel* : A flock of jack-daws and starlings flew round the tower, and flew *in and out* various holes and windows. — Tennyson. *Lancelot and Elaine* : Then the war That thunder'd *in and out* the gloomy skirts Of Celidon the forest. — *Punch*, 13 Sept. 1899. *In and out* the Eagle, That's the way the money goes, And off goes the vessel. — For this we sometimes find *out and in of*, e. g. Anthony Hope, *The Prisoner of Zenda*, X : Sept was *out and in of* the throng. — I have given these modern examples because Franz, *Shakespeare Grammatik* § 388, says that *out* as a preposition is « längst veraltet ». It is safer to call it archaic.

433. *I marry*, ay marry. Cf. Englische Studien XXIV, 204 f. B has *marry*.

461. The second quarto has *contrary*.

465. This use of *to object* with simple object is archaic. Cf. *N. E. D.* object *v.* 5.

473. *Checks*, rebukes, reproofs, bitter reproaches. Cf. *N. E. D.* check *n.*, 3, 4.

481. The second quarto has *seldome*. See l. 196.

485. Read : *Well, goe too, wild oates!* For *Wild Oats* as a name for a dissolute young fellow, *vide N. E. D.* i. v. oats, 4.

486. *Reckoning booke*, account-book, is adduced in *Webster* and in *N. E. D.* only from Johnson's *Dictionary*.

507. Cp. *Two Gentlemen of Verona* IV, 3. 19 : No grief did ever come so *near thy heart*. — *Measure for Measure* V, 394 : Your brother's death *sits at your heart*.

513. *Least*, second quarto *lest*.

520. *Guests*, second quarto *guest*.

527. *He riots it*. Franz, *Shakespeare-Grammatik* § 161. I subjoin some examples from Elizabethan dramatists.

Greenes Tu Quoque, or, *The Cittie Gallant*. Hazlitt-Dodsley XI, p. 271 : For I will rather totter, hang in clean linen, Than live *to scrub it out* in lousy linings. — *Tom Tyler and his Wife* (Museum Dramatists) p. 54 : Then I will... *tile it* no more. — *Frier Bacon and Frier Bongay* 1396 : I cannot *tricke it vþ* with poesies. — *Grim the Collier of Croydon*. Hazlitt-Dodsley p. 443. Well, here in Croydon will I first begin *To frolic it* among the country lobs. — *Faire Em* V, 1. 131,2 : Let Maistres nice

go *saint it* where shee list, And coyly *quaint it* with dissembling face.—*Spanish Tragedie* II, 3. 3 : Although she *coy it* as becomes her kinde.—*Arden of Feversham* I, 1. 30 : Who bravely *jets it* in his silken gown.—*Knight of the Burning Pestle*, V, 3 : Where I did *flourish it*. — *Every Man out of his Humour* V, 2. 1. 3477 : What, and shall we see him *clowne it*? — *The Silent Woman* II, 6. 1017 : How the slaue doth *latine it*!

532. *Wemen*, second quarto *women*. — For *most* v. Franz § 68.

534. *dreame*; evidently a mistake for *drachm*, *dram*. Also in B.

541. A comma after *Loue*, as B. has, makes the sense clear.

542-4. The punctuation is careless; place a full stop after *ends*, and a mark of interrogation after *aime*.

544. In *The Captives; or, The Lost Recovered* (Bullen's Old English Plays IV, 136), ascribed to Heywood, there is a similar uncommon use of *upshot*: hee, no questione, That sett mee on to compasse this my will, May when the *up-shoots* comes assist me still. — The only other example that I have come across is from *Loocrine* 1122:

Which aimes at nothing but a golden crowne,

The only *upshot* of mine enterprises.

546. The printer has not divided this line properly, and *a* is to be cancelled; read:

What circumstance

Doth the begin with, what an Asse is he,

B What a circumstance begins he with, what an Asse is he.

549. The second quarto has *fowle*.

557. *Once*, at all. For *once* 'ever, at any time, at all', *vide N. E. D.* *once*, 9, and especially Schmidt *Shakespeare-Lexicon*, *once*, 6. The meaning of *once* has become much restricted; in the sixteenth and seventeenth centuries it had emotional senses, some of which Modern Dutch *eens* and Modern German *einmal*, *mal* still have. These emotional senses of *once* have been collected under one head in the *N. E. D.*, which prevents the various shades of meaning from being done justice to.

561. *O zoanes*. B has the form *zownes*. I suppose *zoanes* is a misprint for *zownes*. Other forms in use in the sixteenth century were *sewovns*, *swovns*, *zounds*, *sowns*, *zoons*. For examples *vide Engl. Stud.* XXIV, 53, 4.

576. He means: I warned him to do the contrary.

577. *As you haue beene* should have been printed as a new line.

579. Something appears to be wrong here. Evidently this line is spoken by Anselme as Dodsley has pointed out (*Hazlitt-Dodsley IX*, 24.) Perhaps it ought to come after 581.

587. *Thorow*, which is also in B, is monosyllabic.

589. *Once*, merely, only. *Vide* 557.

599. For this construction *v. Franz, Shakespeare-Grammatik* § 501.

601. *Contributed*, which is also in *B*, cannot be correct, none of the meanings given in *N. E. D.* suiting the context. I propose to read *distributed*.

602. The metre is wrong; perhaps we ought to read 'insatiate' as in the title of Marston's play *The Insatiate Countess*.

613. For the omission of *a* before *pity* cp. *T'is pity* their boord is no broader. *Sir Gyles Goosecappe*, 1538 (*Materialien* XXVI).

619. *Directions* is four syllables.

621. *B* has *honest*.

622. *he* would give better sense. *B* has also *she*.

626. *frustrate* is adjective: clean frustrate.

627. A transitive use of *persist* is not mentioned in *N. E. D.* The only other case I know is *Antony and Cleopatra* V, 1. 30:

And strange it is,

That nature must compel us to lament

Our most persisted deeds.

628. *proue*, experience. *Vide Schmidt, Shakespeare-Lexicon*, p. 914 b. — Hazlitt-Dodsley has changed this into 'I prove this will'.

629. *Amminadab* is a name in the Old Testament, *Exodus* 6, 23, *Ruth* 4, 20. The pedant had long been a favourite figure on the stage; suffice it to mention *Lidus* in Plautus' *Bacchides*; *Cleandro* in Ariosto's *Suppositi*; *Belo's Gli Ingannati* and *Aretino's Marescalco Soporifico* and *Ipcrito*. Cp. Max J. Wolff, *Die Komödien des Pietro Aretino*, Germanisch-Romanische Monatschrift III, 264.

634, 637. *B*. has *quæ, bonæ*. The meaning of 634 is not quite clear; perhaps *caceris* stands for *laceris*. The sense would then be: which you should have left in your torn books. The strange sense of *deseruisse* makes it probable that we have to do with a bad pentameter, made by the schoolmaster. For *decat* read *decet*. — The schoolmaster is repeatedly made to blunder.

636. The schoolmaster addresses the rod as 'Mistris *Virga*'.

640. *Campis*. In answer to a query asking for proof of the early use of « *campus* » in England in the sense of playing-field, Prof. G. C. Moore Smith draws attention to this passage. (*Notes and Queries* 10 S XII. July 3, 1909.

645. For this use of 'of' cp. *Bartholomew Fair* V, 3: And here is young *Leander*, is as proper an actor of his inches.

647. *Qui mihi*, no doubt the beginning of a sentence in the grammar.

649. *B* has *Sodales*.

650. *B* has *venientes*.

653. *Ladie Willowby*, a humorous name for a willow rod, no doubt

with allusion to the well-known ballad and tune of *Lord Willoughby* (Lord Willoughby's March, — Welcome Home.) Cp. Chappell, Old English Popular Music I, 152.

654. *B* has the correct *Diluculo*.

655. *B* has *saluberimum*.

660. *B* has *venis*.

662. *B* has *juisti*.

669. This and similar questions are from the old Latin grammars, in use at that time. They were written on the question and answer system. Thus Philippi Melanchthonis *Grammatica Latina* begins : *Quid est grammatica?* For a similar passage in Heywood's play *The Wise Woman of Hogsdon*. Cp. Introduction p. VI.

671. *B* has *vntrusse*.

672. A play upon *arse* and the answer to ' *Quid est Grammatica?* ' *Grammatica est ars* '.

677. *N. E. D.* has only the spellings *peirse*, *parce* and *pearce* for *parse*; *B* has *perce*. — For *conster* see note to 227. — *ad unguem*, accurately. Cp. Horace, *Ars Poetica* 294.

678. *B* has : *Et condemnato* too, *Ile pardon* the.

680. ' What is proper to male beings we call masculine '. A sentence from the grammar. Place a comma after *dicas*.

682. *miscall*, to call names is now only used in the dialects.

Marybones, marrowbones. For this obsolete form of *marrow*, *vide N. E. D.* Cp. Introduction p. VII.

683. *Quaint*. *N. E. D.* gives as the sixth — now obsolete — sense of *quaint* : Of speech, language, modes of expression etc. : Carefully or ingeniously, elaborated ; highly elegant or refined ; clever, smart ; etc.

686. *rostra* etc., the beginning of an hexameter : the orator loves the rostrum.

687. *B* gives the clue to the right meaning : it has a *disard* for a *disert* of our text. *Dizard*, variously written *dizzard*, *disarde*, *dysarde*, *diserde*, *dissarde*, *dyszerde*, *dyzert* (to which the form in our text approaches), *dissard(e)*, *dizard(e)*, *disard*, is a foolish fellow, idiot, blockhead. *Vide N. E. D.*

691. *tres sequuntur* evidently a grammatical term for what follows, where the Latin is given for three words riming in English : hog, dog, frog ; bee, knee, Dee.

692. Of course Pipkin purposely mixes up the translations.

694. Cp. 379.

695. For examples of *to* for *till* v. *Shakespeare-Lexicon* i. v. to 3.

697. Probably : *viginti minis usus est mihi* : I want twenty minae = £ 5.

696. I believe *bed* is not a mistake of the first boy, but a printer's error. However, it is also in B.

Doctor Dee is the famous John Dee (1527-1608), astronomer, astrologer and mathematician. See the lengthy account in the *Dictionary of National Biography*.

700. *Spica* is in reality an ear of corn.

702. Vergili *Ecloga* 111 : claudite iam rivos, pueri : sat prata biberunt.

704,5. *Trish-trash*, a reduplication of *trash*, that which is worthless, good for nothing. Similarly *be lish lash* is a reduplication of *lash*, to strike with a whip, a rod. In 'lish' there is perhaps a playful allusion to *leash*, to lash with a leash. For numerous similar formations, cf. Fr. Koch, *Linguistische Allogria*, p. 58 ff, *Ablautbildungen*. I quote a few of the most common : chiff-chaff, crinkum-crankum, dilly-dally, flim-flam, kit-cat, knick-knack, mish-mash, pit-(a)-pat, riff-raff, shilly-shally, trim-tram, zig-zag. The gradation *i-a* is particularly common. Cp. *Locrine*, 1192 : If you be so plaine mistresse drigle dragle, fare you well.

For *rodix* B has *redix* but this gives no rime to *podix*. I suppose *rodix* is meant for a playful latinization of *road* in connection with the preceding *vbi fuistis*. For *podix* read *podex*.

708. *Duck* as a term of endearment in addressing a woman is common enough ; not so its use in referring to a woman as in the present case. It is very remarkable that *The Captives ; or, The Lost Recovered* (Bullen, Old English Plays IV, 126), ascribed to Heywood, has: For see you not too women ? daynty ducks ? — *N. E. D.* has instances only of 'duck' as a term of address.

711. *Pedant*, schoolmaster. *Cynthias Reuells* III, 5, 1552 : Your *pedant* should prouide you some parcells of *french*, or some pretty commoditie of *italian* to commence with.

713. *By any circumstance*. We should now say : by accident, perchance. *Shakespeare-Lexicon*, circumstance 3. At the end of the line *is* has dropped out. B has the word.

719. *mentiri non est meum*, a common example in grammars. Terence, *Heautontimorumenos* 549 : non est mentiri meum.

726. For 'come' = become, see *Shakespeare Lexicon* i. v. *come* 1.

734. He fears that Arthur will make him a cuckold.

737ff. Mark the short lines and the rime.

746. One would expect a mark of interrogation after 'what'.

757. *To take order*, to take measures or steps, to make arrangements. *Eastward Hoe*, V, 1 ; 212 : Come, Ile *take order* for your debts i' the ale-house. *The Devils Charter* 1445 : what *order* tooke you for his funerall ? *Greenes Tu Quoque*, or, *The Cittie Gallant*, Hazlitt-Dodsley XI, p. 214 : They're honest men, and I'll *take order* with them. *The Wise Woman of*

Hogsdon, I, 1 (Heywood, *Mermaid Series*, 254): Hold me play, or he that hath uncrowned me, I'll *take* a speedy order with him.

782. For *complain upon* cp. *The Taming of the Shrew* IV, 1; 31: Shall I complain on thee to our mistress?

784. This use of *fall* was formerly more common than at the present day. See *N. E. D.* i. v. Fall VII, 38, 39.

799. I do not see any reason for changing 'how' into 'now' with Hazlitt-Dodsley.

805. *Vnthrift*, good for nothing. *Merchant of Venice*, V, I. 16: And with an *Unthrift* Love did runne from Venice.

813. For this use of *will* cp. *Shakespeare Lexicon*, will, 3.

817. For 'put off' = dismiss, discard, cp. *Shakespeare-Lexicon* i. v. put off (3. g. 1.).

818. Here and in 879 B has cause.

819. B has a colon after *wine*, and a comma after *what*.

822. *Sack* is a general name for white wines from Spain and the Canaries. *Canary sack* is commonly called *Canary* only; *Aristippus* was a cant name for it. Cp. Holinshed's *Description of England* (Bk II. Ch. 6) and Middleton, *Works* II, 422.

827. For this use of *may* in an interrogative sentence cp. *Shakespeare-Lexicon*, *may*, 2.

860. For *affect* = love v. 1. 289.

865. An obscene pun is meant. Cp. *Satiro-Mastix* (Materialien XX) l. 773: Sentlemen fall in before the Ladies.

877. For *depose*, 'to examine on oath, to take the deposition of, to cite as a witness', cp. *Richard II*, I, 3; 30: *Depose* him in the justice of his cause, — Massinger, *Duke of Milan* IV, I: Grant thou hadst a thousand witnesses To be *deposed* they heard it.

904. *Come neere*, enter. Cp. l. 1009. *Merry Wives* III, 3; 159: please ye, draw near (*i. e.* enter the cell.) — I, 4; 140: Come near the house, I pray you. — Bid them *come near house*. *The First part of King Edward the Fourth*. Vol. I, p. 49 (1874). Cp. German 'treten Sie näher!'

906. In Mistris Splay's name there may be a jocular allusion to the verb to *splay*, 'to geld, castrate'.

911-3. There is a play upon *conjunction*, the astrological term denoting that two planets are in the same sign of the zodiac, and *conjunction*, sexual union, what Mistris Splay calls 'conjunction copulative'.

916. *Tall*, brave, bold. *The Merry Devil of Edmonton* III, 2; 161-3: 'But whither, Raymond?' 'To Briens vpper lodge in Enfield Chase; He is mine honest Friend and a tall keeper.' — *Every Man out of his Humour* III, 6. (*Materialien* VII, l. 3000): He is as ingenious a tal man, as euer swagger'd about London. C. l. 922.

917. *Muchato*, one of the numerous corruptions of *mustachio*. Cp. *mushato*, *mochatoe*, *mochedoe* etc., quoted in *N. E. D.* i. v. *mustachio*.

919. *Puncto reuerso*. One of the many Spanish and Italian terms of fencing then common in England is *punto reverso*, a back-handed stroke. *Romeo and Juliet* II, 4; 27: Ah, the immortal passado! the *punto reverso!* the hay! — *Every Man in his Humour* IV, 7 (ll, 2185, 6 *Materialien* VII): and I would teach these nineteene, the speciall rules, as your *Punto*, your *Reuerso*, your *Stoccata*, your *Imbroccata*, your *Passada*, your *Montanto*. — Now *punto* is also a name for a pointed beard: *Shirley, Honoria and Mammon* I, 2: I have yet No ague, I can looke upon your buffe, And *punto-beard*, yet call for no strong water. — Evidently Brabo uses *puncto reuerso* for 'turned up'.

920. *Tooles*, swords. Tool in the sense of weapon is by no means uncommon in Elizabethan English. *Romeo and Juliet* I, 1; 37: Draw thy *tool*.

923. *Gogs zounds*. Cp. *Englische Studien* 24, 36.

926. Wear vizards or masks.

933. An obscene jest.

958. *Carriage*, power for carrying; an obscene joke.

964. To see if his purse is in the cuff of his sleeve.

972. B has *copper noses*.

975-8. Note the rhyme.

978. Hazlitt-Dodsley has changed 'laid' into 'lie'.

981. B has *this is first my day*.

982. Cp. *God for his passion!* What make you here alone? *Merry Devil*, Hazlitt-Dodley X, 248. *Englische Studien* 24, 33.

983. B *scare*.

1004. It is difficult to see whether the *e* of *thankes* is broken, or whether it is 'thank's'.

1009. Cp. l. 904.

1032. *Expert* has now the accent on the last syllable. Cp. l. 1083. — *ferk*, a stroke with a whip or wand, a stripe, a lash. Now obsolete, see *N. E. D.* Cp. l. 1245.

1033. *podés*. So also in B.

1034. *pash*, "to strike or knock violently, usually so as to bruise or smash". "A much used word [esp. in sense 2, (i. e. 'to crush or smash by blows)] from c. 1575 for some 60 years; but now chiefly *dial.*" *N. E. D.* Cp. l. 1046.

mall = maul.

1035. There ought to be a period after 'caputs'; B has a comma.

1036. *mors mort*, is. B has correctly: *mors mortis*.

1037. *Pedants* = pedant is

1045. *hoc*, i. e. his bill. *Per Jehova et Junonem* for *per Jovem et Junonem*.

1046. Cp. l. 1034. *Pash* has here an object of cognate meaning. For *Coxcomb*, 'head', cp. *Merry Wives* III, 1; 91. *The Old Wives Tale*, 606: ile seale it vpon your cockescome. — Note the frequent rimes!

1048. *Avernus lake*. Cp. *The Misfortunes of Arthur* II, 1 (Hazlitt-Dodsley IV p. 280): And *Britain land* the promis'd seat of Brute. — *ibid.* IV, 2 (p. 318): Should meet in *Cornwall fields*.

1065. *Sheepbiter*. Literally a worthless shepherd's dog that will bite the sheep. Next a malicious fellow. Schmidt (Shakespeare-Lexicon i. v.) says in explanation of Twelfth Night II, 5; 6: Wooldst thou not be glad to have the niggardly rascally *sheepbiter* (i. e. Malvolio) come by some notable shame? "evidently = a morose, surly and malicious fellow. Dyce: a cant term for thief?" I do not know on what Dyce based his definition. In the only passage containing the word that I can call to mind the explanation 'malicious fellow' would seem to be the right one: *Mucedorus* II, 4; 18: "*Segasto*. Sirrah, away with him, and hang him 'bout the middle. *Mouse*. Yes, forsooth, I warrant you. Come on, sir; ah, so like a sheepbiter a looks. "The man who looks so like a sheepbiter is Mucedorus disguised as a shepherd. In our passage the word seems to denote 'a miserable fellow; a little, wrinkled man; a dwarfish fellow; an insignificant or contemptible fellow'.

Chittiface, a chitty-faced fellow, thin-face, pinched-face. v. *N. E. D.* and cp. *The Miseries of Enforced Marriage*, Hazlitt-Dodsley IX, 491: 'Sfoot, you *chittiface*, that looks worse than a collier through a wooden window.

1066. *lean* *Envy*. Envy is represented as lean. Cp. *Piers Ploughman*, B text, Passus V, 82, 83: And as a leke hadde yleye longe in the sonne, So loked he with lene chekes louryng foule.

Anatomy, skeleton.

Jack a Lent is evidently not used in its usual sense of 'a puppet, an insignificant or contemptible person', but in that of 'a fellow as lean as a Lenten faster'.

1067. *Moone in the waine*, waning moon.

1068. *I waile in woe, I plunge in paine* is the first line of 'A sorrowfull sonet, made by M. George Mannington, at Cambridge Castle. To the tune of Labandala Shot," Clement Robinson, *A Handful of Pleasant Delights*, Arber's Reprints, pp. 57-9. Ritson, *Ancient Songs and Ballads* (1877) p. 188: A woeful Ballad made by Mr. George Mannynton, an hour before he suffered at Cambridge Castell (1576). *Eastward Hoe* V, 5; 53-58:

Quick. It is in imitation of Maningtons, he that was hangd at Cambridge, that cut of the horses head at a blow.

Friend. So, Sir!

Quick. To the tune of *I waile in woe, I plunge in paine.*

1071. Like stock-fish, *poore John* is a name for hake dried for food. The following interesting quotation is not in *N. E. D.* 'How many thousands this fiftie or sixtie yeeres haue beene maintained by New found land, where they take nothing but small Cod, whereof the greatest they make Cor-fish, and the rest is hard dried, which we call *Poore-John*, would amaze a man with wonder. John Smith, Description of New England, 1624. (Arber, English Scholar's Library 16, 709.) Cp. Beaumont and Fletcher, *The Scornful Lady* II (Cambridge English Classics Vol. I, p. 255;) Massinger, *Renegado* I, 1; Shirley, *Maid's Revenge* 3,2.

gut of men. No doubt Brabo thinks of the dried guts used for violin strings. The opposite meaning is more common, 'a corpulent or glutinous person.' v. *N. E. D.*

1074. The *shaking of the sheets* is an old dance-tune, mentioned in William Ballet's Lute Book, Trinity College Dublin, and in Hawkins' *History of Music*. The music and further particulars are given in Chappell, *Old English Popular Music* I, 228 (1893.) The tune is often alluded to, mostly with obscene allusions. Massinger, *The City Madam* II, 1:

after ten-pound suppers,

The curtains drawn, my fiddlers playing all night

"The shaking of the sheets," which I have danced

Again and again with my cockatrice. (*Mermaid Series*).

1076. grim *Malikin*. No doubt an attempt at etymologizing! B has the same spelling.

Dash, put out of countenance. See *N. E. D.* and *Shakespeare Lexicon*.

1083. *expert*. cp. l. 1032.

1086. *per fidem* is good Latin used by Tacitus and Petronius.

I will rid my life. *Rid*, take away. Cp. Parsons, *Leicester's Ghost* 6. : Such as could rid mens lives yet no bloud spill. (ab. 1610.) *N. E. D.*

1106. *looke*, seek, look for. *The Royall Slave*, Oxford, 1639; IV, 3 : *Arch.* Where's *Stratocles*, and *Philotas*? *Leoc.* They're *looking* Bur-leaves perhaps for Excoriation. — *Birth of Merlin* III, 1; 15 : A pox of all Loger-heads! then you were but in a Dream all this while, and we may still go look him. — *Euery Man out of his Humour* V, 111 (*Materialien* ll. 3568-70) : *Fast.* Did you see sir Pvntarvolo's dogge here, *Cauialier*, since you came? *Shift.* His dog sir? he may *looke* his dog, sir, I saw none of his dog, sir.

1107. B has a full stop after *Aminadab*.

1108. I cannot adduce another instance of *use conference*, but refer for a similar application of the verb to *Shakespeare Lexicon* i. v. use 1 b.

1113. *crish Crosse*. Christ-cross. 1. the figure of a cross formerly placed in front of the alphabet in horn-books, etc. 2. the alphabet *N. E. D.* — It took Pipkin five years to get from the beginning of the horn-book as far as capital A. To make this passage clear to the reader I subjoin the usual form of a horn-book copied from a real specimen attached to Andrew W. Tuer's *History of the Horn-Book, London, 1896.*

† A	a	b	c	d	e	f	g	h	i	k	l	m	n	o	p	q	r	s	f	v	u	t	w	x	y	z	&	a	e	i
	o	u	A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S	U	T	W	X	Y	Z				
			a	e	i	o	u																							
			ab	eb	ib	ob	ub																							
			ac	ec	ic	oc	uc																							
			ad	ed	id	od	ud																							

In the Name of the Father, & of the Son, & of the Holy Ghost. *Amen.* Our Father Evil. *Amen.*

Tuer says on p. 31 : The Horn-book was elaborately but uninterestingly set to music as an exercise in the intricate time signatures of the day by Thomas Morley in 1608. It appears in an ingeniously written work entitled *A plain and easie Introduction to Practical Musicke, Set downe in forme of a dialogue.* The words are : “ Cristes crosse be my speede, in all vertue to procede, A. b. c. d. e. f. g. h. i. l. k. m. n. o. p. q. r. s & t. double w. v. x. with y. ezod. & per se. con per se. tittle tittle. est Amen, when you haue done begin againe begin againe ”. The following passage, quoted by Tuer on p. 301, will explain the meaning of tittle. “ A is thought to bee the first letter of the row because by it we may understand Trinity and Unity : The Trinity is that There bee three lines, and the Unity, in that it is but one letter. And for that cause, in the old time they used three prickes at the latter end of the Crosse row, and at the end of their books which they caused children to call tittle, tittle, tittle : signifying that as there were three prickes and those three made but one stop, even so there were Three Persons and yet but one God ”. (A new Booke of new Conceits, with a number of Novelties annexed thereunto. Whereof some be profitable, some necessary, some strange, none hurtful, and all delectable, By Thomas Johnson, London : Printed by E. A. for Edward Wright and Cuthbert Wright, 1636). Tuer further quotes from Halliwell (note to *Love's Labour's Lost* V, 1; 48 ?) : “ It was the practice to learn each letter by itself, the letter being emphatically repeated, e, g. — a per se a, b &c. ” and from Nash's *Have with you to Saffron Walden* : “ B per se, con per se, tittle est, Amen ! Why he comes upon thee, man, with a whole horn-book. ” “ Con per se ” or “ comperce ” is the contraction for *con* just as “ ampersand ”, “ & per se ”, “ & per se & ” is the contraction for “ and ” (&); See *Notes and Queries* 10 S. ii. 427. Thus ‘ a ’ (a per se) was

contrasted with 'ab', 'ac', 'ba', 'ca' etc. (con per se). I am very much indebted to Prof. Edward Bensly of Aberystwyth for his very full reply to my query in *Notes and Queries* 11 S. i. 414,5, and for his helpful letter on this subject. With regard to Pipkin's "before I could come to q" Prof. Bensly draws my attention to the fact that in one hornbook to which he refers, *q* is at the end of the first line, while in the other it begins the second. The form of a hornbook was usually a sheet of paper covered with a thin layer of horn, framed like a slate, and provided with a handle.

1119. *by the same token*. Cp. *By the same token* you are a bawd. *Troilus and Cressida* 1, 2; 307.

Cor. Fare well then I leue the here
And remēbyr well all this gere
How so euer thou do

B. Yes hardely this erande shall be spoken
But how say you syrs *by this tokene*
Is it not a quaynt thinge

The Playe of Luces 86-91. (*Materialien* XII.)

1122. *and so foorth*. B & c

1123. *come*. B become.

1125. *mistresse*. B mistris.

1133-1164. See note ll. 392-412.

1133. *humor* whim, caprice. Cp. l. 2276.

1136. *had*. B hath.

1137. *sware*. B swaere

1145. *at unaware*. *Battle of Alcazar* 1184,5: And they my lord, as thicke as winters haile, Will fall vpon our heads *at vnawares*. — Vide *Shakespeare Lexicon* i. v. *vnawares*.

1163. B sware.

1164. *She tongue*. I can adduce two examples of this uncommon use of *she* with words that are not names of living beings, from *The Captives* (attributed to Heywood) 114: shipp all your goods With these *shee-chattleyles*. *ibid.* 154: Let this *shee-post* (i. e. Lady Auerne's maid) then conveigh this letter to the fryar's close fist.

1173. B Wher's your husband I pray?

1175. There should be a comma after 'who'.

1176. *brave*, fine, grand, handsome. Vide *N. E. D.* and *Shakespeare Lexicon*. Cp. l. 1352.

1181. *diets there*, boards there. Vide *N. E. D.*

1183. As early as Lyly (*Endymion* V, 2; 5) 'Lord (Master) of Misrule' occurs in this transferred sense.

1200. B lay.
1203. B comma after *deceiv'd*.
1207. B timorous.
1212. *Vilde*, vile. Also spelt *uild*, *vil'd* in Elizabethan English. Cp. *Shakespeare Lexicon*
1218. *shelter for the storme*. This use of *for* = 'from, against' is obsolete. Vide *N. E. D.* i. v. *for* 23 d.
1224. *thou gets* (also in B.) Cp. Franz, Shakespeare Grammatik § 1.
1227. *Paradice*. B. Paradise.
1233. *destruction* is four syllables.
1245. *Ierkes*, stripes, lashes; obsolete in this sense. Vide *N. E. D.* Cp. 1. 1032. — as *Lions cocks*, a piece of the sort of natural history that we find in Euphuistic literature.
1252. *inamoratos*. One of the numerous Italian words then in common use. The feminine *inamorata* also occurs — I am a poor *enamorate*. *The Faire Maid of the Exchange*. Heywood, *Works*, 1874. Vol. II, p. 21.
1256. *hoboy*. I suppose this is a joke at the tone in which Aminadab speaks. B has 'ho boy' and Hazlitt-Dodsley prints 'ho, boy!'
1257. *as in presenti*, a term from Latin grammar, introduced here merely as a piece of pedantry, and to form a jingle with 'sent thee'.
1258. *marry*, B Mary. No doubt a jingle is intended between 'tarry' and 'marry'.
1260. *nullus lapis iacet ibi* in answer to 'what stone?' (*unde mihi lapidem?*)
1261. B sheth.
1262. *within*, wrong for with. B *with*.
1268. *mishapt*. B mish-shapt. 'Misshaped' is meant.
1270. *assurs'd*. B assur'd. 'Assured' is meant.
1279. *Mors vem veni mors*. In B the *e* of *vem* is clearer. No doubt misprinted for 'mors veni, veni mors'.
1281. *dissimulary*. The pedant is, of course, represented as saying 'dissimulare', but the compositor mistook the Latin word for an English one and printed 'dissimulary'. Perhaps the play was printed from shorthand notes. Some corrupt passages also seem to point to this, e. g. ll. 1292-5, 2417, 2612.
- 1292-5. Something is wrong here. Evidently Fuller means that it is better to give him this powder, which is not poison, than to expose him to the covetousness of some 'slave' who may sell him real poison.
1298. *Gentiles*. B Gentles.
1303. the *e* of *te* looks like an *o*. B has distinctly *te*. *Optatum* for *optatus*.
1304. *faciet*. B *faciat*.
1307. The schoolmaster's ignorance is humorously exposed here.

1309. *mus fusse* (B *musse pusse*). Evidently Aminadab means that he has no cat that will catch rats. Latin *mus* is both mouse and rat.

1312. Aminadab means : if you, Fuller, help me 'I will ever be, yours to command, Sir Aminadab'. *tuus dum suus* is a Latinization of an Elizabethan phrase.

1315. *pepper*, do for. See *N. E. D.* i. v. pepper 5.

1317. According as it turns out, send to me.

1321. Of course the pedant mixes up Tully and Phaedrus.

1330. For this construction compare : I desire you more acquaintance. *Midsummer N's Dr.* III, 1; 200, where F 3 and F 4 read *your*. Vide *N. E. D.* i. v. desire, 5, where this example is given : 1583 Golding Calvin on *Deut.* XVIII. 105 If a Childe... desire his Father some fond or euill thing. — As B has also *you* we need not think of a misprint for 'your'.

1352. *a braue frolick widower*. An instance of *braue*, 3 in *N. E. D.* : *loosely*, as a general epithet of admiration or praise : worthy, excellent, good, 'capital', 'fine', 'famous', etc. ; 'an indeterminate word, used to express the superabundance of any valuable quality in men or things' (Johnson). Cp. l. 1176.

1358. A and B In *nomine domine*. Evidently meant for a blunder : *domine* (for domini) affords a rime.

1363. For instances of 'bug' for 'bugbear' v. Shakespeare Lexicon.

1367. Both A and B have 'I haue I got thee'. The metre is correct. Perhaps we should read : I (ay), I have got thee.

1368. The metre can be restored by reading 'Aminadab'.

1373. B has also *queso*.

1379. *will*. Subjunctive of the regular verb.

1383. Quintilianus is ridiculed as teacher of rhetoric.

1386. B has the same line. A syllable is wanting.

1410. *bestow*, apply, employ. Cp. *N. E. D.*

1423. *recure*, cure, recovery- v. *N. E. D.*

1447. B has *cheeks*. It has also : laies of. Cp. Shakespeare Lexicon i. v. of p. 799^a.

1448. A reference to the painted lattices of taverns. George Wilkins, *The Miseries of Enforeed Marriage* : Be mild in a tavern ? 'tis treason to the red lattice, enemy to their sign-post, and slave to humour. Hazlitt-Dodsley 1, p. 510, and note. See also *Notes and Queries*, 9th S. VIII. 1901, p. 234.

1449. As *homo is communis generis*, can be applied to all human beings, so she is common to all men.

1457. *Curran*, in progress, progressing smoothly.

1460. B has *inforcede*.

1476. *Ouen stone*, the stone which closes the mouth of the oven.

1481. *Salt*, for salt-cellar. See *N. E. D.*

1486. The meaning of 'chimney stocke' is not quite clear. *N. E. D.* says: (?) one of the upright sides of a chimney or grate.

1513, 1515. There ought to be a comma after 'what'. He calls Pipkin. For this use of 'what', cp. Shakespeare Lexicon i. v. what re.

1516. *Tail* is used humorously for the part on which we sit.

Cp. Between two stools, the *tail* goes to ground. *Wise Woman of Hogsdon* V, 4. p. 323 (Mermaid Series). *Besse*. A table and some stooles, *Clem*. I shal give you occasion to ease your tailes presently. Heywood, *The faire Maid of the West* IV, 1.

1518. Hue or Hugh is Justice Reason's servant.

1527, 8. Perhaps 'as little of it as you can' is said by Pipkin with reference to what they will find in the buttery.

1534. An allusion to the proverb 'Friends may meet, but mountains never greet'. Cp. *As you like it* III, 2; 195: It is a hard matter for friends to meet, but mountains may be removed with earthquakes and so encounter.

1552-9. The measure reminds one of *Hudibras*.

1571. This spelling of 'lewd' is recorded in *N. E. D.* B has 'lewd'.

1577. This impersonal use of 'to repent' seems not to be entirely obsolete. See *N. E. D.*

1578. *put ore your legs*, evidently 'cross your legs, sit down'. I am unable to furnish other examples.

1586. *impute*, reckon, consider, regard.

1592. *So* = well. See Shakespeare-Lexicon i. v. *so*. 8.

1594. Read: 'I pray you, to it', i. e. I pray you, to work; I pray you, begin.

1596. For *have* = to get into a place or state; to cause to come or go; to take with one; to bring, take, lead, convey, put, see *N. E. D.* have 16. Cp. 2 *Chron.* 35, 23: he said, *have* me away for I am sore wounded.

1599. *proface*, much good may it do you! 2 *Henry IV*, V, 3; 30: Master page, good master page, sit. *Proface!*. — *The Wise Woman of Hogsdon* IV, 4: And bid the old knight and his guest *proface*.

1604. *sowse*, ears and feet of swine pickled. Nares quotes:

Nor is breast of pork to be

Despis'd, by either thee or me;

The head and feet will make good *souse*. *Poor Robin*, 1738.

In *The Captives* 205 there is a pun on *souse* pickled meat, and *souce* a blow: Tush, offer me a *sowse* but not in th'eare.

1606. *racks*. *N. E. D.*: rack, sb4. A neck, or fore-part of the spine, *esp.* of mutton or pork. Now only *dial.*

1607. *proines*, obs. form of 'prunes'.

1608. *frayes*, fries, fried food.

1613. *carawaies*, the seed of the caraway, or a confection containing it. 2 *Henry IV*, V, 3; 3: We will eat a last year's pippin of my own grafting, with a dish of *caraways*, and so forth. — Nares quotes from *The Haven of Health*, by Thomas Cogan (1586): Howbeit wee are wont to eat *carawayes* or biskets, or some other kinde of comfits, or seeds together with apples, thereby to breake winde engendered by them. P. 101. — Cp. *Satiro-Mastix* 1427-9 (*Materialien* XX): He takes the sweetest oathes that euer I heard a gallant of his pitch sweare; by these Comfits, & these *Carrawaies*, I warrant it does him good to sweare.

1615. B. *Benedicamus*.

1622. *pose*, question, examine.

1632. *Candle-case*. *Taming of the Shrew* III, 2; 45: A pair of boots that have been Candle-cases.

1635. A play upon *person* and *parson*.

1639. *Pancriage*, St Pancras.

1640. There ought to be no period at the end of the line. As is so often the case, B is more correct.

1646-51. There is a smudge across the last words of these lines. Only the last two words of 1651 'lie by' are altogether indistinct.

1662,4. *Puritants*, *Puritant*. B has the usual forms. This may be a case of paragoge owing to the influence of Protestant. *N. E. D.* has no instances of this form. For *methinke* (B has *methinks*) see *N. E. D.*

1671. See note to ll. 392, 412.

1680-6. There is a smudge across these lines (the reverse of 1646-51), which makes it impossible to see whether in 1683 the spelling is *vain* or *vein*. *All* in 1685 and *Ful.* in 1686 are from B.

1691. *Capte*, B *capde* = *caped*.

1695. *reading on a chapter*. According to *N. E. D.* *read on* is now rare or obsolete.

1707. *on sooth* not in B. For *on* cp. 'on my faith', and *N. E. D.* i. v. *on* 1 f.

1719. *an* has dropped out before *angell*. It is in B.

1720. *right*, precisely, exactly, quite. Heywood, *The English Traveller* III, 1: To talk of borrowing, lending, and of use! The usurer's language *right*. (Mermaid Series, 194).

1739. *haue to thee*, here is to thee. See *N. E. D.* *haue* 14b.

1745. *Make that account* is spoken aside. It means 'expect that'. I quote from *N. E. D.* '1611. Bible 1 *Mac.* 'VI. 9. He made account that he should die'. — Asides are not indicated; cp. l. 1784.

1748. B has *fratres*. — Psalm 133 (132), 1.
1766. *Sancte*; so also in B for *sancto*.
1772. *Weele be the first will straine curtesie* means « We will be the first to go ». Cf. Shakespeare-Lexicon i. v. *strain* e, and Lyly, *Mother Bombie* III, 3; 34, 35: I must *straine cursie* with you; I haue busines, I cannot stay.
1775. B has *proximus*.
1781. Read: *sic*, so, *nunc*, now, take the vpper hand. Aminadab merely gives the Latin equivalentes of so and now.
1782. For *mans her* see l. 2198.
1783. There should be a stop at the end of the line; 1784 is spoken aside.
- 1787 B *Exeunt Arthur and his Wife*.
1790. *expostulate*, discuss, discourse upon. See *N. E. D.*
1821. *snudge*, a miser. Nash, *The vnfortunate traveller* 22: Not to make many words — the kinge saies flatly, you are a miser & a *snudge*. — Also = a sneaking fellow; cp. Dekker, *Old Fortunatus* 1230, 1: O I eare that deitie Hath stolne him hence, that *Snudge* his destinie.
1838. B has also *Bra*. Read *Pip*.
1846. B has wofulst.
1855. Course = corpse, corse. B has *coarse*; both spellings occur again in 1879.
1856. For this use of *upon* cp. *Damon and Pithias* (Hazlitt-Dodsley IV, 52): *On* bed I lie.
1875. *bitter* also in B.
1883. B has *kinsfolke*.
1897. A reference to St. Matthew 27, 24. Cp. I will depart, I will not hinder love, Ile wash my hands. *The Faire Maid of the Exchange*, Heywood, *Works* 1874, vol. II, p. 18.
1901. *Adelbora*, also in B. Read Aldeboran.
1902. B has *East*.
1911. B. has a comma after *side*, as there ought to be.
1920. *an end*, B *on end*
1929. *Where I am become*, what has become of me. See *N. E. D.* become † 1b. Cp. 2185.
1934. *train*, allure. *Two Angry Women of Abingdon* IV, 2: Sir Ralph was not an honest knight *To train* her hither.
1949. B *veneratum*. The correct form is *venerare*.
1953. B has *diluculo*
1957. I fail to see the meaning of 'draw', thus used absolutely.
1979. Having begun the sentence with 'first' = 'sooner, rather' the author completed it as if it had begun with one of these words. In

Hazlitt-Dodsley 'first' has been replaced by 'sooner' (IX, 71). For 'first' see *Shak. Lex.* p. 421.

1986. B *bandes*.

1997. *move*, prefer, bring forward, mention. Dryden, *Aurengzebe* IV : To Indamora you my suit must *move*.

2007. cp. l. 917.

2041. *tenders*, regards with tenderness, cares for. For instances of this obsolete sense of *to tender* see Schmidt, *Shakespeare-Lexicon*. Cp. l. 297.

2050. *Lawlesse Church*. Hazlitt-Dodsley (IX, 74) has the following note : Massinger in his *City Madam*, 1658, uses this word in the sense of *above the law*. Perhaps Young Arthur may intend to distinguish between a civil and religious contract. — *N. E. D.* gives no light.

2055. *sennet*, sennight.

2056. *timeless*, untimely, premature. *HIVB*, III, 2 ; 187 : guilty of Duke Humphrey's *timeless* death.

2060. *motion*, proposal, offer. For instances see *N. E. D.* and *Shakespeare-Lexicon*.

2064,5. *but as for mine*, *That with my age shall day by day decline*, spoken aside.

2079. *bona roba*, 'a wench, a showy wanton', but also 'a handsome woman'. *Honest Whore* B I, 1. Our country *buona-robas*, oh! are the sugarest, delicious rogues! — *The Miseries of Enforced Marriage* (Hazlitt-Dodsley IX. p. 539). Wenches, *bona-robas*, blessed beauties, without colour or counterfeit. — *The Alchemist* II, 1 (Cunningham's edition II, 35a) : *Drug*. Sir, there is lodged, hard by me, A rich young widow. — *Face*. Good ! a *bona roba* ? *Drug*. But nineteen at the most.

2090. *amidst*, in the middle of. Cp. *Paradise Lost* IX, 661 : The fruit of this fair tree *amidst* The garden.

2099. As a present to his friends on the occasion of his wedding.

2116. *I am of your counsell*, I am in your secret. *All's Well* III, 7 ; 9 : he was of *my counsel* in my whole course of wooing.

2119. *like of*. *Orlando Furioso* l. 146 : For trust me Daughter, *like of* whom thou please. — *Faire Em* III, 1 : I will seeme to agree, and *like of* anything that the knight shall demaund. — *Spanish Tragedy* I, 3 ; 191 : How *likes* Don Balthazar of this device ?

2121. *huffing*, blustering, bullying, puffed up, conceited, boastful. *Knight of Burning Pestle*, Induction : I speak a huffing part. Cp. *huff-cap* for a swaggering fellow.

Both A and B have *ruffling* = rustling. *Taming of the Shrew* IV, 3 ; 59, 60 : the tailor stays thy leisure To deck thy body with his *ruffling* treasure.

2147. *temperature*, state, condition, complexion.

2148. *boystrous*, rough, violent. See *N. E. D.* and *Shakespeare-Lexicon*.
2162. *Merry Wives* I, 1; 83: Much good do it your heart. *Mids. N's Dream* I, 2; 73 I will roar, that I will do any man's heart good to hear me.
2169. B has *hoarse* and *tong*.
2171. *create*. See Franz, *Shakespeare Grammatik* § 4b.
2183. *Marrie come up*, has been common from Shakespeare (*Rom. and Jul.* II, 5; 64) to the present day. Cp. *Engl. Stud.* 24, 205.
2185. Cp. *Henry VI* C II, 1; 10: *Where is Warwick then become?* Cp. I. 1929.
2187. *Jacke Sawce*, impudent fellow. — *Henry V*, IV, 7; 148. — Vanbrugh, *False Friend* III, 2 Why how now, *jack-sauce?* — There is no reason for calling Fluellen's *Jack-sauce* a blunder for *saucy Jack* as Schmidt does. There is an example of the word as early as 1550 in *N. E. D.*
2198. *To man her forth*, to escort her in public. For *man* in this sense cp. I *Honest Whore* I, 2: No, no, it shall be cousin, or rather coz; that's the gulling word between the citizens' wives and their madcaps that *man* 'em to the garden. *The Two Angry Women of Abingdon* (Mermaid Series) p. 141: *Man* me to her house; *ibid.* 145: *Man* her home. Compare stage-direction in l. 1782 of our play.
2199. *that dare say black's her eye*, that dare find fault with her, lay anything to her charge. See *N. E. D.* i. v. *black* 12. I subjoin an early instance from Udall, *Paraphrase of Erasmus upon the Gospel of St Luke*, 1548, fol. CXL. r. IIII: Yea and so muche the more grievously shal the vngodly bee oppressed, as they had persuaded themselves, that what soeuer they dyd therin, they shoulde dooe it, and no man to say blacke theyr iye.
2203. A woman that does not get her will is a nobody.
2206. *to beard me out of my authoritie*, to set me at defiance so as to make me lose my authority.
2210. *drest*, addressed. See *N. E. D.*
2232. There ought to be a comma after *what*.
2248. B has a colon after *a*; there should be no mark of punctuation.
2251. *hoar* is 'kin to the frost', i. e. she is a *whore*.
2255. Because of the similarity in sound between *subaudi* and *bawd(y)*.
2257. *cutter*, cutthroat. Now obsolete. He was a *cutter* and a swaggerer. *Fair Maide of Bristow*, 10.
2258. A play upon *cozen*, *cozener* and *cousin*, just as in the next line there is a play on *warrener* and *cony* (rabbit and 'gull').
2262. *vnpossible* was common at that time. *Arden of Feversham* I, 430: It is *vnpossible*. *Like will to Like* (Hazlitt-Dodsley III, 320) It is as *vnpossible* for thee.

2269. Heywood, *A Woman killed with kindness* III, 1. Shall we hear
The music of his voice cry from the grate, « Meat for the Lord's sake » ?
2276. *humour*, whim ; ' when I have had my way '. Cp. l. 1133.
2298. *my brothers wife* gives no sense. B has ' other '.
2299. For *so, so* = indifferently, fairly, rather, see Shak.-Lexicon.
2309. Cp. 2304.
2327. *affect*, like, care for. *Grim the Collier* (Hazlitt-Dodsley) 401 :
For Mariana, whom I most affect. Cp ll. 289, 860.
2338. *borne this minde*, entertained these sentiments. *N. E. D.* i. v.
mind 15.
2340. B. *brought*.
2367. *Orlando Furioso* (Malone Society's reprint l. 201) *Shame* you not
Princes at this bad agree. *The Miseries of enforced Marriage* (Hazlitt-
Dodsley IX, 526) *Shame* you not thus to transform yourself ?
2371. B. *poore*.
2375. I have found no other case of *on* after *beg*. Also in B.
2417. Something is wrong here. B gives no light. Hazlitt-Dodsley
has changed the line to ' And flies abroad, pursu'd, by her fierce
hate '. I propose to read ' Flies, vpon heels pursu'd by her fierce
hate '. In this way nothing is changed in the text, only a missing
word restored. For the omission of the article cp. the quotation of
1646 in *N. E. D.* i. v. *heel* 10, and such expressions as *down at heel*,
out at heels.
2418. B *his*.
2427. B *veine*.
2428. Perhaps ' do ' has fallen out before ' keepe '.
2434. Read ' *his* repentant teares '. K verso, both in A and B, bears
traces of corruption. Cp. the faulty metre of 2425, 6.
2473. One would expect ' my Master is chiefe ', but perhaps Hue
means to hint that in Justice Reason's house the grey mare is the
better horse.
2524. *Gods precious*. See *Englische Studien* XXIV, 33.
2527. After ' matter ' there should be a mark of punctuation. B has
a comma.
2547. B has ' beg '.
2562. Never was such an unprofitable bargain made. ' To sell ' is
rarely used with ' bargain ' except in ' to sell any one a bargain ',
to make a fool of him.
- 2580,1. Cp. Franz, *Shakespeare Grammatik* § 502. The usual con-
struction is ' For any man to sell such drugs is felony '.
2593. In pronouncing his strict punishment. An uncommon use
of the verb ' censure ', but cp. *N. E. D.* censure, v. 4. A similar use

of *censure* is found in the following passage from Heywood, *A Woman killed with Kindness* II, 1 : his case is heinous, And will be most severely *censured on*. Cp. But I begin To censure first of that which growes within. *The Royall King, and the Loyall Subject* (Heywood, VI, 62). Would all her kin Were heere to censure of my cause aright. *The First Part of king Edward the Fourth*, Heywood, I, 77 ; ed. 1874). Cp. l 56.

2602. For ' mar ' as an intransitive verb. = ' to become deteriorated ', see *N. E. D.*

2606. B has also *Dad*. Cp. *Sejanus*, IV, 4 : Since your mother is accused to fly.

2609. For the form ' denay ' cp. *N. E. D.* i. v. deny.

2610. B has a mark of interrogation after ' not '.

2612. This line is corrupt in A and B. Hazlitt-Dodsley has changed it into : ' As he knew me ; my meaning was only to have it '. This part of the play seems to be seriously corrupted, for l. 2620, also, makes no sense where it stands. One gets the impression that ll. 2612 and 2621 ought to be spoken by Young Arthur and that something has dropped out.

2622. B sent.

2633. B has a comma after ' by '.

2662. *Whom* for *who* in A and B ; a common case of attraction. The whole sentence is loosely constructed.

2669. Cp. Be it whom it will. *Greenes Tu Quoque*. Hazlitt-Dodsley XI, 228.

2699. Cf. 1086.

2703. For *discourse* as a transitive verb. cp. *The Silent Woman* IV, 2 : *Discourse* to them all that's past.

2730. *Keep home*. Cf. True zeale loues to keep home (1616), quoted *N. E. D.* i. v. home 3. A tear runs down the middle of this page from l. 2730 to l. 2737, spoiling the words ' and, harme, chast, and on, striue to, ioy, choose ', which have been restored from B.

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Addenda et corrigenda

169. There is a faint trace of a colon after 'him'; B has a colon.
178. I am not quite sure that there is a period at the end of this line; B has no stop.
192. Cp. Go, Hans, make haste *again*. Dekker, *The Shoemaker's Holiday* IV, 2. Lets flie to and *again*. *The Merry Devil of Edmonton* IV, 1.
217. Read *servèd*.
333. The metre is restored by inserting 'my' before 'mind'.
- p. 59. For 1800 read 1895.
- p. 72. For second 2350 read 2355, and for 2355, 2360 read 2360, 2365.
-

I

Materialien zur Kunde
des
älteren Englischen Dramas

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BEGRUENDET UND HERAUSGEGEBEN

VON

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SECHS UND DREISSIGSTER BAND

LOUVAIN
A. UYSTPRUYST

LEIPZIG
O. HARRASSOWITZ

LONDON
DAVID NUTT

1912

THE FLEIRE

BY

EDWARD SHARPHAM

NACH DER QUARTO 1607

HERAUSGEBEN

VON

HUNOLD NIBBE



LEIPZIG
G. HARRASSOWITZ

LOUVAIN
A. UYSTPRUYST

LONDON
DAVID NUTT

1912

17

1870

§ I. Edward Sharphams Leben ¹⁾.

Das D(ictionary of) N(ational) B(iography) und Hutchinson ²⁾ berichten über Edward Sharphams persönliche Verhältnisse nur, dass der Dichter als dritter Sohn eines Richard Sharpham of Colehanger in der Pfarrei East Allington, Devonshire, geboren und am 9. Oktober 1594 in den Middle Temple aufgenommen wurde, ohne sich als Jurist durch bedeutende Leistungen auszuzeichnen. In den Pfarrregistern der St. Andrew's Church, East Allington, finden wir folgende zweifellos auf unsern Dichter und seine Familie bezüglichen Eintragungen :

A.D.	The XXII th ³⁾ of July was baptized Edward Sharpham the sonne
1576	of M ^r Richard Sharpham & Marye his wyffe.
1579	The X th of May was baptized Susanna Sharpham the daughter
	of M ^r Richard Sharpham and Mary his wyfe.
1581	The XXIX th day of August M ^r Richard Sharpham was buried.

Richard Sharphams Witwe verheiratete sich am 2. Oktober 1582 zu Cornworthy zum zweitenmale, und zwar mit Alexander Hexte of Staverton ⁴⁾, dem dritten Sohn des John Hexte of

¹⁾ Da mir Herr Prof. G. C. Moore Smith (Sheffield) kurz vor Drucklegung vorliegender Arbeit nach persönlicher Rücksprache mit mir seine Bemerkungen über Sharphams Leben [N(otes) and Q(queries) N^o 237 (X. Series, July 11, 1908) « Edward Sharpham and Robert Hayman »], die mir bis dahin in Deutschland unzugänglich geblieben waren, freundlichst zur Verfügung stellte, machte ich sie nachträglich zur Grundlage meiner biographischen Notizen. Die Eintragungen in den Parish Registers weichen in der Gestalt, in der sie Prof. Moore Smith in den N. and Q. wiedergibt, an einzelnen Stellen von den Kopien ab, die seinerzeit Herr J. J. Mallock, der gegenwärtige Pfarrer von East Allington, für mich anfertigte. Die von mir im Folgenden gewählte Form der Eintragungen beruht auf erneuter Korrespondenz mit Prof. Moore Smith und Herrn Mallock. Vgl. auch Anm. 3 u. 5.

²⁾ « A Catalogue of Notable Middle Templars ».

³⁾ Dafür in den N. and Q. : XXVIth. Neuerdings hält Herr Prof. Moore Smith ebenfalls meine (und Mallocks) Lesart für die wahrscheinlichere. Das XXIIth erklärt sich aus der in jener Zeit üblichen Form *two and twentieth*.

⁴⁾ Dieser war vorher (nach der am 27. Juni 1580 in Exeter ausgefertigten Heiratslizenz) mit Mary Ellacott aus Exeter verheiratet gewesen (N. and Q. ib.).

Kingston (N. and Q. ib.). Auf diesen Alexander Hexte und seine Nachkommen beziehen sich folgende Eintragungen in die East Allington-Register :

A.D. 1583/4 1585/6 1586 1586 1588	<p>The XIXth of January was baptized George Hext the sonne of Mr Alexander Hext and Mary his wyfe.</p> <p>The VIth ⁵⁾ of March was baptized John Hext and Peter the sonnes of Mr Alexander Hext and Mrs Mary his wyfe.</p> <p>The XXth of June John Hext the sonne of Mr Alexander and Mrs Mary his wyfe was buried.</p> <p>The XIth of July Peter Hext the sonne of Alexander Hext and Mrs Mary his wyfe was buried.</p> <p>The XIIIth [sic] of July Mr Alexander Hext was buried.</p>
--	---

Die nächste zeitgenössische, Sharpham betreffende Notiz ist jene vom 9. Oktober 1594 in den « Admissions to the Middle Temple » ; der Neuaufgenommene wird dort bezeichnet als « *Mr. Edward, third son of Richard Sharpham, late of Colehanger, Devon, gent., deceased* ». Mit einer Advokatur wurde der junge Jurist niemals beauftragt ; auch scheint er seine Berufspflichten von Anfang an vernachlässigt zu haben, denn wir erfahren, dass er zweimal disciplinarisch bestraft wurde, und zwar 1595 mit 20 s « *for absence at Christmas* » und am 21. Mai 1596 wiederum mit 20 s « *for absence and being out of commons in Lent and during Mr. Johnsons Reading* » (N. and Q. ib.).

1607 erscheinen zwei Komödien ⁶⁾ unseres Dichters im Druck ; die zweite widmete er seinem persönlichen Freunde Robert Hayman.

Das einzige weitere, den lebenden Sharpham angehende Dokument ist endlich das von Prof. Moore Smith im Somerset House unter dem falschen Index '*Sharpman*' gefundene Testament des Dichters, mit folgendem Wortlaut :

« Windebanck, 46.

In the name of God amen. The twoe and twentithe daie of Aprill one thowsand sixe hundred and eighte and in the yeares of the Raigne of oure sovereign Lorde James by the grace of god kinge of England Scotland ffrance and Ireland defendor of the faithe &c. (that is to saie of England

⁵⁾ Vgl. in den N. and Q. ib. : VIIth.

⁶⁾ Eine ausführliche Besprechung des von Prof. Moore Smith ebenfalls Sharpham zugeschriebenen und mir in einer Abschrift gütigst von ihm zur Verfügung gestellten Traktates « *The Discoveries of the Knights of the Post* » by 'E. S.' (1597) werde ich an anderer Stelle folgen lassen.

ffrau'ce and Ireland the sixth and of Scotland the one and fourthithe I Edwarde Sharpham of Allington in the countie of Devon gent beinge sicke in bodye but of good and perfect memorie lawde and praise be therfore given vnto allmightye god doe make and ordeine this my last will and testament in manner & fourme followinge (that is to saie) ffirste and principallie I give and commende my soule into the handes of allmightye god my Creator and Maker trustinge & moste assuredlye beleevinge in his mercye that throughe the merritts deathe and passion of his only sonne my Savio^r and Redeemer Jhesus Christe I have and shall have full and free Remission of all my synnes and after this transitorie lief ended everlastinge ioye in the Kingdome of Heaven w^{ch} nevir shall have ende Amen. Item I give and bequeathe my bodie to the earthe of whence it came to be buried in a Christian buriall at the discre' on of my executor and Overseers hereafter named. Item I geve devise and bequeathe vnto William Gayton of Westm^r in the countie of Midd Taylo^r all and singuler my Apparell goods Chattels debts som'es of money due and oweinge vnto me by any person or persons whatsoeu^r by specialtye composic' on or otherwise. Item I doe geve devise and bequeathe vnto my Broth^r George Heckste ⁷⁾ my damosin coloured Cloake lyned throughe wth blacke velvett & my Rapier beinge hatched wth silver and a gyrdle and Hangers trymmed wth silver belonginge to the same Item I give devise and bequeathe vnto my Cosyn Bridgitt ffortescue ⁸⁾ my Cheyne of small pearle and my goulde Ringe wth the diamond therin Item I give devise and bequeathe vnto my Brother in lawe Richard Goteham ⁹⁾ my rydinge Clothe cloake and one Gyrdle and Hanger of Leather playne & vnwroughte And I give devise and bequeathe vnto my Cosynne William Langworthie ¹⁰⁾ my pale Carnation silke Stockings. And of this my last will and testament I make nominate and appointe my well beloued the sayde William Gayton my fulle and whole Executor And I make and ordeine Robert Browne of Westm^r in the said Countie of Midd. Notary publicque and Thomas Rowpe of Milton in the County of Devon gent. Overseers of the same desyringe them to see the Execuc' on thereof performed And I vtterlie revoke adnihilate and make voide all and everye other former Wills Testaments Legacies and bequests in any wise by me heretofore made In witness whereof I have to this my last will and testament conteyninge twoe sheetes of paper severailie putte my hande and sealle the daie and yeare ffirste of all written.

The marke of Edwarde Sharpham

Signed sealed published and declared by the saide Edwarde Sharpeham to be his last will and testam^t in the presence of John Owen ¹¹⁾ Rob'te Browne No^{ry} publique Robert Askewe.

Probatum fuit Testamentu' suprascript apud London cora'... Magro Willmo Birde legum d'tore.... Nono die mensis Maij Anno... millesimo sexcentesimo octavo Iuramento Willm' Gayton Executoris.... ».

(Citiert nach N. and Q. ib.).

⁷⁾ Ein George Hexte war 1620 Alderman in Dunheved, Launceston (N. and Q. ib.).

⁸⁾ In den Pfarrregistern von East Allington findet sich die Eintragung : « 1619, Bridget Fortescue was buried 1 November ».

⁹⁾ Vielleicht der Gemahl der Susanna Sharpham.

¹⁰⁾ Die Familie Langworthie war in Devonshire (zum Teil in East Allington) ansässig (N. and Q. ib.).

¹¹⁾ Wohl der Epigrammendichter, den Rob. Hayman ins Englische übersetzte (vgl. o. sowie pp. 43 f. u. Anm. zu Fl. III, 196 ff.).

Endlich verzeichnet das Kirchenbuch der St. Margaret's Church am 23. April 1608 unter « *burials* » den Namen « *Edward Sharpham* » mit besonders grossen Schriftzeichen, wie sie (nach Moore Smith, N. and Q. ib.) Verstorbenen « *of superior station* » in jener Zeit zukamen.

Nach diesem allerdings spärlichen Material können wir uns von dem äusseren Lebensgange unseres Dichters etwa folgendes Bild entwerfen :

Edward Sharpham wurde im Jahre 1576 als dritter Sohn ¹²⁾ des Gutsbesitzers Richard Sharpham und seiner Frau Mary auf dem Gute Colehanger in East Allington in Devonshire geboren. Der Knabe war kaum fünf Jahre alt, als sein Vater starb. Etwa ein Jahr später gab die Mutter ihren vier unmündigen Kindern (1579 hatte sie einer Tochter das Leben gegeben) einen neuen Vater, indem sie sich mit Alexander Hext in East Allington vermählte. Von den drei Söhnen, die sie diesem gebar, starben die beiden jüngsten, Zwillinge, wenige Wochen nach der Geburt. Obgleich auch Edwards Stiefvater wenige Jahre später zu Grabe getragen wurde, wusste es die Mutter, wohl dank des ihr vom ersten Gemahle hinterlassenen Besitzes, durchzusetzen, den begabten dritten Sohn auf die Universität zu schicken. Schon mit achtzehn Jahren hatte der junge Sharpham seine juristischen Studien beendet und begab sich nach Londen, wo er im Herbst 1594 in die vornehme Gemeinschaft des Middle Temple aufgenommen wurde. Seinen Beruf liess Sharpham jedoch anscheinend allmählich verkümmern, um sich, vielleicht beeinflusst durch seine enge Freundschaft ¹³⁾ mit dem Epigrammendichter Robert Hayman, der Literatur und in erster Linie der grösseren materiellen Gewinn verheissenden Bühnendichtung zuzuwenden. Spätestens im Frühling 1606 (vgl. unten pp. 29 ff.) vollendete er sein erstes dramatisches Werk, die Komödie « *The Fleire* », die mehrfach am Blackfriars-Theater aufgeführt (vgl. unten ib.) und 1607 gedruckt wurde. Dieser sprachlich und inhaltlich annehmbaren Arbeit folgte schon im nächsten Jahre ein nach unsern

¹²⁾ Seine älteren Brüder scheinen vor ihm gestorben zu sein, da er sie nicht, wie seinen Stiefbruder George Hext, in seinem Testament erwähnt.

¹³⁾ Vgl. unten pp. 43 f. Über persönliche Beziehungen Sharphams zu anderen Literaten vgl. W. Bangs Bemerkung in « *Engl. Stud.* » 36. 3.

Begriffen durchaus wertloses dramatisches Machwerk, «Cupid's Whirligig», das aber ebenfalls aufgeführt wurde und mindestens drei weitere Auflagen erlebte (1607, 1611, 1616 und 1630 ¹⁴). Wenn also auch der Widerspruch des Publikums gegen die seichten Dialogobscönitäten dieses sonst inhaltsarmen Werkes nicht gross genug gewesen zu sein scheint, um dem Verfasser die Lust an weiterer schriftstellerischer Arbeit rauben zu können, so hören wir doch von irgend einer literarischen Tätigkeit Sharpams nichts mehr; auch eine am Schlusse von «Cupid's Whirligig» versprochene neue Komödie bleibt aus, und die weiteren Auflagen des «Fleire» (1610, 1615, 1631) tragen als Vorwort «an den Leser und Hörer» (vgl. p. [1]) immer noch dieselben, den veränderten Umständen nicht mehr entsprechenden, interimistischen Worte des ehemaligen Verlegers; der Dichter hat seinem Publikum nichts mehr zu sagen. Vielleicht wurde er schon bald nach der Abfassung seiner ersten Dramen ¹⁵ zu schriftstellerischer Untätigkeit gezwungen — wenn er auch noch kurz vor seinem Tode über sein «*good and perfect memorie*» (vgl. p. 3) verfügte; schon der Frühling des Jahres 1608 nahm ihm («*beinge sicke in bodye*») sein junges Leben. Die St. Margaret's Church zu Westminster nahm den toten Dichter auf.

An bleibendem Lohn scheint die Dichtkunst unserm Sharpam nicht viel mehr eingetragen zu haben als jenen besonders grossen, ehrenden Namenszug in den Begräbnisnotizen eines gutherzigen Pfarrers. Zu materiellem Wohlstand wird den Dichter seine Kunst kaum geführt haben: die Kargheit seines in dem Testamente bezeichneten Besitzes, sowie das darin ziemlich unverblümt zum Ausdruck gebrachte Schuldverhältnis zu seinem Schneider beweisen das und lassen ausserdem vermuten, dass er einem gewissen Grosstadt-Dandytum huldigte, das sich einerseits in verbrämten Samtröcken, silberbeschlagenen Rapiere und Diamantringen und andererseits in leeren Taschen und ungetilgten Schulden

¹⁴) Diese im D N B erwähnte vierte Ausgabe habe ich nicht in Augenschein nehmen können, da sie im Brit. Mus. nicht vorhanden ist.

¹⁵) Auch die in Sharpams Testament (vgl. o.) erwähnten, früher von ihm verfassten «*Wills Testaments Legacies and bequests*» deuten, falls an der betr. Stelle nicht rein formelhaft angewandt, darauf hin, dass er schon längere Zeit krank und dem Tode nahe gewesen war, ehe ihn dieser erlöste.

äusserte. Vielleicht ¹⁶⁾ — vor allem auch der Inhalt der zweiten Sharphamschen Komödie widerspricht dem nicht — hatte Ben Jonson nicht so sehr unrecht, wenn er Anfang 1619 in einem Gespräche mit William Drummond (vgl. Paul Birck, Lit. Ansp. in d. Werken B. J.'s etc.) sagte « *that Sharpham, Day, Dicker, were all rogues; and that Minshew was one* ». Die formelhaft religiöse Färbung des Testamentes ist kein Argument gegen Jonsons Behauptung.

§ 2. Sharphams Werke.

I. Die bisherige

Sharphams Werke berücksichtigende Literatur.

Im Folgenden gebe ich eine chronologische Aufzählung derjenigen Schriften, in denen ich Sharpham oder seine Werke erwähnt fand. Es möge vorausgeschickt sein, dass sämtliche mir bekannten Erwähnungen des Dichters im grossen und ganzen auf den betr. Bemerkungen in Bakers Biogr. Dramat. fussen. Ich beschränke mich deshalb darauf, die Titel der betr. Werke anzuführen, falls sie nicht irgend welches in unserer Abhandlung sonst unerwähnte Material bieten.

1. Registers of the Company of Stationers, London ¹⁷⁾ :
1606.

XIII. Majj.

John Trundell
John Busbye

Entred for their Copie by warrant from Master Norton vnder his hand A Comedie called *The fleare*. Provided that they are not to printe yt tell [sic] they bringe good authoritie and license for the Doinge thereof vj^d

21. Novembris.

John Busbie and
Arthure Johnson

Entred for their Copie by assignement from John Trundell A Comedie called *the fleare* which was formerlie entred to the said John Trundell vj^d

¹⁶⁾ Prof. Moore Smith kommt allerdings (N. and Q. ib.) zu der m. E. nicht notwendigen Folgerung, dass Sharpham selbst von ehrenwertem Charakter gewesen sein müsse, weil er mit dem offenbar achtenswerten Robert Hayman eng befreundet war.

¹⁷⁾ Neuausgabe : Edw. Arber « Transcript of the Company of Stationers of London (1554-1640) ». London, 1875-1877 (4 vols.). vol. III pp. 321, 333, 354.

This booke is aucthorised by Sir George Bucke Master Hartwell and the wardens/.

1607.

29. Junij.

John Busbye
Arthur Johnson

Entred for their cotype vnder th[e h]andes
of master Tylney and the Wardens A
Comedie called *Cupids Whirleygigge* ¹⁸⁾.

vj^d

2. Waldron, F. G. « The Sad Shepherd » : or, A Tale of Robin Hood, written by Ben. Jonson. With a Continuation, Notes, and an Appendix ^{18a)}. Lond. 1783. p. 144 ff. (Cf. unten pp. 45 ff.).

3. Baker, D. E., Reed, J., and Jones, St., « Biographia Dramatica ; or, a Companion to the Playhouse ». London 1812 ; vol. I, p. 649 ; vol. II, p. 146 (vgl. u. pp. 41 f.), ib. p. 241. Eine frühere Ed. des Werkes (1782) gibt, wie mir Prof. Moore Smith mitteilt, unter dem falschen Autornamen *Edward Sharpman* ebenfalls kurze, auf Langbaines « Dramatic Writers » Oxford 1691 (p. 471) zurückgehende Quellennotizen zum « Fleire ».

4. Collier, J. P. « History of English Dramatic Poetry to the Time of Shakespeare. » Lond. 1831 ; vol. I, p. 434.

5. « *Wit And Wisdom* ; or the World's Jest Book : forming a rich Banquet of Anecdote and Wit, etc. » London s. a. (Gedr. bei Joseph Smith, 193, High Holborn, etwa 1830) p. 93. (vgl. unten p. 42).

6. Genest, John, « Some Account of the English Stage from the Restoration in 1660 to 1830 ». London [Bath]. 1832. Der Verfasser hat offenbar sowohl den « Fleire », wie « Cupids Whirligig » gelesen, denn er widmet beiden eine Kritik des Inhalts ; vom « Fleire » gibt er sogar eine vollständige Inhaltsangabe mit der Bemerkung : « Fleire is a very good character... and the play on the whole a tolerable Comedy... » (vol. X, p. 94).

¹⁸⁾ Herr Prof. Moore Smith machte mich ferner darauf aufmerksam, dass in den S. R. unter dem 29. Januar 1629-30 der Übergang aller Verlagsrechte betr. « *Cupids Whirlegig* | *Michalmas terme* | *The merry Wives of Winsor* | *The Phenix* » von master Johnson auf master Meighen verzeichnet ist.

^{18a)} In Gregs Neuausg. des « Sad Sheph. » etc. (Mater. zur K. d. ält. Engl. Dram. XI) fehlt der Appendix.

Über « Cupids Whirligig » sagt er : « It is a poor play, with nothing to recommend it, except some low humour in the dialogue » (ib. p. 93).

7. Malone, Edmund, « Catalogue of Early English Poetry, and other Miscellaneous Works illustrating The British Drama ». Oxford 1836 ; p. 40.

8. Gifford, William, « Works of Benjamin Jonson » in 9 vols. Lond. 1875 ; vol. IX, p. 368 f. und Anmerkung dazu.

9. Allibone, S. Austin, « A Critical Dictionary of English Literature ». Philadelphia 1877 ; vol. II, p. 2058.

10. Fleay, Frederick Gard, « A Biographical Chronicle of the English Drama », 1559-1642. London 1891 ; vol. II. p. 232.

11. Hazlitt, W. Carew, « A Manual for the Collector and Amateur of Old English Plays ». London 1892 ; pp. 56 und 86.

12. Chappell, W., « The Ballad Literature and Popular Music of the Olden Time ». London 1893 (2. Aufl.) ; p. 149 (vgl. die Anm. zu Fl. III, 169 u. 170).

13. « Dictionary of National Biography ». London 1897 ; vol. 51, p. 232. Dort ist alles zusammengetragen, was bisher über Edward Sharpham und seine Werke bekannt war. Auch die bei Fleay, Baker u. a. zweifellos falschen Daten finden sich im DNB teilweise schon berichtet.

14. Hutchinson, John, « A Catalogue of Notable Middle Templars with Brief Biographical Notices ». S. l. 1902. (vgl. oben p. 1).

15. Schelling « The Elizabethan Drama ». London 1908 ; vol. I, p. 518.

II. Originalausgaben der Werke Sharphams in chronologischer Ordnung.

[1. Sonett in John Davies' « Humours Heau'n on Earth » Vgl. u. pp. 9 f. Ed. 1605 (Brit. Mus. Pr. M. : C. 34. g. 2)].

2. « The Fleire ».

S.-R. 13. Mai ¹⁹⁾ 1606.

21. Nov. 1606. (cf. oben).

¹⁹⁾ Fleay, Hazlitt und Collier geben fälschlicherweise den 6. Mai, Baker gibt den 9. Mai als Datum der ersten Eintragung an.

- Ed. 1607 [A] (Br. Mus. Pr.-M. : 11773. c. 8).
1610 [B] ²⁰⁾ (Br. Mus. Pr.-M. : 11773. c. 9).
1615 [C] (Br. Mus. Pr.-M. : 644. c. 36 und 162. e. 1).
1631 [D] ²¹⁾ (Br. Mus. Pr.-M. : 162. e. 2 und 644. f. 54).

3. « Cupids Whirligig ».

S.-R. 29. Juni 1607 ²²⁾ (s. o.) ;

- Ed. 1607 (Br. Mus. Pr.-M. : 643. c. 9).
1611 (Br. Mus. Pr.-M. : 643. c. 10).
1616 (Br. Mus. Pr.-M. : 643. c. 11).
1630 (im Br. Mus. nicht vorhanden).

III. Besprechung der Werke Sharphams.

1. Sonett in John Davies'

« Humours Heau'n on Earth » (London 1605).

Die Widmung hat folgenden Wortlaut :

To my beloved Master,
John Davies.

When I thy Reasons weigh, & meat thy Rimes,
I find they haue such happy weight and measure,
As makes thy Lines extend to After-times,
To leade them to a Masse of Wisedomes Treasure.
With weighty Matter so thou load'st thy Lines,
As to dimme sights they oft seeme darke as Hell ;
But those cleere eies that see their deepe designes,
Do ioy to see much Matter coucht so well !
But these thy Numbers most familiar bee ;
Because strange Matter plainly they recount :
For which Men shall familiar be with thee
That know thee not ; and, make thy fame to mount.
I know no Tongues-man more doth grace his Tong
With more materiall Lines, as streight as strong !

Ed : Sharpshell.

²⁰⁾ Baker, Chappell, Malone halten irrtümlich diese Ed. für die älteste.

²¹⁾ Nach Fleay : 1621 (Druckf. ?).

²²⁾ Für John Busbye und Arthur Johnson ; nicht, wie Fleay meint, für John Trundel und Arthur Johnson (s. o.).

Eine resultatversprechende Diskussion der Autorfrage lässt sich bei diesem Sonett auf Grund seines Wortlautes wegen des völligen Mangels an anderen, ähnlichen, zum Vergleiche brauchbaren Werken kaum einleiten. M. E. ist trotz der Unterschrift Ed : *Sharphell* die Autorschaft Edward Sharphams denkbar, mag nun die seltsame Entstellung des Familiennamens auf einem Versehen des Druckers oder einer Spielerei des damals durchaus unbekanntem Verfassers beruhen. Jedenfalls ist der Literaturgeschichte ein Ed. *Sharphell* nicht bekannt geworden ; auch DNB erwähnt den Namen nur als identisch mit *Sharpham*. John Davies war « *writing-master* » am Magdalen College zu Oxford, Sharphell also wie die andern Personen ²³⁾, die dem Davies'schen Werke Widmungen auf den Weg gaben oder deren der Autor in mehreren seinem Werkchen « *Humours Heau'n on Earth* » angefügten Versen gedenkt, sein Schüler (vgl. die Überschrift der Widmung).

Von den unschönen, zum Teil aber von dem Dichter zweifellos beabsichtigten Wortwiederholungen (*weigh-weight-weighty ; Lines ; Matter*) abgesehen, muss man das Sonett als recht fließend bezeichnen.

2. The Fleire.

A. QUELLENUNTERSUCHUNG.

Marston und Sharpham.

Nach den Quellen der Sharpham'schen Komödie ist bis jetzt noch nicht eindringlich gesucht worden. Im DNB finden wir die Bemerkung : « *The play itself strongly resembles Marston's 'Parasitaster'* ». Um die Stichhaltigkeit dieser Angabe zu prüfen, stellen wir im folgenden kurz den wesentlichen Inhalt der beiden Dramen zusammen :

Inhalt des « Fleire ».

Antifront, der Herzog von Florenz, ist von Lord Piso abgesetzt worden. Seine Töchter Felicia und Florida verlassen heimlich das Vaterhaus, um nicht in Armut leben zu müssen,

²³⁾ Auch diese reden sämtlich Davies mit « *master* » an oder werden von ihm als « *my scholler* », « *my pupil* » bezeichnet.

und gehen an den englischen Hof, wo ihnen das galante Hofvolk Gelegenheit gibt, ihre Vergnügungssucht und Sinnlichkeit zu befriedigen. Antifront entdeckt den Aufenthalt seiner Töchter, reist ihnen in Verkleidung nach und lässt sich von ihnen unter dem Namen Fleire als Diener annehmen. Er weiss sich durch schmeichlerisches und witziges Reden bei allen so beliebt zu machen, dass er allmählich eine Vertrauensperson der jungen Höflinge wird. So ist er imstande, das unehrenhafte Leben seiner Töchter zu beobachten ; als einzige Möglichkeit, sie vor völliger Verderbnis zu bewahren, erscheint ihm ihre Verheiratung mit ritterlichen Männern. Solche entdeckt er in dem jungen Lord Piso, dem Sohne seines Feindes, und dem armen, aber ritterlichen Sir John Havelittle, die beide am englischen Hofe leben und zu den Anbetern der Schwestern gehören. Antifront erhofft auch von einer Verschwägerung mit der Familie Piso seine Wiedererhebung auf den florentinischen Herzogsstuhl (vgl. II, 470 ff.). Der « Diener » Fleire versucht deshalb, den Töchtern das Verdammenswerte ihres Lebens bewusst zu machen (II, 165-244), das Interesse der beiden Höflinge auf sie zu richten und bei ihnen Liebe für die Mädchen zu erwecken. Dieses gelingt ihm. Die ungeratenen Töchter aber missbrauchen die arglosen Werber, indem sie sie zu Werkzeugen eines schweren Verbrechens machen : Piso und Havelittle sollen die beiden ehrenhaften Höflinge Ruffell und Spark, welche die gefällige Liebe der aufdringlichen Mädchen zurückgewiesen hatten, vergiften. Fleire erfährt den Plan und weiss seine Ausführung so listig zu verhindern, dass sowohl die Anstifterinnen, wie die Werkzeuge glauben, die Freveltat sei gelungen. Piso und Havelittle werden wegen Mordes vor Gericht gestellt und mitsamt den schuldigen Töchtern von dem als Richter verkleideten Fleire dem Henker überantwortet. Im Angesicht des Todes bereuen die Mädchen aufrichtig und bitten die beiden Ritter, als ihre angetrauten Gatten mit ihnen in den Tod zu gehen. Im Augenblicke, da diese einwilligen, bringt ein Bote aus Florenz die Nachricht vom Tode des alten Piso : die erste Regierungshandlung des jungen, soeben zum Tode verurteilten Herzogs ist der Befehl, Antifront wieder in seine Würde einzusetzen. Fleire gibt sich zu erkennen und befreit die Verurteilten von der Gewissensqual, einen Mord

begangen zu haben ; die Paare reichen sich die Hände zum Ehebunde.

Inhalt von Marstons « Parasitaster or 'The Fawn' ».

Hercules, dem Herzog von Ferrara, der Witwer ist, gelingt es nicht, seinen einzigen Sohn Tiberio zum Heiraten zu veranlassen, sodass die Gefahr eines baldigen Aussterbens des Geschlechtes besteht. Um solches zu verhindern, entschliesst sich Hercules selbst zu einer zweiten Heirat und sendet seinen Sohn an den Hof Gonzagos, des Herzogs von Urbino, bei dem er im Auftrage des Vaters um die Hand der Prinzessin Dulcibel werben soll. Hercules folgt dem Sohne verkleidet nach Urbino, um die Art und Weise seines Vorgehens zu beobachten, bringt es fertig, von ihm unter dem Namen Fawn als Diener angestellt zu werden, und erfährt, da er sich mit allen Hofleuten gut zu stellen weiss und so auch in geheime Vorgänge des höfischen Lebens eingeweiht wird, dass Dulcibel Zuneigung zu seinem Sohne Tiberio empfindet. Freudig verzichtet der Vater im Stillen auf die Hand der Prinzessin zu Gunsten seines zu Anfang allerdings nur als kühler Vertreter des Vaters erscheinenden Sohnes. Die liebende Dulcibel versteht es aber, durch List und Verstellung bei Tiberio heisse Gegenliebe zu erwecken und schliesslich auch die Zustimmung ihres Vaters zu der heimlich durch einen Geistlichen geschlossenen Ehe zu erlangen. Ferrara, dessen höchster Wunsch — seinen Sohn vermählt zu sehen — erfüllt ist, gibt sich zu erkennen und spendet dem jungen Paare ebenfalls seinen Segen. —

Diese knappen Inhaltsangaben genügen, uns die wesentlichen Übereinstimmungen beider Dramen, sowie auch ihre tiefgreifende Verschiedenheit ersichtlich zu machen. Eine beide Dramen deckende, die Übereinstimmungen heraushebende Inhaltsangabe müsste, wenn in dem Schema die abweichenden Personenverhältnisse des « Parasitaster » in Klammern berücksichtigt sind, folgendermassen lauten :

Ein Herzog verlässt verkleidet sein Land und folgt seinen [seinem] an fremdem Hofe lebenden Töchtern [Sohne], um sie [ihn] unerkant beaufsichtigen zu können. Er lässt sich von

ihnen [ihm] unter dem Namen *Fleire* (= Schmeichler) ²⁴⁾ [*Fawne* (= Schmeichler)] als Diener annehmen und bringt es durch Schmeichelei fertig, von den Hofleuten und auch den Töchtern [dem Sohne] in alle ihre intimen Angelegenheiten eingeweiht zu werden. Das Streben des Herzogs ist eine eheliche Verbindung der Töchter [des Sohnes] mit den [der] von ihm ausersehenen Personen [Person]. Als er dieses Ziel erreicht sieht, gibt er sich dem Hofe und den Töchtern [dem Sohne] zu erkennen.

Als wesentliche Abweichungen des « *Fleire* » von der Marston'schen Komödie stelle ich folgende fest :

a. Die Haupthandlung des « *Parasitaster* » ist mit der oben gegebenen schematischen Inhaltsangabe annähernd erschöpfend dargestellt. Sie zieht sich langsam hin, ohne Verwicklung, aber zerrissen durch ganz abseits laufende, wenn auch zum Teil interessante Nebenhandlungen (Don Zuccone-Zoya, Frappatore-Garbetza und Nymphadoro-dieHofdamen) und durch geistreiche Wortgefechte einzelner, der Haupthandlung vollständig fern stehender Personen. Die Handlung des « *Fleire* » ist, wenn man von der grotesken Liebelei zwischen Petoune und Fromaga absieht, durchaus einheitlich, dabei aber viel ereignisreicher, lebhafter als die des « *Par.* » Jede im Fl. auftretende Person — ausser Petoune und Fromaga — ist an der Entwicklung der Haupthandlung beteiligt. So ergeben sich im Fl. bei aller Einheit der Handlung doch Verschlingungen mannigfacher Art.

b. Im Fl. bezeichnet der Titel den faktischen, handelnden Helden des Stückes, der einesteils durch List und gewandte Gesprächsführung (II, 391-462), anderenteils durch tatkräftiges Handeln [s. sein Auftreten als Apotheker zur Verhinderung des Giftmordes (IV, 213-287) und als Richter (V, 192-283)] über alle Hindernisse hinweg zur Erreichung seines zweifachen Zieles gelangt. — Im « *Par.* » sieht der Titelheld allerdings auch ein ähnliches Ziel vor sich, tut aber selber zu seiner

²⁴⁾ Der Name ist eine Substantivierung des Zeitwortes *fleer* (im 17. und 18. Jahrh. auch in der Form *fleir(e)* belegt) 'to laugh or smile flatteringly, fawningly' (OD). Als Nomen Agentis erscheint jetzt *fleerer*.

Erreichung durchaus nichts ²⁵⁾ und kann nichts dazu tun. Der handelnde Held des Marston'schen Werkes ist nicht Fawn, sondern die Prinzessin Dulcibel, die es einerseits versteht, den Geliebten durch Worte [unter Vermittlung ihres ahnungslosen Vaters (II, 489 ff; III, 339 ff; IV, 612 ff.)] und Taten [s. Briefe (III, 372 ff.) und Hochzeitsvorbereitungen (IV, 1, 612 ff. u.V, Bühnenanweisung)] für immer für sich zu gewinnen, und andererseits den selbstzufriedenen Vater so zu überlisten, dass er das nichtsahnende Werkzeug zur Erreichung ihrer glühenden Wünsche wird.

Während so der « Par. » nach Inhalt und Behandlungsweise kaum über das Satirisch-Farcenhafte hinausgeht, verrät der Fl. die Absicht seines Schöpfers, ein Drama mit ernstern Konflikten zu schaffen (vgl. u. pp. 26 ff.), wenn auch mit vielen humorvollen und satirischen Intermezzi und nicht immer originellen Mitteln. Die Gerichtsverhandlung Don Cupidos im V. Akte des « Par. » koordiniert die Nebenhandlungen des Stückes vollständig der Haupthandlung, sie bildet den launigen, gemeinsamen Abschluss vieler heiterer Einzelentwicklungen. Die Gerichtsverhandlung im letzten Akte des Fl. hingegen ist der ernste Wendepunkt vieler in eine Handlung verwobener Menschenschicksale; die Lösung ist glücklich, aber ernst — nicht wie im « Par. » übersprudelnd von Scherz und Laune.

Kurz zusammengefasst, wären wir bis jetzt zu folgendem Ergebnis gelangt:

Dem « Par. » von Marston und dem Fl. von Sharpham liegt unverkennbar ein in vielen wesentlichen Punkten übereinstimmender Plan zu Grunde, der uns aber wegen der verschiedenen Absichten der Dichter in so modifizierter Form entgegentritt, dass die fertigen Dramen ausser jenen Grundgedanken kein weiteres wesentliches tertium comparationis bieten.

Zunächst ergibt sich nun die Frage, worauf wir die oben

²⁵⁾ Vgl. die Inhaltsdarstellung des « Par. » von Bullen in Marston's Works II, p. 107 f., ferner Koeppel « Quellenst. zu den Dramen Ben Jonson's, Marston's etc. », p. 28, wo er Hercules als « an und für sich gänzlich überflüssig » bezeichnet.

verzeichneten, zweifellos bestehenden Übereinstimmungen der beiden Werke zurückzuführen haben. Da das Marston'sche Drama schon 1604, also mindestens ein Jahr vor dem Fl. vollendet wurde (vgl. u. pp. 29 ff.), bleiben folgende Möglichkeiten einer Beantwortung unserer Frage :

1. Sharpham schöpfte, ohne das Werk Marstons zu kennen, mit ihm aus einer gemeinsamen Quelle.

2. Die Übereinstimmungen beruhen auf Zufall.

3. Sharpham kannte den Marston'schen « Par. » und benutzte ihn in dem oben skizzierten Grade.

Die Untersuchung dieser Möglichkeiten ergibt Folgendes :

Da ich eine gemeinsame Quelle nicht gefunden habe, und da sie auch zur Erklärung der vorliegenden Übereinstimmungen nicht notwendig erforderlich ist, liegt kein triftiger Grund vor, eine solche anzunehmen. Die Möglichkeit eines blossen Zufalles wäre bei der Art der genannten Übereinstimmungen durchaus denkbar. Dagegen spricht aber entschieden eine grosse Anzahl von inhaltlichen oder gar wörtlichen Übereinstimmungen einzelner Stellen der beiden Dramen, die einwandfrei beweisen, dass Sharpham den « Par. » gekannt und ihm bewusst oder unbewusst — die Entscheidung hierüber behalten wir uns vorläufig vor — einzelne Gedanken und Worte entnommen hat. Als beweiskräftige Übereinstimmungen dieser Art führen wir folgende Stellen an :

1. Fl. I, 1-25. Antifront nimmt Abschied von seinem Begleiter, der ihn zurückzuhalten sucht mit den Worten : « *heare my loue if not my counsell* ». Darauf legt Antifront seine Gründe für die Abreise klar. Der Begleiter wünscht ihm Erfolg : « *Vnto your celsitude I wish, till their effects your hopes may neuer faile* » und verlässt ihn. Antifront entschliesst sich in einem Monolog zu einer Verkleidung und schliesst mit der italienischen Sentenz : *cuor forte rompe catiua sorte*.

Dieser Scene entspricht ganz genau « Par. » I, Sc. I : Ferrara nimmt Abschied vom Begleiter, dieser bittet um Gehör : « *let my blood and love Challenge the freedom of one question* ». Ferrara begründet seine Reise, der Begleiter wünscht Erfolg : « *I commend all to your wisdom, and yours to the Wisest* » und geht fort. Monolog Ferraras über seinen Entschluss, die Herzogswürde für eine Zeitlang unter einer Verkleidung zu verbergen : « **And**

now, thou ceremonious sovereignty...I put you off ». Schlusssentenz des Monologs : « *There's nothing free but it is generous* ».

Die vollständige Übereinstimmung zweier so umfangreicher Stellen nach Inhalt und Form (d. h. nach der Anordnung des Inhaltes) ist ohne Beeinflussung von seiten der älteren Version undenkbar.

2. Fl. I. 275-284. Petoune belegt sich selbst mit Schimpfworten, welche die ihn aufziehenden Anwesenden durch Hinzufügung je eines weiteren Schimpfwortes steigern :

« Spa. *A was the arrantst Woodcock that euer I saw.*

Pet. *Indeed I was a very silly fellow.*

Ruff. *Nay you were an arrant asse.*

Pet. *Sure I was a foole.*

Kni. *Nay, you were a most monstrous puppie.*

Pet. *Indeed I was an Idiot, a verie Idiot.*

Piso. *By this light thou wert a most egregious coxcombe.*

Pet. *Indeed I was, indeed I was* ».

In « Par. » II, 469 ff. und III, 1, 285 ff. finden wir ähnliche Szenen, in denen die Selbstbeschimpfung allerdings nicht ganz so unverblümt erfolgt wie bei Sharpham. Wie im allgemeinen so oft zu beobachten ist, war auch in diesem Falle der Nachahmer derber als sein Vorbild. Vgl. bei Marston, « Par. »

(II, 469 ff.) : « Zuc... *Does she think she has married an ass ?*

Herc. *A fool ?*

Zucc. *A coxcomb ?*

Herc. *A ninny-hammer ?*

Zuc. *A woodcock ?*

Herc. *A calf ?*

sowie (III, 1, 285 ff.) : « Gon. *What overweening fools these young men be, that think us old men sots !*

Herc. *Arrant asses.*

Gon. *Doting idiots... silly souls...*

Herc. *Poor weak creatures... ».*

Die meisten der bei Sharpham vorkommenden Kraftausdrücke finden sich auch in den entspr. Stellen des « Par ».

3. Fl. I, 392-413 : Der eines Vergehens überführte Petoune muss eine Anzahl von scherzhaften Schwüren ablegen, in denen er verspricht, bisherige üble Gewohnheiten ablegen zu wollen. Seine stereotype Antwort auf die Fragen des Verei-

digenden lautet « *Never* ». Vgl. « *Par.* » V, 1, 327 ff: Die scherzhaften eidlichen Versicherungen, in denen Zoya von Zuccone verlangt, gewisse tadelnswerte Gewohnheiten, zu welchen Zuccone selbst — wie Petoune im Fl. — das Tabakrauchen zählt, von jetzt ab zu unterlassen, sowie die ewig wiederkehrende Antwort « *Never* » des schuldbewussten Zuccone sind zweifellos das Vorbild für die betr. Stelle im Fl. gewesen.

4. Fl. I, 431-491. Fleire kommt zum ersten Mal mit den Hofleuten in Berührung. Diese fragen ihn nach Herkunft, Beruf, Namen und dergl. und versprechen schliesslich, ihm gerade dort eine Anstellung als Diener zu verschaffen, wohin er zu kommen wünscht. Man stellt ihm u. a. folgende Fragen:

« Kni: *What nation art?*

Flei: *An Italian ...*

Sp. *Whats thy name?*

Fl. *Fleire.* » etc. Als Spark den Beruf Fleires hört, ruft er aus: « *A Courtier! come Gentlemen, I like this fellowe...* ». Vgl. die ähnliche Scene in « *Par.* » I, 2, 210 ff: Fawn befindet sich zum ersten Mal unter den Hofleuten, wird über Heimat, Stand und Namen befragt, antwortet ebenso lakonisch wie Fleire und wird schliesslich an der gewünschten Stelle als Diener untergebracht. Annähernd wörtlich stimmen folgende Stellen mit den entsprechenden im Fl. überein:

« Herod. *...of whence art thou?*

Herc. (i. e. Fawn) *Of Ferrara...*

Herod. *...thy name...?*

Herc. *Faunus.*

Nym. *Faunus? an old courtier?...* »

Auf jeden Fall hat Sharpham die Stelle stark nach der scherzhaften Seite hin abgeändert; Fleire tritt als ein geistreich mit Worten spielender Geselle auf, während im « *Par.* » schnell ein ernstes Gesprächsthema — die Werbung Tiberios im Auftrage des Vaters — angeschnitten wird.

5. Fl. I, 481 f.: Sharpham schreibt hier den Italienern eine besondere Geschicklichkeit im Giftmorde zu: « *Fl. So I thought indeede, you cannot poyson so well as we Italians, but youle... bring a man out of his life as soone* ». « *Par.* » II, 1, 106 findet sich derselbe Gedanke, wenn auch in anderem Zusammenhang: « *Nym. ...he should find me an Italian. Herc. How an*

Italian? Herod. By thy aid an Italian; dear Faunus ...thy sweet hand should minister that nectar to him should make him immortal. Nymphodoro, in direct phrase, thou shouldst murder the prince... ». Diese Übereinstimmung könnte der Zufall veranlasst haben, obgleich dieses im Hinblick auf die übrigen Ähnlichkeiten wenig wahrscheinlich ist.

6. Fl. II, 111-116. Fleire spricht: « *Faith wel Madam, were not your Citizens, such heauie head fellowes: Fel, Thats a signe they are no drunkards. Fle. Indeede Madam, drinke lightens the head, the heart, the heeles, the pot, the purse; but it makes heauie chamberpots... ».* Vgl. « *Par. » V, 1, 178 ff. « Her. Drunkenness brings all out, for it brings all the drink out of the pot, all the wit out of the pate, and all the money out of the purse ».* Vgl. auch den ähnlichen Scherz in Shakespeares « *Cymbeline » (V, 4, 160 ff.): « You... depart reeling with too much drink. ...purse and brain both empty; the brain the heavier for being too light, the purse too light, being drawn of heaviness: ... ».*

7. Fl. II, 151-156. Fleire tadelt es, dass bei den Mahlzeiten der Hofdienerschaft keine Ordnung herrsche, jeder nähme sich von den Gerichten was ihm gefiele: « *It [i. e. the meate] comes no sooner from Table, but tone fellow has a fatte Ducke by the rumpe, thother a slipperie Ele by the taile, and an old Courtier that best knew the tricks on't, was mumbling of a Cunnie in a corner alone by himselfe ».* « *Par. » II, 1 ff.* war zweifellos das Vorbild für diese Stelle. Herod hat sich in der von Fleire beschriebenen Art Fleisch gesichert: « *Come, sir; a stool boy! these court-feasts are to us servitors courtfasts — such scrambling, such shift for to eat, and where to eat. Here a squire of low degree hath got the carkass of a plover, there pages of the chamber divide the spoils of a tatter'd pheasant; here the sewer has friended a country gentleman with a sweet green goose, and there a young fellow that late has bought his office, has caught a woodcock by the nose... ».*

8. Fl. II, 260-264. Auf die eben vollzogene Vereinigung Englands und Schottlands zu einem Reiche Britannien anspielend fragt Ruffel den Fleire: « *canst tell me if an Englishman were in debt, whether a Brittain must pay it or no? Flei, No, questionlesse no ».* Ruffel wünscht, das Gesetz möchte nach derselben Ansicht verfahren: « *I 'me glad of that, I hope some honest statute will come shortlie, and wipe out all my scores ».* Das

Material zu dem Scherze im Fl. lieferte höchstwahrscheinlich die entsprechende pro-domo-Logik des Narren Dondolo im « Par. » (IV, 1, 240 ff.) : « *One man to-day and to-morrow is not the same man ; so that he that yesterday owed money, to-day owes none, because he is not the same man* ». Auch Herod gibt dem Wunsche Ausdruck, das Gesetz möge diese Logik zum Prinzip erheben : « *Would that philosophy would hold good in law !* »

Die drastische Beschreibung der Vorzüge der ältlichen Jungfer Fromaga durch Fleire (Fl. III, 312 ff.) : « *You may not say the sweetnes of her breath, for that stinks... she has a very moiste nose...* » scheint ebenfalls von Marston geborgt zu sein ; « Par. » IV, 1, 540 ff. beschreibt nämlich Fawn eine Matrone in ganz ähnlicher Weise : « *her... lips now shrink in, and give her nose and her chin leave to kisse each other very moistly... the very breath that flies out of it [i. e. the mouth] infects the fowls of the air, and makes them drop down dead...* ». In beiden Fällen sucht der verkleidete Herzog bei komischen Personen (Petoune-Zuccone) durch seine Schilderung Stimmung für eine Heirat mit den also beschriebenen Schönheiten zu erregen.

Ergebnis : Bei der Art und der beträchtlichen Anzahl der erwähnten Übereinstimmungen des Fl. mit dem « Par. » (besonders wegen 1 ; 2 ; 4 ; 6) müssen wir annehmen, dass Sharpham den « Par. » nicht nur gekannt, sondern dass er ihm bewusst sehr wesentliche wie auch unwesentliche Gedanken entnommen hat. Ein bewusstes Vorgehen Sharphams zeigt sich ausserdem schon in dem Umstande, dass er seiner Komödie einen Titel gab, der dem des Marston'schen Werkes dem Sinne nach (Parasitaster, Fawn — und Fleire bedeuten sämtlich soviel wie 'Schmeichler') nahesteht. —

Rein äusserlich, aber darum um so leichter nachweisbar sind die Entlehnungen Sharphams aus John Marstons Drama « The Malcontent », das 1601 im Black-Friars Theater aufgeführt und 1604 gedruckt wurde (vgl. Fleay « B. Chron. » II, p. 78), also zweifellos älter als der Fl. ist. Der Held dieses Dramas ist Altofronto, der Herzog von Genua, der, wie der Titelheld im Fl., unrechtmässigerweise seines Amtes entsetzt worden ist, und der es versteht, in der Maske eines Höflings am Hofe des Usurpators sein Recht wiederzuerlangen (vgl. die Inhaltsangabe des « Malcont. » bei Bullen, Marston's Works I, p. 195). Die

Situation, in der sich die Helden der beiden Werke bei Beginn der Handlung befinden, ist annähernd die gleiche, im Gegensatz zu dem Schicksal des Herzogs Hercules im « Par. », der keinen so ernsten Grund für seine Verkleidung hat ; ebenso im grossen und ganzen trotz der verschiedensinnigen Adoptivnamen (Fleire 'Schmeichler' Malevole 'der Boshafte') ihr Verhalten unter der Maske : beide wissen sich das Vertrauen der Umgebung zu verschaffen und es zu ihrem Vorteil auszunutzen. Immerhin ist die Verwandtschaft der Masken Fleire — Malevole nicht so eng wie die der Masken Fleire — Fawn. Zum offenen Verräter der Abhängigkeit Sharphams vom « Malcont. » wird aber der eigentliche Name seines Titelhelden : aus Marstons « Altofronto » macht Sharpham die Verstümmelung « Antifront ». Weitere für die Quellenfrage wichtige Übereinstimmungen zwischen dem « Malcont. » und dem Fl. sind nicht festzustellen ; vielmehr weichen beide in den Einzelheiten ihrer Handlungen vollständig von einander ab. —

Eine wichtige Übereinstimmung der Handlungen ergibt sich uns hingegen bei einem Vergleich des Sharpham'schen Dramas mit Marston's Schauspiel « The Dutch Courtezan ». Im Fl. haben Spark und Ruffel ²⁶⁾ die Liebeswerbungen Floridas und Felicias ²⁶⁾ zurückgewiesen. Diese schwören ihnen den Tod und benutzen zur Ausführung der Rache zwei um ihre Liebe bettelnde Höflinge, den Lord Piso und Sir John Havelittle ²⁶⁾. Mit unerhörter List und dem gewissenlosen Versprechen, ihnen nach Vollbringung des Mordes ihre Liebe zu schenken, überreden sie Piso und Havelittle, die Tat bei einem Bankette auszuführen ; die beabsichtigte Wirkung wird nur durch Fleires Eingreifen verhindert. Nichtsdestoweniger werden Piso und Havelittle vor Gericht gestellt und zum Tode verurteilt, dem sie schliesslich entgehen, weil das Verbrechen nicht zur Ausführung kam.

Fast dieselbe Episode finden wir in « Dutch Court. » : Free-will verlässt seine frühere Geliebte Franceschina, um die tugendhafte Beatrice zu heiraten. Franceschina ist von Rachedgedanken erfüllt ; ihr Werkzeug wird der leidenschaftlich in

²⁶⁾ Über die dem Fl. eigentümliche Verdoppelung der Charaktere vgl. unten p. 28.

sie verliebte Malheureux, dem sie ihre ganze Liebe verspricht, wenn er bereit ist, für sie den verhassten Freewill aus der Welt zu schaffen ²⁷⁾. Mit tückischer Schlaueit weiss sie Malheureux das Versprechen abzurufen, den Mord zu begehen. Später kommt Malheureux zur Vernunft, unterlässt die Tat, wird aber doch vor Gericht gestellt und zum Tode verurteilt; die Feststellung seiner Schuldlosigkeit rettet ihn im letzten Augenblicke. Ob Sharpham die Episode aus Marstons Drama bewusst entlehnt hat, lässt sich mit Sicherheit nicht entscheiden. Immerhin sind die Übereinstimmungen trotz mancher Abweichungen im einzelnen so auffallend, dass wir zum mindesten berechtigt sind, bei Sharpham Reminiszenzen an das vielleicht auch im Theater geschene Marston'sche Werk vorauszusetzen. Vgl. auch meine Anm. zu Fl. III, 65 ff. —

Shakespeare und Sharpham.

Die Abhängigkeit Sharphams von Shakespeare hält sich durchaus in auch nach heutigen Begriffen erlaubten Grenzen. Stofflich finden wir nur eine deutliche Anlehnung, und zwar in der Gerichtsscene des letzten Aktes (Z. 19 bis 53; ferner Z. 180 bis Aktschluss). Piso und Havelittle sollen wegen Mordes vor Gericht gestellt werden; Fleire kennt den wahren, die Angeklagten entlastenden Sachverhalt und beschliesst, selbst in der Verkleidung des Oberrichters Ferrio, der, wie Fleire erfahren hat, krank ist, die Verhandlung zu leiten und einen ihn gut dünkenden Urteilsspruch zu fällen. Sein Plan gelingt vollständig.

Eine ähnliche Sachlage zeigt der IV. Akt des « Merch. of Ven. » (cf. III, 4, 45 ff.; IV, 1 ganz). Die von Shylock angestrengte Gerichtsverhandlung bedeutet für Antonio den sicheren Tod. Da findet Portia ein Rettungsmittel: sie will in der Verkleidung eines Rechtsgelehrten anstelle des ihr verwandten, sich krank stellenden Bellario die Verhandlung führen

²⁷⁾ Vgl. Koepfel « Quellenstud. zu den Dramen Ben Jon's, John Marstons und Beaum. u. Fletchers », p. 29. Dasselbe Motiv, die von der Geliebten geforderte Ermordung eines Freundes, findet sich auch in Marstons Tragödie « The Insatiate Countess » (vgl. Koepfel ib. p. 30) und in Massingers « Parliament of Love » (vgl. Koepfel « Quellenstud. zu den Dramen George Chapman's » etc. p. 105 f.).

und durch einen geistreichen Urteilsspruch dem Juden sein drohendes Messer ins eigene Fleisch stossen.

Zur Begründung unserer Ansicht, dass Sharpham an dieser Stelle bewusst entlehnt hat, möge folgende Überlegung dienen : Bei Sharpham ist das Auftreten Fleires als Richter durchaus nicht unbedingt erforderlich. Wäre Fleire einfach in seiner Höflingsmaske als Zeuge aufgetreten, so hätte, bei Beibehaltung aller anderen Momente (i. e. der unterstützenden Zeugen aussagen Nans und Susans, des Auftretens der totgeglaubten Höflinge), jeder professionelle Richter dieselben Urteilssprüche fällen müssen wie Fleire in seiner Verkleidung : es wäre, wenn auch mit weniger theatralischem Effekt, dasselbe Ziel erreicht worden. Wir sind deshalb berechtigt, anzunehmen, dass Sharp- ham für das sich organisch nicht ergebende Verhalten Fleires ein Muster vor Augen hatte : die tatkräftige Portia, für die ja, wenn sie ihren Zweck erreichen wollte, die Metamorphose zum Richter unbedingt notwendig war. Diskutierenswerte wörtliche Übereinstimmungen finden wir in den beiden fraglichen Scenen nicht. Denn wenn die beiden uneigennütigen Rechtspfuscher bei ihrem Eintreten in den Verhandlungsraum mit annähernd denselben Worten (Fl. V, 199 f. :... « *you are verie welcome, and so I pra'y assume his place* » ; — « *Merch. of Ven.* » IV, I, 170 : « *You are welcome : take your place...* ») empfangen werden, so ist das eine ganz oberflächliche Übereinstimmung, die sich aus der Ähnlichkeit der Situationen ergeben musste.

Weitere Beiträge zur Handlung des Fl. hat Shakespeare nicht geliefert ; wohl aber werden wir auch bei Sharpham im dramatischen Dialog öfters an Shakespeare erinnert. Von diesen teilweise wörtlichen Übereinstimmungen kleinerer Stellen möchte ich folgende anführen :

Fl. I, 205 bis 207 incl. : « *and yfaith he was a neate lad too, for his beard was newly cut bare ; marry it showed something like a Medow newly mowed : stubble, stubble* ». Vgl. : 1H₄III, 33 bis 35 incl. : « *Came there a certain lord, neat, and trimly dress'd, Fresh as a bridegroom ; and his chin new reap'd Show'd like a stubble-land at harvest-home...* ».

Fl. II, 340 bis 343 incl. : « Fl. *A talkt so much of his soule and the Deuill. Sp : Why a sould his soule to the Deuill man, for the*

veluet that lines his cloake. Fl. And when will he giue the Diuell his dew? » Vgl. : I H, I, 2, 126 bis 133 incl. : « Pains. Jack! how agrees the devil and thee about thy soul, that thou soldest him on Good- Friday last for a cup of Madeira and a cold capon's leg? Prince. Sir John stands to his word, the devil shall have his bargain; for he was never yet a breaker of proverbs: he will give the devil his due... ».

Fl. III, 337 ff. : « Ruff, *What Gallants vse to come to your house? Fl: All sortes, all nations, and all trades: there is first Maister Gallant your Britaine, Maister Metheglins your Welchman, Mounsieur Mustroome the Frenchman: Signior Fumado the Spaniard, Maister Oscabath the Irishman: and Maister Shamrough his Lackey, O and Maister Slopdragon the Dutchman. Then for your Trades-men, there comes first Maister Saluberrimum the Phisitian, Maister Smooth the Silkman, Maister Thimble the Taylor, Maister Blade the Cutler, and Maister Rowell the Spurrier: but Maister Match the Gunner of Tower-hill comes often... ».*

Bei dieser Aufzählung der im Hause der leichtlebigen Schwestern verkehrenden Männer kann unserm Dichter die entsprechende Aufzählung der Insassen des Gefängnisses durch den Clown Pompey in Shakespeares *Meas. for Meas.* IV, 3, 1-21 vorgeschwebt haben. Auch dort sind wie im Fl. die Namen der aufgezählten Männer witzige Aushängeschilder für ihr Gewerbe oder ihre Charaktereigenschaften : « *Then is there here one Master Caper, at the suit of Master Threepile the mercer, for some four suits of peach-coloured satin, which now peaches him a beggar. Then have we here young Dizy, and young Master Deep-vow, and Master Copper-spur, and Master Starve-lackey the rapier and dagger man, and young Drop-heir that killed lusty Pudding, and Master Forthlight the tilter, and brave Master Shooty the great traveller, and wild Half-can that stabbed Pots, and, I think, forty more.* »

Fl. IV, 174 bis 179 : Nan und Susan erzählen, wie vollständig sie sich in Männer verwandelt haben :

« *Na. I can tell baudie tales drinke drunke, brag, sweare, and lye with any Lackie in the towne.*

Su : *I can... slaunder any Gentlewoman as well as anie Innes a Court puny, I can as well as he, sweare such a Lady is in loue with me... ».*

Die Stelle in *Merchant of Ven.* (III, 4, 68 bis 74), wo Portia

der Nerissa ausmalt, wie sie sich in den Männerkleidern verhalten wollen, ist zweifellos die anmutige Quelle des bei Sharpham arg vergrößerten Scherzes : « Por. *I'll... speak of frays | Like a fine bragging youth, and tell quaint lies, | How honourable ladies sought my love, | Which I denying, they fell sick and died; | I could not do withal; then I'll repent, | And wish, for all that, that I had not kill'd them; | And twenty of these puny lies I'll tell, | ...* ».

An Shakespeare werden wir ausserdem erinnert :

Fl. II, 111 bis 116 (Cymb. V, 4, 160 ff.) ; vgl. oben p. 18.

Fl. II, 433 : « *Faith like Thisbe in the play* ». Diese Stelle kann nur auf Shakespeares « Mids. N. Dr. » anspielen, da ein anderes, denselben Stoff behandelndes « *play* » nicht vorlag.

Dekker und Sharpham.

Für ein Hauptmotiv der Handlung des Fl. haben uns die vorstehenden Untersuchungen kein Vorbild geliefert : für den Gedanken, den sittlich verlorenen Töchtern den Vater als Beistand und Retter an die Seite zu stellen. Wahrscheinlich haben wir auch dieses Motiv auf einen starken Theatereindruck Sharphams zurückzuführen. Herr Prof. Koepfel hat mich darauf aufmerksam gemacht, dass in jenen Jahren der schützende und rettende Vater auch in einem effektvollen Werke des populären Dramatikers Thomas Dekker auf den Londoner Bühnen erschienen war : in dem II. Teil des Doppelspieles « *The Honest Whore* » (in S. R. eingetragen am 29. April 1608, überliefert aber erst in einem Drucke des Jahres 1630) steht Orlando Friscobaldo zu seiner von Stufe zu Stufe gesunkenen, zum Guten bekehrten und aufs neue moralisch bedrohten Tochter Bellafronte in einem ganz ähnlichen Verhältnis wie Antifront-Fleire zu seinen Töchtern. Wie Antifront tritt auch Orlando in einer Verkleidung in den Dienst seiner Tochter ; wie Antifronts Bemühen geht auch Orlandos Streben dahin, seine Tochter vor weiterer Schande zu bewahren. Auch im Charakter kann der witzelnde Fleire uns als eine freilich schwache Kopie der lebensvollen Gestalt Orlandos erscheinen. Wörtliche Übereinstimmungen lassen sich nicht feststellen, aber die allgemeine Ähnlichkeit der beiden Väter ist auffallend.

Allerdings besteht auch die Möglichkeit, dass in diesem Falle Sharpham nicht der Nachahmer war, sondern dass sein Fl. das Vorbild Dekkers für die Gestalt des Orlando gewesen ist : der II. Teil der « Hon. Wh. » wurde erst im Jahre 1608, also nach dem Veröffentlichungsjahr des Fl. in die S. R. eingetragen. Aber der Druck erfolgreicher Stücke wurde bekanntlich oft lange hinausgeschoben ; es ist durchaus möglich und wahrscheinlich, dass der II. Teil des Dekkerschen Dramas schon bald nach seinem 1604 gedruckten ersten Teil auf die Bretter kam. Fleay (Biogr. Chron. I, p. 132) setzt die Entstehung des II. Teiles in das Jahr 1604 mit dem Bemerkten : « *Soon after the first part... there are allusions... to nothing of later date than 1604* ». Auch die Wahrscheinlichkeitsrechnung spricht von vornherein dafür, dass Sharpham, der so viele seiner Motive geborgt hat, auch in diesem Falle nach einem bekannten Muster gearbeitet hat. —

Ergebnis.

Die Entstehung des Fl. dürfen wir uns den Resultaten unserer Untersuchungen gemäss etwa folgendermassen vorstellen :

Sharpham kannte Marstons « Par. » und « Malcont. ». Die Gestalt des verkleideten Herzogs interessierte ihn, er nahm sie auf und machte sie — vermutlich mit Benutzung eines ähnlichen Motives in Dekkers « Hon. Wh. » II. Teil — zur Hauptgestalt seines Dramas, indem er die Exposition (unrechtmässige Absetzung eines Herzogs) der des « Malcont. » anglich, während er die Charakterzeichnung seines Helden in der Verkleidung im wesentlichen dem « Par. » entnahm. Die Entwicklung der Handlung im grossen und ganzen ist Sharp-hams eigener Erfindung zuzuschreiben ; es ist aber nicht ausgeschlossen, dass dem Mordversuchs-Motiv eine Episode aus Marstons « Dutch Courtezan » und der Gerichtsscene eine solche aus Shakespeares « Merchant of Venice » zur Quelle diene. Für einzelne kleinere Stellen des Fl. lassen sich in Marstons und Shakespeares Werken deutlich Vorbilder konstatieren. Sämtliche Entlehnungen sind so geschickt verwandt worden, dass sie die an sich äusserst einfach verlaufende Handlung weder stören noch überlasten. —

B. ÄSTHETISCHER WERT DES « FLEIRE ».

Zwei Töchter verlassen heimlich das Vaterhaus. Es ward ihnen zu eng in seinen ehrbaren Wänden — sie wollen hinaus, ins Leben, wollen frei sein von den kleinlichen Sorgen um's tägliche Brot, frei von der Maske, die sie bisher hatten tragen müssen, um das Sehnen ihrer unbefriedigten Sinne zu verbergen. Am Hofe des englischen Königs hat man ein scharfes Auge für weibliche Schönheit, eine nimmer leere Börse für schrankenlose Hingebung — dort blüht das Geschäft der Schwestern. — Da kommt, von den Kindern nicht erkannt, der verlassene Vater an jenen Hof. Ohnmächtig muss er die Erniedrigung seines eignen Blutes ansehen : was sollten dort Worte erreichen, wo Scham und Stolz zu Grabe getragen wurden ! — Schon fürchtet er, es sei zu spät, da sieht er noch einen Ausweg, den einzigen, auf dem sich ein in Begierde brennendes Menschenkind noch zu retten vermag : die Ehe. Zwei ehrenhafte Ritter zeigen Zuneigung zu den Schwestern : der Vater bietet seine ganze Klugheit auf, den glimmenden Funken zu entfachen — bis ihm ein zufällig gehörtes Gespräch der Mädchen klar macht, dass jeder Rettungsversuch umsonst ist : seine Kinder haben den letzten Schritt getan, sie sind zu Mörderinnen geworden. Gerade jene beiden Männer, die des Vaters sorgender Sinn ihnen zu Ehemännern hatte geben wollen, sollen den verbrecherischen Plänen der Dirnen zum Werkzeug werden : sie sollen zwei nichtsahnende Höflinge meuchlings ermorden. Nun sieht der bedauernswerte Mann nur noch eine Pflicht : er muss die bedrohten Opfer warnen.

In diesem entscheidenden Augenblick, in dem die Töchter den Gipfel der Verworfenheit erreicht haben, erkennt der suchende Geist des Vaters doch noch eine letzte Möglichkeit der Rettung : sollten die Töchter nicht zur Reue geführt werden, wenn sie selbst einmal dem Tod ins finstere Angesicht zu blicken hätten ? — Des Vaters schnell gefasster Plan gelingt : er verhindert den beabsichtigten Giftmord, lässt aber die Töchter wie ihre Helfershelfer bei der Meinung, er sei gelungen. Das Gerücht des vermeintlichen Mordes dringt zum Richter, der Gerichtshof spricht über alle vier Schuldigen das Todesurteil aus. Jetzt — oder nimmer — muss der Wandel in den

Seelen der Sünderinnen vor sich gehen. Und er bleibt auch nicht aus : die Schwestern brechen unter der Last der Schuld zusammen — ehrliche Reue spricht aus ihrem Wunsche, vor dem Henkerstode den beiden Rittern, die sie, indem sie ihre Zuneigung missbrauchten, mit sich ins Unglück gerissen haben, die Hand zum Ehebunde zu reichen. Die Ritter willigen ein. In diesem Augenblicke öffnen sich die Tore der Gerichtshalle : den beiden Totgeglaubten zum Eintritt — dem geprüften Vater mit seinen umgewandelten Töchtern und deren Angelobten zum glücklichen Ausgang in ein neues Leben. —

Das ist die durch keine störende Nebenhandlung verdunkelte Hauptaktion des « Fleire ». Kein Zweifel, sie ist in ihrer Einfachheit, in ihrer — als Ganzes genommen — unbestreitbaren Originalität, in ihrer Verherrlichung sorgender Vaterliebe wohl der liebevoll führenden Hand eines Künstlers wert ! War Eduard Sharpham eine solche Hand gegeben ? Auf diese Frage können wir leider nur mit einem entschiedenen « nein » antworten. Die Klippen, die auch manchem andern, der sich dasselbe Ziel gesetzt hätte, zum Verderben geworden wären, hat Sharpham nicht zu vermeiden verstanden ; zu oft hat er den Ernst der Situationen durch oberflächliche, wenn auch keineswegs immer geistlose Dialogscherze, die auf die Lachlust des Publikums berechnet waren, gründlich verdorben. Hinzu kommt, dass Sharpham darauf bedacht sein musste, ein abendfüllendes Werk zu schaffen. Bei der relativen Eintachheit des Materials gab es zwei Möglichkeiten : das Einflechten entweder von Nebenhandlungen oder von humoristischen, ebenfalls nicht zur Handlung gehörigen Gesprächen. Das fraglos in des Dichters Adern fließende Satirikerblut liess ihn das letztere Mittel wählen. Gerade dieses satirische, kulturhistorisch interessante Element der nicht zur Handlung gehörigen Szenen macht es uns leichter, uns mit jenem Fundamentalfehler der Komödie — der hier und dort allzu frivolen Behandlung eines ernsten Stoffes — abzufinden. Zu Gunsten des Verfassers können wir ausserdem sagen, dass er vom Beginn des IV. Aktes an — von einigen Rückfällen abgesehen — sich auf sein eigentliches Thema besinnt, und dass der Grundton in den beiden letzten Akten ernst, zeitweilig echt dramatisch ist. — Ein anderes von Sharpham mit origineller Konsequenz durchgeführtes, technisch

recht interessantes Mittel, eine allzugrosse Einfachheit der Bühnenbilder im Fl. und eine ungewöhnliche Kürze des Dramas zu vermeiden, ist die Verdoppelung der handelnden Personen : zwei Schwestern, zwei Ritter, zwei Höflinge, zwei verliebte junge Mädchen (Sus und Nan) erleben ganz genau — bis in das geringfügigste Detail — zu gleichen Zeiten die gleichen Schicksale. Es ist diese Duplizität der Personen tatsächlich so durchaus künstlich, dass die Handlung ohne die geringste Abweichung verlaufen würde, wenn wir noch nachträglich aus jeder der vier handelnden Gruppen eine Person mit ihrem gesamten Rollenmaterial streichen würden.

Dass übrigens der Verfasser trotz der grossen Mängel seines Werkes ein ausgeprägtes Verständnis für die Erreichung theatralischer Wirkungen hatte, zeigen ausser der oben besprochenen Verdoppelung der Charaktere zahlreiche einzelne Szenen ²⁸⁾. Wie die Massregelung des leidenschaftlichen Rauchers Petoune im ersten Akte noch heute imstande wäre, ein gutgelauntes Theaterpublikum fröhlich zu unterhalten, so zeugen die Szenen zwischen Antifront und den beiden Rittern im II. und III. Akt von nicht geringer dramatischer Kraft : zuerst der verzweifelte Versuch des Vaters, seinen Töchtern ernste Werber zu gewinnen (II, 409-462), und dann, nachdem er ihre Verworfenheit erkannt hat, sein ehrliches Bemühen, die auf seine Veranlassung hin dem Unheile entgegengehenden Männer vor ihnen zu schützen (III, 90-176). Die Wirkung dieser Szenen erhöht Sharpham noch durch ein Kunstmittel : die letztere Scene bringt einen Teil der ersten fast wörtlich wieder, aber so, dass die in der einen Scene von Havelittle gesprochenen, die Schwestern anklagenden Worte in der nächsten dem Vater — man beachte vor allem auch die feine ironische Färbung dieser Stellen — in den Mund gelegt werden, während der jetzt äusserst verliebte Ritter ihm mit dessen eigenen, in der ersten Scene gesprochenen verteidigenden Worten entgegentritt (II, 416-426, III, 91-98). Recht wirksam sind dann auch die Szenen, in denen die Schwestern versuchen,

²⁸⁾ Man beachte aber auch die recht naiv dargestellte Scene, in der der Apotheker Alunio einem wildfremden Menschen sein ganzes Hab und Gut anvertraut (Fl. IV, 213 ff.).

ihre Anbeter zum Morde zu verleiten (IV, 65-143) sowie vor allen Dingen die, in denen der Vater in verschiedenen Verkleidungen in das Spiel der Handlung eingreift (Apotheker: IV, 215-287; Richter: V, 192-296). Gerade dieses letztere, naive und äusserst billige Mittel, durch mehrfache Verkleidungen des Helden dramatische Verwickelungen und unerwartete Lösungen zu erreichen, hat ja noch heute seine Zugkraft auf das grosse Theaterpublikum nicht verloren (vgl. z. B. die in Norddeutschland recht häufig aufgeführte Komödie « Tartüff der Patriot » von Otto Ernst, einem Dichter, der Anspruch auf ernste Beachtung seiner Werke macht). —

Zusammenfassend können wir sagen, dass der Autor jedenfalls, als er an die Abfassung seines « Fleire » ging, die Absicht hatte, ein inhaltlich ernstes Schauspiel zu schaffen — sonst hätte er einen anderen Stoff gewählt. Allmählich aber mag er diese Absicht aufgegeben haben bei der Erkenntnis, dass es ihm an der Fähigkeit mangle, dem Stoff und den Charakteren diejenige Sorgfalt angedeihen zu lassen, die ihnen in einem ernstgemeinten fünftaktigen Drama gebührt. Aus dem dramatischen Neuling Sharpham wurde ein schon als Anfänger recht reifer Witzler und Satiriker, in dessen Bemerkungen das juristische Element, der Einfluss des Middle Temple, oft zur Geltung kommt. —

C. ABFASSUNGSZEIT DES « FLEIRE ».

Fl. kann nach der ersten Eintragung in S. R. nicht nach dem 13. Mai 1606 vollendet worden sein. Die obere Grenze für die Entstehung des Dramas liefert uns die Tatsache, dass Sharpham zweifellos Marstons « Par. » und wahrscheinlich auch seine beiden andern Dramen « The Malcontent » und « The Dutch Courtezan » benutzt hat. Die Übereinstimmungen mit dem « Par. » sind so intimer Art, dass wir auf den Gedanken kommen müssen, Sharpham habe einen Druck dieses Stückes vor sich liegen gehabt. Marstons Stück wurde aber erst am 12. März 1606 in die S. R. eingetragen, sodass sich, da der Druck einige Wochen beansprucht haben wird, eine sehr kurze Frist für die Entstehung des Fl. ergeben würde. Immerhin hat die Annahme, dass der Fl. kurze Zeit vor seiner Registrierung geschrieben wurde, viel für sich, denn auch wenn wir voraus-

setzen, dass Sharpham das Marstonsche Stück auf der Bühne kennen lernte und schon durch den starken Bühneneindruck zu seiner Nachahmung angeregt wurde, erhalten wir einen nur wenig grösseren Spielraum. Freilich müssen wir bei der Bestimmung der ersten Aufführung des Marstonschen Stückes mit seiner Anspielung auf ein zeitgenössisches Vorkommnis operieren, das verschieden datiert worden ist. Es handelt sich dabei um eine Stelle des « Par. », in der sich Marston gegen die ihm anstössige Gegenwart von Frauen bei Hinrichtungen wendet; er lässt seinen eifersüchtigen Narren Zuccone sagen: « *I will rather marry a woman that with thirst drinks the blood of man! nay, heed me, a woman that will thrust in crowds, — a lady, that, being with child, ventures the hope of her womb, — nay, gives two crowns for a room to behold a goodly man three parts alive quartered, his privities hackled off, his belly lanch'd up!* » (« Par. » IV, 1, 308 bis 314). Fleay (Biogr. Chron. II, p. 80) bezieht diese Anspielung auf die im November 1604 (richtig: 1603) erfolgte Hinrichtung zweier obscurer Verbrecher in Winchester, Bullen in seiner Anmerkung zu dieser Stelle und ihm folgend Stoll in seinem Buche über John Webster (Boston 1905) p. 17 mit viel grösserer Wahrscheinlichkeit auf die in London am 30. Januar 1606 erfolgte, das grösste Aufsehen erregende Hinrichtung der Teilnehmer an der Pulververschwörung. Trifft diese Annahme das Richtige, so kann Marstons Stück erst nach dem Januar 1606 auf die Bühne gekommen sein, also ganz kurz vor der Anmeldung zum Druck.

Die Entstehung des Fl. würde somit in die Monate Februar bis Mai 1606 zu setzen sein. In der Zeit zwischen der Lösung der Drucklizenz und der Publikation im folgenden Jahre 1607 fanden die verschiedenen Aufführungen des Sharphamschen Stückes statt, die der Vermerk auf dem Titelblatt (*'As it hath beene often played in the Blacke-Fryers by the Children of the Reuells'*) erwähnt, und auf die auch folgende Stelle in der Vorrede « an den Leser und Hörer » hinweist: « *I know it [i. e. the book] comes not like... newes of great Armies, very strange and vndreamt of, but like forfeits to a Vsurer long lookt for* ».

Diese zeitliche Fixierung der Komposition des Fl. stimmt auch zu einigen in dem Dialog des Dramas enthaltenen Anspielungen auf zeitgenössische Verhältnisse, von denen uns die folgenden beachtenswert erscheinen:

Fl. II, 258 ff. : « *I did pray oftener when I was an Englishman, but I haue not praid often, I must confesse since I was a Brittain : ... canst tell me if an Englishman were in debt, whether a Brittain must pay it or no?* » Der Scherz Ruffels muss zur Voraussetzung haben : mindestens die durch Elisabeths Tod (24. März 1603) herbeigeführte Personalunion Englands und Schottlands, fernerhin aber auch die Existenz des terminus 'Brittain' im modernen Sinne. In einer der Öffentlichkeit zugänglichen Form, nämlich im Parlamente, wird dieser Ausdruck zum ersten Male am 30. April 1604 gebraucht ; der König hatte am 14. April durch den Lordchancellor und am 21. April in einer Denkschrift die Einführung des für beide Länder gemeinsamen Namens 'Great Britain' vorgeschlagen — am 30. April wird im Parlament darüber verhandelt ²⁹⁾. Dass die Bezeichnung « Britain » trotz oder gerade wegen des siegreichen Widerstandes des Parlaments ³⁰⁾ gegen Jakobs Vorschlag für einige Zeit eine gewisse volkstümliche, satirische Aktualität behielt, ist anzunehmen. Dem entspricht die Anwendungsweise im Fl.

Fl. II, 364 ff. : « *I have heard say, they [i. e. the English Ladies] will rise sooner, and goe with more deuotion to see an extraordinarie execution, then to heare a Sermon* » ist wahrscheinlich auch eine Anspielung auf den Zudrang der Frauen bei der Hinrichtung der Mitglieder der Pulverschwörung am 30. Januar 1605, möglicherweise veranlasst durch die oben (p. 30) erwähnte Bemerkung in Marstons « Par. ». —

Fl. II, 397 ff. : « *Yea? and will you to the South ward yfaith? will you to the confines of Italie my Gallants? take heede how ye goe Northwardes, tis a daungerous Coast, iest not with't in Winter, therefore goe Southwardes my Gallants, South-wards hoe :* » etc. Vielleicht, wie Fleay anzunehmen scheint (Biogr. Chron. II, p. 271), eine Anspielung auf die von Webster und Dekker verfasste bürgerliche Komödie « Northward Ho! », deren Entstehung vermutlich auch in das Jahr 1606 zu setzen ist (vgl. Stoll, p. 16). Es ist aber unsicher, ob diese Komödie vor der Entstehung des Fl. auf die Bühne gebracht wurde. —

²⁹⁾ Vgl. die betr. Parlaments-Berichte (British Museum, Newspaper Room).

³⁰⁾ Die Vereinigung wurde erst unter Anna am 6. März 1707 durchgeführt.

D. UNSERE NEUAUSGABE DES « FLEIRE ».

Sie ist ein durchaus unveränderter Abdruck der ältesten Quarto (A) von 1607 mit der sie sich auch in der Seiten- und Zeilenanordnung deckt. Zeilenzählung und numerische Paginierung zeigt keine der vorhandenen Quartos; in der Neuausgabe wurden sie von mir eingeführt. Druckfehler von A sind nicht beseitigt worden, haben aber in den Anmerkungen Berichtigung gefunden. Ein besonderer Grund, irgend einer der drei späteren Drucke den Vorzug zu geben, lag nicht vor, da diese, von orthographischen Abweichungen abgesehen, nahezu wörtliche Abdrucke der Quarto von 1607 sind. —

3. Cupids Whirligig ³¹⁾.

Die den Titel dieser Komödie rechtfertigende Handlung ist etwa folgende :

Cupid wird von seiner Mutter beauftragt, seine Pfeile einmal bei Seite zu legen und sich statt mit ihnen die Zeit mit einem Spielrädchen zu vertreiben :

» My Mother kis'd me at our parting,
But did charge me leaue my darting,
And with a strict commaund did say,
Boy, on a Whirligig goe play.
But such a round ile make him runne,
As he shall end, where first begunne.
My scourg-stickes shall be made of Darts,
Fethered with sighes of Louers hearts.
Which made them flie with swiftest flight,
As lightning in tempestious night.
My scourge it selfe, are golden tresses,
More ritche far then chaines of Esses ³²⁾.
With which ile make some daunce a ligge,
More rounder yet then ere did Jig ».

(Prolog Cupidos).

³¹⁾ CVPIDS | Whirligig. | As it hath bene sundry times Acted | by the Children of the Kings Majesties | Reuels. | London. | Imprinted by E. Alde, and are to bee solde by Arthur | Johnson, at the signe of the white Horse, nere | the great North doore of Saint | Paules Church. | 1607. |

³²⁾ Cf. OD. s. v. collar, sb. 3 c.

Seine Opfer sucht Cupid im Hause des guten Sir Timothy Troublesome, den er so eifersüchtig werden lässt, dass er sich schliesslich von seinem treuen Weibe scheiden lässt und der Jungfer Peg den Hof macht. Diese aber verabscheut ihn und liebt den unordentlichen, zum Spotte reizenden Welshman Nuecome, der seinerseits glaubt, kraft eines neuen Anzuges und eines sauberen Kragens auf die Liebe der ehrbaren Jungfrau Nan Anspruch zu haben ; doch Nan hat ihre Liebe schon vergeben : der junge Lord Nonsuch ist es, den sie anbetet ! Wie würde ihr kleines Mädchenherz zittern, würde sie wissen, dass der leidenschaftliche Lord sie verachtet, ja, dass er in drei verschiedenen Verkleidungen vergebens seine ganze Überredungskunst aufwendet, um bei der von ihrem Gatten schwer gekränkten Gemahlin des eifersüchtigen Troublesome Erwidern seiner glühenden Zuneigung zu erwecken.

So lässt Cupid die Liebenden wie die Speichen eines Wagenrades in ewig geschlossenem Zirkel einander nachjagen, ohne sich je zu erreichen. Endlich ist der Schalk seines lustigen Spieles müde : er hält den Lauf des Liebesrades an, nimmt einige kleine Veränderungen vor, sodass schliesslich die drei Frauen, wenn auch unter Anwendung echt weiblicher List, mit den Männern vereint werden, denen sie von Anfang an zugetan waren. —

Der vorstehend wiedergegebene, das launenhafte Wesen Cupidos beleuchtende Hauptgedanke des Werkes verschwindet nun nach Ausdehnung und Sorgfältigkeit der Ausführung von seiten des Dichters fast vollständig hinter dem breit dargestellten, fünf Akte beherrschenden Intrigenspiel zwischen der treuliebenden Lady Troublesome, ihrem eifersüchtigen Gatten und ihrem erfolglosen Anbeter Nonsuch. Der Dichter scheint bei dem Interesse, das ihm diese Episode bot, den ursprünglichen Plan seines Dramas ganz vergessen zu haben. Nur ganz leise, kaum bemerkbar hören wir in den ersten vier Aufzügen das Rädchen Cupidos summen, bis es endlich im letzten Akte in voller Bewegung auf die Bretter schwirrt : ein lustiger Marionettentanz zeigt sich unsern Augen — und Cupid, der Tanzmeister, lugt lächelnd aus den Falten eines Vorhanges hervor. Eine Scene soll uns das heitere Spiel vor Augen führen :

Lady Troubles. O my still beloved Husband, like filth or dirt, do not flea me like a Serpant, which comes to sting thy bosome; I come to kisse thee, sweet, let not suspect diuorce me from thy presence, though from thy bed; for if you will trust this masked face, I knowe, No fountaine purer then my loue would showe.

Knight. I flie and hate thee like a Serpents kissing, which comes to sting me with pretence of kissing ³³). *Exit Knight.*

Lady Troubles. O fainty teares, and feeble handes, for euer may you close, and neuer part till sharpest grieffe haue cut the heartstrings of my life. Or else let this same braine of mine dissolue to teares, and drop itselſe euen drop by drop, vntill it make a Sea of woes, that therein I may drowne my wretched life!

Enter Slacke [i. e. Lord Nonsuch, als Diener verkleidet].

Sla. Alas poore Lady, I pittie your calamitie, & grieue to see you brusd by my maisters iniurie, which makes your eyes like sponges drop these brinish teares, and spoiles a face, such as was neuer better one [sic] framde by the skilfull hand of nature.

Lady Troubles. Auoide thou slaue, how durst thou woe me? I am like a starre to thee, my Orb's about thee.

Sla. O! then my loue is a moste cleare and brightest star, looke not with a malevolent aspect vpon me, but let your eyes bright raise vp my life and so extoll my thoughts into a heauen of ioy.

Lady Troubles. Perish may thy selfe, and loue together, Heauen graunt againe, I nere may heare of either. *Exit Lady.*

Sla. What shall I doe? *Enter Nan.*

Nan. Respect her moste that moste of all loues you. O doe not turn away those eyes, whose radiant beames first nursd my flame.

Sla. Auoide thou vnresistable torteror, more fretting to my thoughts then Cancars are to mettalls! How often haue I told thee of my hatred: for of this bee thou sure, and still remembred, deep hate (like loue) can hardly be dissembled. *Exit Slacke.*

Nan. I, doost thou hate mee then? O brightest Venus now or neuer make thy blinde Sonne see, and wound his heart whose hate hath wounded me. *Enter Nuecome.*

Nue. O here she is: pray God my band sit well! Faire Ladie, may I presume with the bee to sucke honny from thy lippes, for I dream'd the last night —

Nan. Nay, I thought he would woe mee dreaming like a Welchman!

Nue. That I was transfigured, metamorphisd, or transform'd into a flea in thy bed.

Nan. But did not I kill ye then?

Nue. Mee thought you did, but first, I dream't, I stung you.

Nan. Yet againe dreaming; ile talke no more, but be gone, for feare I wake him. *Exit Nan.*

Nue. And then me thought, as I was skipping from your knee vnto your thigh, and so forth, you tolde a gentleman of it, a friend of yours, who most courtly and softly putting in his hand to catch me. Spretious ³⁴) shee's gone: sure tis the accutnes of my ingenuitie which makes my iestes so

³³) Das Stück ist auch in seinen gereimten Stellen zumeist als Prosa gedruckt.

³⁴) God's precious; zu ergänzen ist ein Begriff wie 'body', 'cross', 'passion'; cf. A. E. H. Swaen « Figures of Imprecation » E. St. XXIV, p. 33.

stinging, as she cannot indure them. I must needs eat some of your new court water gruel, to qualifie my inuention.

Enter Peg.

Peg. Thou needst not loue, speak what thou wilt, if gently thou doe speake; thy wordes to me are much more musicall then is a Syrens voice. Orpheus himselfe could neuer straine his high stretch'd strings to such melodious sounds, as when thy voice doth peece the eare.

Nue. Tis but for my wit she loues mee: I sent ³⁵⁾ her trick alreadie: for Courtiers must as well, thriuing be ³⁶⁾, Hauē noses to smell out as eies to see.

Exit Nuecome.

Peg. Dispeisde and left alone, fild brim full of grieffe, and no way to vnloade me of my cares, But through these running eyes in streames of teares.

Enter Knight.

Knight. Whose teares like to a clere, yet poisoned source. haue with their vapors through these eyes (the windowes to my heart) infected al my thoughts. Thy eyes doe shoote forth glances like to starres, though seated in a moiste and rainie skie, the which hath wounded euen my heart & I must die, Least Achilles launce-like, healed by your eye.

Peg. I pray you seeke some where else, if you bee ill,
For I in surgerie haue little skill.

Exit Peg.

Knight. Ile follow my suite, not ceassing til the moste of tryal,
For hee's a foole in loue that takes denyall.

Exit Knight.

Cupid. Heere hath beene a mase, a round,
A whirligig in loue:
How like the spoakes of a Ladies Coach-wheeles,
They runne one after another:
And as of them you see neither:
So none of these can ouertake either.
And though you see, each thus forsaken,
They shall be marryed, but mistaken:
Which for performance yet a while,
I must be labouring to beguile
Onely the men, and make them venter,
To runne a circle faire from center,
Of their hopes: yet for their good,
Where blinded each like hauke in hood,
Shall marry better then they wooed.

Exit Cupid.

(Citiert nach der Editio princeps von 1607, Akt V, pp. I₄^b bis K₂).

Die Frauen maskieren sich und tauschen ihre Schmuck-
sachen so untereinander aus, dass die Männer, im Glauben,
mit der Geliebten vor den Altar zu treten, die Liebende
heiraten. Da Cupid noch vor der Entdeckung des « Betrug »

³⁵⁾ i. e. scent.

³⁶⁾ Das Metrum verlangt die Besserung: thriving to be.

die Neigungen der Männer geändert hat, geht das Spiel mit fröhlichem Scherz und Tanz aus. —

Der glatte Verlauf der Haupthandlung wird durch viele zumeist derb-komische Intermezzi aufgehalten, deren wichtigstes folgenden Inhalt hat :

Der äusserst eifersüchtige Sir Timothy Troublesome gerät in höchste Aufregung, als er von der Ankunft des jungen Lord Nonsuch hört. Sein Argwohn ist erklärlich, denn der Lord hat die Lady Troublesome gleich nach seiner Ankunft brieflich um Erwidern seiner Liebe gebeten. Diesen und alle folgenden Annäherungsversuche weist die Lady mit tiefer, ehrlicher Entrüstung zurück : « and though my husband watch you at the doore, yet know within my conscience watcheth mee ; though he be blinded with a trick, yet the cleare all-light-giuers eyes doe see ! » Da trotzdem Troublesomes Argwohn beständig wächst, beschliesst er, die Treue seiner Frau in ebenso einfacher wie abscheulicher Weise auf die Probe zu stellen : er lässt sich durch einen Arzt impotent machen. So würde sich ja bald, wenn sie schwanger würde, ihre Schuld herausstellen. Indessen wagt Nonsuch in der Verkleidung eines Dieners einerseits immer erneute, doch stets erfolglose Angriffe auf die eheliche Treue der Lady, und bestärkt andererseits, wo er kann, die Eifersucht ihres Gemahls durch erlogene Berichte über sie, um so eine Trennung der Gatten herbeizuführen. So erzählt er schliesslich auch dem Ritter, seine Frau sei schwanger, ihre Untreue also klar erwiesen. Er rät ihm, sich scheiden zu lassen ; dieser Schritt wird nur verhindert durch das enèrgische Eintreten des Dieners der Lady für die Unschuld seiner Herrin. Troublesome beruhigt sich wieder und versöhnt sich mit seiner Frau, nachdem er sie kniefällig um Verzeihung gebeten hat, mit dem Versprechen, für immer seine Eifersucht ablegen zu wollen. Doch immer noch gibt Nonsuch seine Hoffnung, bei der Lady Gehör zu finden, nicht auf. Als *Captain* verkleidet, gelangt er wiederum in ihr Schlafzimmer : erfolglos. Wieder verdächtigt der stürmische Liebhaber die Widerspenstige bei ihrem Gemahl ; dieses Mal glaubt ihm Sir Timothy und lässt sich wirklich scheiden. Erst durch Cupids Dazwischentreten findet schliesslich eine endgültige Aussöhnung zwischen den Ehegatten statt.

Quellenuntersuchung. — Der Inhalt der Haupthandlung von C(upid) Wh(irligig) entspricht, so farblos und fragmentarisch er dargestellt ist, dem Grundgedanken nach durchaus dem von Shakespeares « Mids. N. Dr. ». Puck, der das ihm anvertraute Zaubermittel unfreiwillig missbraucht und die Liebe junger Menschenkinder so verwirrt, dass sie in Hass und Trauer verwandelt wird, ist ohne Zweifel das unserm Dichter nur gar zu unerreichbare Vorbild des Cupido in C. Wh. gewesen. Was bei Shakespeare den zarten Ton jugendlicher Anmut hat, ist in C. Wh. nach Behandlungsweise und Ausdruck zum grobderben, unkünstlerischen Schwank geworden. Man vergleiche die oben pp. 34 f. wiedergegebene Whirligig-Szene mit den ähnlichen Stellen im « Mids. N. Dr. » (II, 2, 103 bis 134; III, 2, 122 bis 338).

Ebenso unbestreitbar wie die Identität der Schelme Cupid-Puck und ihrer Taten ist die der Eifersuchtsnarren Troublesome in C. Wh. und Don Zuccone in Marstons « Par. ». Das Personenverzeichnis des « Par. » gibt an : *Don Zuccone, a causelessly jealous lord*, das von C. Wh. : *Sir Timothy Troublesome, a iealious Knight*. Die stofflichen Übereinstimmungen sind augenscheinlich : Zuccone ist äusserst eifersüchtig ; wie Troublesome hat schon er, um die Treue seiner Frau zu prüfen, eine Methode angewandt, die ihm unzweifelhafte Gewissheit verschaffen musste : er gibt jeden ehelichen Verkehr mit ihr auf (cf. « Par. » II, 1, 222 ; 285 f. ; 331 bis 341 ; ib. IV, 1, 323 ff. ; 342 f.). Ein schalkhafter Diener (Dondolo) verbreitet — wie der verkleidete Nonsuch in C. Wh. — das Gerücht, sie sei schwanger : Zuccone lässt sich — wie Troublesome — scheiden (cf. « Par. » II, 1, 432 f. ; ib. IV, 1, 297 f.). Als er die völlige Unschuld seiner Frau erkennt, bittet er sie auf den Knien um Verzeihung, die er erst erhält, nachdem er geschworen hat, seine törichte Eifersucht für immer ablegen zu wollen (vgl. oben p. 36 und « Par. » V, 1, 91 ff. ; 313 ff.). Den klaren Beweis der Abhängigkeit unserer Cupidkomödie von Marston liefert der inhaltlich und sprachlich recht beachtenswerte Monolog Troublesomes :

Forgiuenesse wife : O how haue I wrong'd thee ! O who would abuse your sex, which truely knowes ye ? O women were we not borne of ye ? should we not then honour you ? nurs'd by ye, and not regard ye ? begotten on ye, and not loue yee ? made for ye and not seeke ye ? and since we were

made before yee, should we not loue and admire ye as the last, and therefore perfect'st work of nature, Mā was made when nature was but an apprentice, but woman when she was skilfull Mistresse of her Arte; therefore curssed is he that doth not admire those Paragons, those Moddels of heauen, Angels on earth, Goddesses in shape: by their loues we liue in double breath, euen in our ofspring after death! Are not all Vices masculine, and Vertues feminine? are not the Muses the loues of the learned? doe not all noble spirrits followe the Graces, because they are women; there's but one Phoenix and shee's a female: Is not the Princes and foundres of good artes, Minerua, borne of the braine of highest Joue, a woman? haue not these women the face of loue, the tongue of perswasion, the body of delight? O deuine perfectiō'd women, whose praises no tongue can ful expresse. for that the matter doth exceede the labour, O, if to be a Woman bee so excellent, what is it then to be a woman inritch't by nature, made excellent by education, noble by birth, chaste by vertue, adorn'd by beautie! a faire woman which is the ornament of heauen, the grace of earth, the ioy of life, and the delight of all sence, euen the uerie *sumnum bonum* of mans life. (Akt II; vgl. Ed. pr. von 1607, p. D₃).

Der Inhalt und Ton dieses das Weib verherrlichenden Monologes deckt sich völlig mit dem Mendozas im « Malcontent » (I, 1, 339 ff.) und dem Tiberios im « Par. » (III, 1, 519 ff.). Auf folgende Stellen sei besonders hingewiesen:

« Par. » III, 1, 519 f.: « *Thou last and only rareness of Heaven's works | From best of man made model of the gods!* » (Vgl. denselben Gedanken in Marstons « Dutch Court. » I, 1, 147 ff.: « *Beauty is woman's virtue, love the life's music, and woman the dainties or second course of heaven's curious workmanship* »).

« Par. » ib. 521 f.: « *Divinest woman, thou perfection | Of all proportion's beauty, made when Iove was blithe* ». — Beachtenswert sind auch folgende Worte des reuigen Zuccone mit ihrer Anspielung auf das Fortleben des Mannes in seinen Kindern, die er der Gattin verdankt: « *O you comforters of life, helps in sickness, joys in death, and preservers of us, in our children, after death, women have mercy on me!* » (« Par. » IV, 1, 568 ff.) — ein von Sharphams reuigem Sir Troublesome wiederholter, nicht ganz alltäglicher Gedanke.

Ausserdem vgl. man zu der Minerva-Erwähnung in Troublesomes Monolog noch folgende Parasitaster-Stelle: « *And thou, quick issue of Iove's broken pate, | Aid and direct us* ». (« Par. » IV, 1, 718).

Im « Malcont. » beachte man folgende Worte Mendozas: « *Sweet women! most sweet ladies! nay, angels! by heaven, he is more accursed than a devil that hates you, or is hated by you... how imperiously chaste is your more modest face!* »

Einen weiteren Beweis dafür, wie stark Sharpham in C. Wh. von Marston beeinflusst ist, liefert uns eine gänzlich überflüssige Scene seines Lustspiels. Im letzten Akte bringt der Dichter nämlich eine Schulszene auf die Bühne. Es treten auf: der Pedant Master Correction, die lustige Person Wage und vier Schüler :

Enter foure Boyes.

1. Boy : *Nominatiuo hic, hæc, hoc.*
2. Boy : *A nowne is the name of a thing.*
3. Boy : *Amo, amas, amaui, amare.*
4. Boy : *In speech be these eight partes.*

Ma. Corr. : ... what part of speech is mentula ?

1. Boy : *A nowne adiectiue.*

Ma. Corr. And why a nowne adiectiue ?

1. Boy : *Because it stands not by himselfe, but it requires another word to be ioyned with it.*

Ma, Corr. : ... how construe you this verse Timothy :

Jam, iam, Tactus sidera summa putes ?

2. Boy : Jam, iam, O John, John, putes, doe thou put, Sidera summa, Sider in summer, Tactus, in Tankerds.

Es folgt dann eine Lektion über die Wirkung geistiger Getränke auf den Menschen. Nach der Ansicht des 3. Boy besteht sie darin, dass der Teufel den Trinker mit « *strange Earthquakes* » heimsucht. Dann fährt Master Correction fort, wie folgt :

Ma. Corr. Nay then sir you shall preuaile indeede : you shal, yet I remember Dionisius ille Tiranus Siciliae crudelissimus crudelissimus Siciliae Tiranus ille Dionisius : saies to one of his pupils : *huc ades, hæc animo concipe dicta tuo.* So I say vnto you all my Maisters, reuerere Maiores : plucke off your hats to your betters, and looke yee giue the Woman the wall, and so goe your wayes...

Wage hatte nämlich für die Schüler um die Erlaubnis gebeten, spielen zu dürfen.

Omnes } Gratias
 } Gratias
 } Gratias
 } Gratias.

Das Material für diese Lektion musste die in jener Zeit allgemein bekannte Lateingrammatik des William Lily und zwar die Ausgabe vom Jahre 1566 ³⁷⁾ liefern. Den Nachweis

³⁷⁾ Neudruck von Dr. S. Blach im Shakespeare-Jahrbuch XLIV, pp. 65 ff. und XLV, pp. 51 ff.

dafür erbringe ich, indem ich folgende Stellen aus dieser Grammatik den oben p. 39 durch Cursivdruck hervorgehobenen gegenüberstelle :

1. Nominatiuo hic, hæc, hoc. (Sh.-Jahrb. XLIV, p. 76).
2. A nowne is the name of a thyng (a. a. O. p. 75).
3. Amo, amas, amau, amare (a. a. O. p. 89).
4. In speche be these viii. partes followyng (a. a. O. p. 75).
5. A nowne adiectiue is that can not stande by hymselfe, but requireth to be ioyned with another word,... (a. a. O. p. 75).
6. Huc ades, hæc animo concipe dicta tuo (Sh.-Jahrb. XLV, p. 75, Z. 1699), eine Stelle aus dem bei den Dramatikern sehr beliebten « Carmen Guillelmi Lili ad discipulos, de moribus ».

Obwohl einzelne der von Sharpham verwendeten Floskeln direkt auf die Lilysche Grammatik zurückgehen, da sie sich nur bei Sharpham, nicht aber auch in Pedantenscenen anderer Autoren ³⁸⁾ finden (vgl. Floskel 3, 4, 6), so kann doch keinem Zweifel unterliegen, dass der äussere Aufbau dieser Scene in C. Wh. wiederum auf Marstons Vorbild, und zwar auf die Schulscene in « What you Will » (entst. um 1601), in der 2. Scene des II. Actes, zurückzuführen ist. Während bei allen anderen Autoren nur ein Bedauernswerter sich dem peinlichen Verhör des Pedanten coram publico auszusetzen hat, sind es bei Marston (wie bei Sharpham) deren mehrere. Wie bei Sharpham, so wird auch bei Marston das grausame Spiel endlich abgebrochen, nachdem ein Zuhörer (Wage-Quadratus) für die Schüler um einen freien Tag gebeten hat, damit sie sich dem Spiele hingeben könnten. In C. Wh. erteilt der Pedant diese Erlaubnis mit den Worten :... *'and so goe your wayes'*, in « What you Will » mit den folgenden : *'Ludendi venia est petita et concessa'*. Die Antwort des Schülerchores ist in beiden Fällen übereinstimmend : *'Gratias'*. Auch den an das Wort *mentula* geknüpften obscönen Scherz hat der Autor wohl dem ähnlichen in Marstons « Par. » (IV, 1, 226) zu verdanken.

Eine Scene in C. Wh. ist, wie schon im DNB angedeutet, zweifellos auf eine Erzählung im « Decameron » des Boccaccio zurückzuführen : Nonsuch ist in das Schlafzimmer der Lady Troublesome gedrungen, um sie um Erfüllung seiner leiden-

³⁸⁾ Vgl. über solche Fr. Kettler « Latein. Zitate in den Dramen namhafter Zeitgenossen Shakespeares », pp. 85 f., 90 ff., 100 f.

schaftlichen Wünsche zu bitten. Kaum hat er wenige Worte gesprochen, als ein Richter, Master Exhibition, der die Lady ebenso heiss liebt, in derselben Absicht das Haus betritt. Lady Troublesome sieht ihn kommen und verbirgt den jungen Lord eilends; während sie sich noch im Gespräch mit Master Exhibition befindet, sieht sie plötzlich ihren eifersüchtigen Gatten zurückkehren. Ein rascher Entschluss rettet sie und die beiden Galane: Exhibition muss auf ihren Befehl sein Rapiert ziehen und schimpfend und Rache schwörend die Treppe hinablaufen, an dem Ritter vorbei. Als Troublesome in das Zimmer seiner Frau kommt und sie fragt, aus welchem Grunde der Ritter so aufgeregt aus dem Hause gestürzt wäre, zeigt ihm die Lady den vor Angst zitternden als Kapitän verkleideten Nonsuch und erzählt ihrem Gemahl, dieser arme, ihr völlig unbekannte Mensch habe sich, um der Wut eines Todfeindes zu entgehen, in ihr Haus geflüchtet; sie habe Mitleid mit ihm gehabt und ihn in ihrem Zimmer verborgen gehalten, bis der blutgierige Verfolger sich wieder entfernt habe. Troublesome glaubt das Märchen und lädt den vermeintlich Verfolgten zum Abendbrot ein, um ihn nachher selbst nach Hause zu geleiten. Ganz genau dieselbe Geschichte wird uns Decam. VII, 6 von Madonna Isabella und den beiden Liebhabern Leonetto und Lambertuccio erzählt. Die Übereinstimmung erstreckt sich auf alle Einzelheiten. —

Die Verfasserfrage. — Die Titelblätter der drei von mir im Br. Mus. besichtigten Quartos von C. Wh. führen keinen Autornamen. Eine allen drei Ausgaben gleichlautend vorangeschickte Widmung, die der Verfasser an seinen Freund Maister Robert Hayman richtet, trägt die Unterschrift E : S. Wahrscheinlich nur auf Grund dieser Initialen schliessen DNB, Fleay ³⁹⁾, Malone ⁴⁰⁾, Hutchinson ⁴¹⁾ und andere, dass Edward Sharpham der Verfasser der Komödie war, während Baker ⁴²⁾ die Möglichkeit einer andern Ergänzung der Initialen andeutet. Er sagt: « *Coxeter relates, that he had*

³⁹⁾ Biogr. Chron. II, p. 232.

⁴⁰⁾ « Catalogue of Early Engl. Poetry » etc. p. 40.

⁴¹⁾ « A Catal. of Notable Middle Templars » p. 222.

⁴²⁾ « Biographia Dramatica » II, p. 146.

been assured by an old bookseller, that this play was entered at Stationers' Hall as Shakspeare's, but at that time thought falsely, in order to make it sell. We do not discover any such entry in the Stationers' books. The letters E. S. were probably intended for Edward Sharpham... It [i. e. C. Wh.] is too licentious to have been the work of Shakspeare ». Zur Beleuchtung dieser von Baker wiedergegebenen Bemerkung Coxeters führe ich folgende « Woman » überschriebene Stelle aus einem umfangreichen, besonders literar-historische Anekdoten enthaltenden Jestbook ⁴³⁾ der ersten Hälfte des XIX. Jahrhunderts an : « *The following curious compliment to the fair sex is extracted from an old play entitled Cupid's Whirligig* : « *Who would abuse your sex that knows it? O woman...* [es folgt der oben pp. 37 f. wiedergegebene Monolog des Sir Troublesome über die Tugend der Frauen]... *This old play, written in 1607, and falsely ascribed to Shakspeare, is rarely met with...* » (p. 93). Man sieht also, dass jener alte Buchhändler, von dem Coxeter berichtet, mit seiner geschäftsklugen Behauptung nicht isoliert stand, sondern dass eine literarische Tradition, die allerdings schon im 18. Jahrhundert als falsch fallen gelassen war, die Autorschaft Shakespeares für dieses Werk behauptet hatte ⁴⁴⁾. In den S. R. findet sich tatsächlich bei der fraglichen Eintragung kein Hinweis auf die Person Shakespeares (vgl. oben p. 7), wie auch die Schlussbemerkung Bakers ('it is too licentious' etc.) durchaus zutreffend ist. Übrigens wird der Autor von C. Wh. in direkten Gegensatz zu Shakespeare und andern tragischen Dichtern gestellt, wenn es im Prolog jenes Werkes heisst :

« Our Authors Pen, loues not to swim in blood,
He dips no Inke, from out blacke Acheron :
Nor suckes inuention, from the depth of hell,
Nor crossest Seas to get a forraine plot.
He taxes no Goddesses for foulest lust,
Nor doth disclose the secret scapes of love :
He rips not vp the horred maw of hell,
To shew foule treasons hideous ouglie face.
Nor doth he touch the falles of mightie Kings,
No antient Historie, no Shepheards loue.
No statesmans life, no power of death he showes... »

⁴³⁾ Vgl. oben p. 7.

⁴⁴⁾ Dass der Herausgeber des durchaus unwissenschaftlichen Jestbook nicht die oben zitierte Bemerkung Bakers als Quelle benutzt hat, ist zweifellos, da er sonst auch den bei Baker als wahrscheinlicher Autor erwähnten Edward Sharpham genannt hätte.

Endlich verneinen m. E. auch die in mindestens drei Auflagen des Werkes (1607, 1611, 1616) unverändert wiederkehrenden Initialen E. (!) S. als Unterschrift einer Widmung die Möglichkeit der Autorschaft eines W. (!) S. ganz entschieden. —

Welche Ansprüche auf die Verfasserschaft von C. Wh. wir Eduard Sharpham zubilligen, mögen die folgenden Betrachtungen ergeben :

Edward Sharpham befand sich im Zeitpunkte der Herausgabe des Fl. nach der Vorrede eines seiner Verleger (« an den Leser und Hörer ») auf einer Reise in die Provinz [*« The Author is inuisible to me (viz : ith' Country) but whereabouts I cannot learne »*]; zur selben Zeit hatte er aber nach der nämlichen Vorrede schon seinen Verlegern Arthur Johnson und John Busbie die Lieferung eines weiteren heiteren Bühnenstückes in Aussicht gestellt (*« vse these Comicall discourses fauourable and you shall haue some from the Author heereafter more worthie your fauours and affections »*). Nach dem derartig angekündigten Werke Edward Sharphams suchen wir aber unter Berücksichtigung der zeitgenössischen Werke mit vollem Autornamen vergebens; unter den anonymen Dramen deutet äusserlich nur C. Wh. eben wegen der Initialen E. S. und wegen der Publikation durch dieselben Verleger ⁴⁵⁾ Arthur Johnson und John Busbye [sic] (vgl. oben pp. 6 f.) auf den Verfasser des Fl. hin. Wenn uns nun aber E. S., der Verfasser von C. Wh., in seiner Widmung an Robert Hayman ungefähr dasselbe von sich selbst berichtet, was etwa dreiviertel Jahr früher der Verleger des Fl. von Edward Sharpham gesagt hatte, nämlich, dass er vor einiger Zeit eine Reise unternommen und während derselben den Plan zu einem dramatischen Werke gefasst habe (*« since our trouailes I haue bene pregnant with disire to bring foorth something whereunto you may be witnesse »*), so ist schon auf Grund dieser Umstände eine Identität jenes E. S. mit Edward Sharpham recht naheliegend. Des weiteren ist zu beachten, dass E. S. seine Komödie seinem *'much honoured, beloued, respected, and iudiciall friend, Maister Robert Hayman'* ⁴⁶⁾ widmet. Eine so herzliche Anrede, und die nach

⁴⁵⁾ Auf diesen Umstand ist es zurückzuführen, dass Fl. und C. Wh. eine Kopfleiste gemeinsam haben (Fl. über dem Titelbl., C. Wh. über dem Prolog Cupids).

⁴⁶⁾ Vgl. über diesen oben § 1 und D N B unter Rob. Hayman.

den Worten der Widmung (s. o.) gemeinsamen Reisen setzen innigste persönliche, nicht nur literarische Freundschaft voraus, und eine solche wäre auch zwischen Hayman und Edward Sharpham durchaus erklärlich. Die beiden Männer waren Landsleute im engsten Sinne, da beider Wiege in der Grafschaft Devon gestanden hat. Wenn zwischen Hayman und E. S. eine enge Freundschaft durch die Widmung erwiesen ist, so sind auch für das Bestehen einer solchen zwischen Hayman und Edward Sharpham genügend Vorbedingungen gegeben; die Wahrscheinlichkeit der Identität des Anonymus und unseres Dichters ist demnach gross.

Ein nicht unwichtiges inneres Moment zur Beantwortung der Autorfrage ist zweifellos auch die Tatsache, dass dem Fl. und C. Wh. das gleiche Werk zur Quelle diene, nämlich Marstons « Par. » (vgl. oben pp. 37 f.). Durch die Haupt-handlung dieses Werkes, die den Grundstoff des Fl. lieferte, zieht sich das Eifersuchtsdrama zwischen Don Zuccone und seiner Zoya hin. Diese Zweiteilung des « Par. », die jedem Leser auffallen muss, ist natürlich auch dem stoffsuchenden Sharpham nicht entgangen: was konnte ihm bequemer liegen, als den Überfluss an Stoff, den der « Par. » bot, auf zwei Werke zu verteilen. So wurde der ernste Teil des « Par. » zum Schauspiel « The Fleire », der heitere zur Posse « Cupids Whirligig »; beide Werke ergänzen sich, ihre Summe ergibt ein deutliches, wenn auch verzerrtes Spiegelbild des « Par. ». Die Zerlegung dieses Werkes ist so organisch vorgenommen worden, dass unbedingt nur eine Hand sie ausgeführt haben kann.

Weitere stichhaltige innere Gründe, die auf einen gemeinsamen Verfasser für Fl. und C. Wh. schliessen lassen, sind kaum zu ermitteln; doch wird dem Leser dieser Dramen ihre Stil- und Tonverwandtschaft nicht verborgen bleiben können. M. E. berechtigt das angeführte Beweismaterial vollständig zu dem Schlusse, dass Edward Sharpham, dem wir das immerhin achtenswerte Schauspiel « The Fleire » verdanken, daneben die Anfertigung der flüchtigen, farcenhafte Posse « Cupids Whirligig » auf sein Gewissen zu nehmen hat. —

4. Sonett in Henry Peachams « Minerva Britanna ⁴⁷⁾ ».

To Master Henry Peacham.
A Vision Vpon This His Minerva.

- Methought I saw in dead of silent night
A goodly Citie all to cinders turned,
Vpon whose ruines sate a Nympe in white,
Rending her haire of wieri gold, who mourned
or for the fall of that Citie burned,
or some deare Loue, whose death so made her sad,
7. That since no ioye in worldly thing she had.
This was that GENIUS of that auntient TROY,
In her owne ashes buried long ago ;
So grieu'd to see that BRITAINE should enioy,
Her PALLAS, whom she held and honour'd so :
And now no litle memorie could show
To eternize her, since she did infuse,
14. Her Enthean soule, into this English Muse.

E. S.

Eine ausführliche Diskussion der Autorschaftsfrage dieses Sonettes finden wir bereits in einer Edition des Jonson'schen « Sad Shepherd » mit einer Fortsetzung des Werkes von Francis Godolphin Waldron (London 1783) auf pp. 144 ff. des ebenfalls von Waldron herrührenden Appendix (vgl. oben Anm. 18 a). Waldron (1744-1818) kommt dort zu dem Ergebnis, dass Edmund Spenser der Verfasser des Sonetts ist; und zwar bestimmen ihn dazu nur *internal evidences*, während alle äusseren Umstände die Verfasserschaft Spensers energisch verneinen. Waldron vergleicht das Gedicht mit Spensers « The Ruines of Time », einem opus von etwa 700 Zeilen Umfang und findet sehr richtig folgende wörtliche Übereinstimmungen heraus :

⁴⁷⁾ « Minerva Britanna » Or Garden of Heroical Deuses, furnished, and adorned with Emblemes and Impresa's of sundry natures, Newly devised, moralized, and published, by Henry Peacham, Mr. of Artes. London. Printed in Shoe-lane at the sign of the Faulcon by Wa : Dight, [1612]. Diese Jahreszahl findet sich nicht auf dem Titelblatt des Werkes, sondern auf der letzten Druckseite,

- Zu Z. 3 : Whether she were one of that Rivers Nymphes,...(Ruines of
T. Z. 15).
- Zu Z. 4 : I did behold
A Woman sitting sorrowfullie wailing,
Rending her yellow locks, like wyrie gold... (ib. Z. 8 ff.).
- Zu Z. 5 und 8 : Or th'auccient Genius of that Citie brent... (ib. Z. 19).
- Zu Z. 6 : Which did the losse of some dere Love lament,... (ib. Z. 16).
- Zu Z. 7 : 'Ah ! what delight (quoth she) in earthlie thing,
Or comfort can I, wretched creature, have ?... (ib. Z. 22).
- Zu Z. 9 :... [I] lye in mine owne ashes, as ye see... (ib. Z. 40).

Zu Gunsten von Spensers Autorschaft könnte man ausserdem noch auf eine von Waldron nicht beachtete metrische Eigentümlichkeit dieses Sonetts aufmerksam machen : es zeigt das auffällige Reimschema ababbcc-dedeeff, das auch in Spensers « Ruines of Time » zweimal verwendet ist (vgl. Koepfels Zusammenstellung der Reimschemata der Spenserschen Sonette, E. St. XV, 79). M. E. verraten aber die erwähnten phraseologischen Übereinstimmungen ein so ausgeprägtes, ja unwürdiges literarisches Sklaventum, dass es mir widersteht, einen Spenser damit zu belasten, sollte er auch nur einem eigenen Erzeugnis gegenüber zum Sklaven geworden sein. Es wird mir schwer, anzunehmen, dass ein so fruchtbringender Dichter wie Spenser, um einem Freunde ein kleines Widmungssprüchlein zu schenken, ein etwa 700 Zeilen fassendes eigenes Gedicht zur Hand nimmt und einige Ausdrücke der ersten sechs Strophen zu dem oben zitierten Machwerk verarbeitet. Die zu einer solchen Prozedur erforderliche Zeit und Arbeit hätte ein Spenser produktiver zu verwenden gewusst. Liegen, wie in unserm Falle, in zwei Dichtwerken so auffällig gehäufte Übereinstimmungen spezieller Phrasen vor, so hat man m. E. stets an zwei Autoren, von denen einer notwendig Plagiator ist, zu denken.

Durchaus gegen die Autorschaft Spensers spricht überdies der Umstand, dass das Sonett erst in Peachams « Min. Brit. », also im Jahre 1612, erschienen ist, Spenser aber schon zwölf Jahre vorher zu Grabe getragen worden war. Waldron glaubt diese Schwierigkeit mit der Annahme beseitigen zu können, dass das Werk schon 1599 fertig gewesen sei, aber wegen der Schwierigkeit der Ausarbeitung von etwa 200 Holzschnitten erst nach 12 (!) Jahren die Presse verlassen habe. Ich halte diese Erklärung für unannehmbar, um so mehr, als das Buch

manches Gedicht enthält, das seinem Inhalte nach erst nach 1603 verfasst worden sein kann (vgl. z. B. pp. 1, 11, 31, wo sich Verse auf King James finden!). Auch für die Annahme einer Autorschaft Sharphams findet sich ausser in den Initialen E. S. kein stichhaltiger Grund ⁴⁸⁾. Wenn wir schon bei der Besprechung des Sonetts in John Davies' « Humours Heau'n on Earth » (vgl. oben pp. 9 f.) auf die Heranziehung innerer Gründe verzichten mussten, so fehlen uns hier auch alle äusseren Beweismittel. Dass Edw. Sharpham schon 1608 starb, widerspricht der Möglichkeit, ihn als Autor dieser Widmung anzusehen, ebenso direkt, wie der 1599 erfolgte Tod Spensers diesen vor dem Verdachte der Verfasserschaft schützt. Viel eher könnte man daran denken, jene Verse einem gewissen, auch von Waldron erwähnten Edmund Scory, einem unbedeutenden Zeitgenossen Shakespeares, zuzuschreiben, der eine Widmung zu Draytons « Heroical Epistles » und vielleicht eine solche zu Ben Jonsons « Volpone » ⁴⁹⁾ verfasst hat. Über eine Vermutung kommt man aber auch betreffs dieses Mannes nicht hinaus. Es kann damals verschiedene, uns unbekanntere Verschmiede gegeben haben, denen die Initialen E. S. zukamen.

⁴⁸⁾ DNB sagt : « Some verses, signed E. S., prefixed to Henry Peacham's 'Minerva Britanna', have been ascribed to Sharpham without much probability ».

⁴⁹⁾ Vgl. Gifford, Works of B. Jons., vol. I, p. CCXLVIII und Anm.

[]

T H E
F L E I R E .

As it hath beene often played in the
Blacke-Fryers by the Children of
the Reuells.

Written by Edward Sharpham *of the*
Middle Temple, Gentle-
man.



AT LONDON,
Printed and are to be solde by *F. B.* in Paules-Church-
yard, at the signe of the Flower de Luce and the
Crowne. 1607.



To THE READER

and Hearer.

5

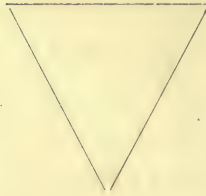
F

riendlie perusers, or perusing
friendes, that haue bin ouer-
bold with some of vs, giue mee
leauē to bee a little bold with
you : I haue printed a Booke
heere to make you laugh and
lie downe too, if you please :

10 I know it comes not like a Mous-trap to inueigle
your good opinions, nor like newes of great Ar-
mies, very strange and vndreampt of, but like for-
feits to a Vsurer long lookt for. If you finde anie
errors by me cōmitted correct thē or neglect thē.

15 The Author is inuisible to me (viz : ith' Country)
but where abouts I cannot learne ; yet I feare hee
will see mee too soone, for I had of him before
his departure an Epistle or Apological præamble
(this being his first Minerua) directed vnto you,
20 which should haue bin in this Page diuul'gd, and
(not to ieast with you because this booke plaies
that part sufficiently) I haue lost it, remembering

none of the Contentes. And therefore (kinde Readers) I doe presume thus to salute you ; vse these
25 Comicall discourses fauourable and you shall
haue some from the Author heereafter more
worthie your fauours and affections : through a
narrow window you may view a broad Field ; so
in this *modicum* you may conceiue his great
30 desire to delight you, But howsoever, I
know this volume wil be sweet in the
palates of your minds, though your
mouthes may finde it bitter in
digestion, and so I commit
35 your eyes to the
next Page.



The Fleire.

Act. I.

Enter Signior Antifront, with a Lord.

Lord. D Eere Lord, I know it well becomes not mee
to counsell him that best can counsell mee :
5 yet if it please you but to lend your eares, &
heare my loue if not my counsell.

Sig. No more, I know thy loue tends to the stopping of
my longing and my resolution : thou knowst that I no
longer now am Signior : Florēce hath got an other gouer-
10 nor, and one step backe in state of Maiestie, is a greater fall
then to a meaner man that looseth all : Besides, thou knowst
our Daughters they are fled, the true inheritors of *Florence*
right, and mightie *Piso* now vsurps our regall feate : puis-
sant in power and mightie in his wrong, hath mounted
15 Faulcon-like into the sky of state, feaz'd on our feeblenes,
and beate our weakenes downe. And therefore now I am
resolu'd to finde my two lost Children out, or like as *Phae-*
ton in pride did ride, so I in grief wil pace the world about.

Lor. Vnto your celsitude I wish, till their effects your
20 hopes may neuer faile. *Exit.*

Sig. Farwell, some strange disguise I needes must take
both for my stelth away, as for my passage on the way : and
yet my fortunes fall, disguisement is to great if pleasd the
heauens, but their willes still are lawes, all is but Iustice &
25 our sinnes the cause : *cuor forte rompe catiua sorte.* *Exit.*

B.

Enter

*Enter Florida, and Felecia, Daughters to Signior Antifront,
Madam Fromaga their waiting Gentlewoman, and
two or three Seruingmen.*

Flo. With draw, leaue vs, we would be priuate :

30 *Sister* what thinke you of this trade of ours? *Exeunt all but*

Fel. Tis base to be a whore. *the two Sisters.*

Flo. Tis base to abuse great place, or basenes to de-
ceiue great trust.

Fel. And is't not basenes to abuse great birth?

35 *Flo.* Yes if great birth abusde not vs : if *Piso* had not
prou'd the theife and rob'd vs of our right, t'had bin worse
then theft in vs to rob our selues of honor : youle say wee
are forbid to liue by sinne, and yet wee are commaunded
seeke to liue : the letter law expresse forbids to kill, and

40 yet the sence permits it rather then be kild : & since of two
extremities the least is to be chosen, you knowe wee haue
no other meanes to liue, but had wee, yet wee are
faire by nature, scorning Art, and was not beauty made
to bee enjoyed? doe wee not exclaime on those who haue
45 abundant store of Coine, and yet for want suffer the nee-
die perish at their doore? so might all doe on vs, hauing so
much beautie, if we should suffer men for loue of vs to die ;
shall wee in whome beautie keepes her court bee curbd
and tide to one mans beneuolence? no, no, not I : rather
50 then in vertue to liue poore, in sinne Ile dye.

Fel. Your resolutions hath confirmd my doubtes,
and since tis hatefull to liue poore, to maintaine our
state I am content : but these obseruances let vs keepe,
strangelye mongst strangers let vs holde our state, and let
55 our Seruants sildome knowe, how familiar with our
friendes wee bee, and though Englands wealth doe now
adorne vs ; lets keepe the fashion still of Florence.
Content, let's in, who's neere? attend vs, ho !

Enter

Enter Fromaga, and Ladyes Exeunt.

60

To her enter a Gentleman.

Gent. This is the streete, and as I remember this is the doore.

Ile aske this ancient Gentlewoman : health and beautie dwell with you Lady.

65 *Fro.* I thanke you sir, a has a courtly phrase yfaith.

Gent. Doe the Florentine Ladyes dwell heere ?

Fro. Yes forsooth sir, I am a poore Gentlewoman that followes 'am.

Gent. I am sent to 'am by a Knight, who promist mee he
70 had procurd me the place of a Gentleman Vsher to them.

Fro. Sir *Iohn Hauc-little* I thinke.

Gent. Yes indeed the same.

Fro. By my troth hee's an honest Knight, a has no fault but that hees poore, and thats a small fault now adaies : but
75 let mee see sir I pray, were you neuer a Gentleman Vsher before ?

Gent. No truely neuer yet.

Fro. Then you must be instructed sir.

Gent. I shall be glad to learne.

80 *Fro.* I hope you and I shall be more inward sir, and for your instruction I shall bee glad to lay open any secrets that I haue ; therefore first you must obserue : ha you anye Tables ?

Gent. Yes, sure I neuer go without Tables.

85 *Fro.* Plucke out your pin and write downe as I shall vter : to be alwayes ready, standing bare, to bee ymployed, when, where, and howsoeuer your Ladyes please. You must neuer bee without moneye of your owne, to lay out when your Ladyes bid you, as eighteen pence to the Porter, halfe a Crowne to the Coachman, or twelue pence for a torch if their Ladyships come home late at night. If you be sent by your Lady to another Lady, to know what rest she tooke ith' night, you shall deliuer your answere iust as it came from the Lady : you must alwayes bee in a cleane
95 band, and cleane cuffles, how fowle so ere your shirt be.

Gent. I will obserue all this.

Fro. You may by vertue of your office were a Perewig, prouided, it be iust of the colour of your beard : let me see, you haue a hatch'd sword of your owne there, haue yee
100 not?

Gent. Yes forsooth, I bought it for his Ladyships seruice.

Fro. T'was well done, you may weare it by your office, what, is your Cloake linde through?

Gent. No, but tis of a good depth in.

105 *Fro.* Tis well done too, your Ladies loue to haue it Linde a good depth in, tis for their credit.

What, are these siluer hangers of your owne? (owne.

Gent. No, I borrow'd these, but I haue a payre of mine

Fro. They are in trouble, are they?

110 *Gent.* No truely they are at mending.

Fro. Nay though they be, tis no shame, you haue beene long out of seruice perchance.

Gen. Some three monthes.

Fro. Birlady tis a long time, but can you indure to walk
115 some halfe a day in the Hall or the great Chamber, while some great Lord is busie with your Lady in an inner roome? you may sleepe an houre or two as your Cittizens wiues doe at a Sermon to passe away the time, but you must haue a care to wake at the rushing of a Satten gown, or
120 the creaking of a doore, that if your Lady come, you may be presently vp and bare.

Gent. Yes sure, I could doe it well.

Enter Florida.

Fro. You must stand stiffe vp, and holde vp your head,
125 tis the chiefest thing belongs to your place, looke heere comes the elder Lady : Madam heeres the Gentleman that Sir *Iohn Hauelittle* commended to your Ladyshippe for a Gentleman Vsher.

Fl. Let him draw neere vs.

130 *Gent.* The Knight commends his deere affection, and by me makes tender of his humble seruice to your Ladyship.

Fr. Kisse your hand and goe forward vpon her.

Deliuers a Letter.

Fl. We

Flo. We accept it, haue red it, you are beholding to the
 135 knight, and he hath spared no paines to make your worthy
 partes well knowne to vs : draw neere us, hence foorth we
 accept you as our owne, and so wee bid you welcome : are
 you a Gentleman ?

Gent. Yes sure Madam, for I was both borne & begotten
 140 in an Innes Court.

Fro. Sure Madam then hees a Gentleman, for he thats but
 admitted to the house is a Gent. much more he thats be-
 gotten in the house.

Flo. You are the more welcome, and our bounty shall
 145 deserue your industrie. *Exit. Flo.*

Gent. Is the Lady a Princesse that she speaks *vs* and *we*
 so much ?

Fr. No, she saies so meaning her selfe and her Sister, for
 they are both one, and such things as they haue, they vse
 150 in common, and must stand bare before them both : looke
 heere comes the tother Lady.

Enter Felecia.

Madam heeres the Gentleman that Sir *John Hauelittle*
 commended to your Ladyshipp for a Gentleman Vsher.

155 *Fe.* We like him & hee's welcome, what good parts haue
 you ? haue you the tongues ?

Gent. Not very well Madam.

Fr. Yes Madam, a has the Scottish tongue very perfect-
 ly, & a has some skill in the Irish tongue too.

160 *Fe:* Thats a wilde speech.

Fr. Nay ile warrant your Ladyship heele not run away,
 has traueled Madam too a sayes, for a has been in Wales.

Fe. Has a no skill in the French tongue ?

Gent. Some little skill Madam.

165 *Fr.* No sure Madam, I think your Ladyship hath more
 knowledge of the French then he.

Fe. Well, wee will at more leasure suruey your good
 partes, and make thereof the best for our owne vse. *Exit.*

Gent. I pra'y what wages doe these Ladyes giue ?

170 *Fr.* Faith your wages wil be much about the nature
 of your office, verye bare standing wages : I thinke some

fortie shillings a yeare.

Gent Why, how meane they I shall liue in their seruice ?

175 *Fr.* Why, by their countenance : I ha knowne a Lord hath giuen his foole nothing but his countenance to liue by, and I can tell you, t'as prou'd a good Court-maintenance too.

Gent. Countenance ? I hope I haue a countenance good
180 inough of mine owne, I neede not serue for one.

Fr. In troth and so a has for a Gentleman-vsher, I must needs say a verie harmelesse silly countenance.

Gent. Yet faith I meane to trie their bountie.

Fr. Come will you walke in sir ? Ile follow you.

185 *Gent.* Verie willingly.

Fr. This is braue yfaith, a shall go bare before mee too, a will serue vs all three when wee are abroad.

Exeunt.

Enter Mistresse Susan, and

190 *Nan, Sisters :*

Su. Come sister, come, wee were not borne to stand, t'is against the nature of our sexes kinde : come, sit, and tell me, how many suters you haue, and which you most doe loue ? and I will tell you all mine, and which I most respect.

195 *Nan.* Faith I haue a dozen at the least, and their deserts are all so good, I know not which I should loue most : and one last day did court me thus : *O had my tongue the influence to lead thy faire thoughts as thy faire looks do mine : then shouldst thou be his prisoner who is thine.* I seeing my poore Gentleman
200 likely to be drownd in the depth of *Hellespont*, deliuered him this verse to catch hold of : *O be not faire, and so unkinde : misshapen stufte, is of behauiour boystrous and rough.*

Sus. But come, what was a for a man ?

Nan. What was a for a man ? Why, a was a man for a wo-
205 man, what should a be ? and yfaith he was a neate lad too, for his beard was newly cut bare ; marry it showed something like a Medow newly mowed : stubble, stubble.

Well

Su. Well I haue a suter too, if hee had as much witte as
liuing, it may bee I should finde in my heart to loue
210 him.

Nan. What, i'st Sir *John Hauelittle* that gallant Knight
that Courts delicate Ladies? spare not the sweate of my bo-
die, man was made to labour, vse my creation, women to
bear, ile vse yours : Birds to flye, Fish to swimme, &c. And
215 then swears by my cōscience Lady, I esteem you as I doe
money, which buyes euerye thing, and thats but like a
Puncke, for euery man has to doe with it.

Su. No Sister no, tis not he, for I thinke his wit cannot
cal his wealth Maister, nor his wealth his wit, and yet they
220 are both Seruants to a foole.

Nan. Faith who is't Sister, i'st a proper man? hath hee
a good face?

Su : Tis the person and conditions I respect, and not
face, for euery Boy has a good face, and its not worth a
225 hayre. No Sister no, my loue is more worthier then words
canne vtter : I cannot simpatize his rare perfections
with any earthye substance : this Globe of durt produceth
nothing worthe of his comparison ; so soules perfection
so refines his body, as you would thinke an Angell were
230 his sire : his discourse, behaiour, and humanitie, attracts
to him my soules felicitie.

Nan. Pray' heauen it bee not mine : nay come who is
your loue? tell me?

Su : Nay who is yours? speake first.

235 *Nan.* Yet agen!

Su : If it be mine, my heart will breake : mine is Maister

Nan : Who, who, who?

Su : Ruffell.

Nan : Pray God 't be true.

240 *Su* : In troth tis he.

Nan : And mine is Maister Sparke, and looke heere
they come.

Enter

Enter Spark, Ruffell, Piso, Knight, and Petoune.

Spar. Faith Ladyes, youth and beauty alwaies bee your
245 handmaidens.

Ruff : Best fortunes your attendants.

Piso. Good clothes your companions.

Ruff : Wee all of vs your seruants.

Pet. And let Tobacco be your perfumes.

250 *Nan,* Lord Gentlemen how your wits Caper! me thinkes
twould become you well at first entrance, your discretions
came in with a sober measure.

Sp. Ladies we are come to make a Gentleman of your ac-
quaintance heere.

255 *Nan.* His name good Maister *Spark*? hee's very welcome.

Spar, His name is *Sig. Petoune* a Traueller and a great To-
baconist.

Pet : Faith Ladyes I take it now and then fasting for the
purification of my wit.

260 *Sus* : Purification? why has your wit layne in child-bed
sir?

Ruff : Yes indeede Lady, brought to bed of a Moone-
calfe.

Pet : Faith Ladies if you vsde but mornings when ye rise,
265 the diuine smoke of this Celestiall herbe, it will more puri-
fie, clense and mundifie your complexions, by ten partes
then your dissolued Mercury, your iuice of Lemmons,
your distilled snailes, your gourd waters, your oyle of Tar-
tar, or a thousand such toyes.

270 *Spa.* Sure Ladies I must needes say th' instinct of this herb
hath wrought in this Gentleman such a diuine influence of
good words, excellēt discourse, admirable inuention, incō-
parable wit : why I tel yee, when he talkes, wisdom stands
a mile off and dares not come neere him, for feare a should
275 shame her : but before a did vse this Tabacco, a was the ar-
rantst Woodcock that euer I saw.

Pet : Indeed I was a very silly fellow.

Ruff. Nay you were an arrant asse.

Pet. Sure I was a foole.

Kni : Nay

280 *Kni.* Nay, you were a most monstrous puppie.

Pet. : Indeed I was an Idiot, a verie Idiot.

Piso. By this light thou wert a most egreious cox-combe.

Pet. Indeed I was, indeed I was.

285 *Sp.* But since, it hath imbellisht his good parts, perfected his ill partes, and made his secrete actions correspondent to his outward wisdome, as you may well perceiue.

Pes. Faith Ladie these Gentlewomen haue not long vsed my companie, yet you see how Tobacco hath alreadie
290 refined their spirits.

Piso. Petoune I wonder Tobacco hath not purified the complexion of thy nose ?

Pet. Why, what ayles my nose ?

Piso. Nay, be not angrie, I do not touch thy nose, to th' end
295 a should take any thing in snuffe.

Pet. Why doy' play so about my nose ?

Kni. T'is a good turne hees no Flie signeur : if a were, a would burne his wings.

Nan. O signeur, these Gentlewomen haue not long vsed
300 your companie, yet you see how Tobacco hath alreadie refined their spirits.

Pet Fayth Ladie, would you bestowe but one fauour of me.

Nan. Truly signeur if you should haue as much fauour
305 as you haue complexion, you would bee highly fauoured.

Pet. Deare Ladie, now by this day I loue you.

Nan. Cheape signeur, nowe by the light of this day, I cannot loue you.

Sp. Now Ladie, what drugs of wit has this Apothecarie
310 of Tobacco sold you ?

Nan. Faith a solde me none sir, onely a gaue me a taste of his good meaning.

Pet. Faith Ladie I must enquire your name.

Sus. : I pra'y doe sir, yond Gentlewoman knowes it.

315 *Pet.* O, I know tit well inough.

Sus. Why doe you enquire it then ?

Pet. Come, come, Ladie can you loue ? *Sus.* I.

C.

Pet. : And

- Pet.* And can you loue me? *Sus* : No.
Pet. Euerie foole can say I, and no,
320 *Sus* : And I alwayes answeere euerie foole so.
Pet. Doy' thinke I want wit?
Sus. If you do, t'is a shame you doe not learne it.
Pet : Will you teach me? Ile come to you to schoole.
Sus. T'is not my profession sir, to teach a foole.
325 *Sp* : Looke, looke, this fellow is like your vpright shoo,
he will serue either foote.
Pet. Good Ladie, haue a better regarde of mee, doe but
thinke me made of the same mettall other men are.
Sus : If others were of the same mettall you are, and
330 all mine, I shoulde quickelie sell them to the Bel-ma-
kers.
Pet. Why, what mettall doe you thinke me?
Sus : Copper sir, copper, for I take your bodie to be of
the same mettall your nose is.
335 *Pet.* Deare Ladie, now by this day I loue you.
Sp : Why, how now signeur, what sayes the Ladie will
she loue thee man?
Pet ; Faith I can get but a colde comfort of her :
Sp : Well thanke her for 't : *Pet* ; For what?
340 *Sp*, Why, for her cold comfort, shee gaue it thee to coole
the heate of thy nose man?
Sus : Signeur, you see these Gentlewomen haue not long
vsed your companie ; yet you see how Tobacco hath al-
readie refined their spirits :
345 *Ruf* ; Why, how now signeur ? at blind-man-buffe ? bob'd
on either side ?
Pet : Prethe peace : deare Ladie, please you take a pipe
of Tobacco ?
Ruf : I, come : Ile beginne to her (*tab*) why, what a rogue
350 art thou to offer a faire Ladie an emptie pipe ?
Sus. Why signeur ? do you make a foole of me ?
Piso : Had you no body signeur to haue bob'd with an
emptie Pipe but her ?
Nan. Why howe now signeur, could you finde neuer a
355 fitter block to whet your wit on, but my sister ?

Sp. By the diuine smoke of Tobacco signeur, you haue sham'd vs all.

Pet. Swear not good sir, swear not, prophane not the Indian plant.

360 *Kni.* Had you no bodie else signeur, to breake an emptie ieast on but this Ladie ?

Sus. No, no, a thinks any thing is good ynough for me.

Pet. Sir, would you make my Ladie and me friends ?

Spar. Nay signeur, I haue no face to speake, now you
365 haue abusde her in your owne Element : if it had beene in any thing but Tobacco, I would haue done my best.

Ruff. Harke you sig. you were best to aske her forgiue-nes on your knees, ther's no way to get her friendship else.

Pet. But wil she forgiue me thinke you if I aske her mer-
370 cie on my knees ?

Sp. Why, proue signeur, you can but trie, weele al speake for you.

Ruff. Good Lady will you forgiue this signeur ? you see his penitent, grieffe hath brought him verie low, for hees
375 on's knees ; besides he weepes ; speake signeur speake for your selfe.

Pet. Ladie, I must confesse I haue offred you an emptie pipe, which me thinks hath smal reason to be takē in snuff.

Sp. And you are sorie for 't signeur, are you not ?

380 *Pet.* I with all my heart.

Sp. Forgiue him good Ladie, pra'y forgiue him, *

Su. I am content Gent. at your intreaties vpō conditions.

Pet. Vpon any conditions.

Su. But you shall be sworne to them.

385 *Pet.* Nost willingly.

Ruff. Come, a shall be sworne on's owne Tobacco pipe.

Piso. Looke you signeur, he told you there was no way to get her good will but by kneeling ; for he that will haue a womans loue must stoope.

390 *Sus.* Come maister *Ruff.* you shall take his oath, and Ile minister't. *Ruff.* Come signeur, put your hand to the pipe.

Sus. First you shall neuer while you liue offer Ladie or Gentlewoman an emptie pipe. *Pet.* Neuer.

Su. Secondly, you shall neuer make Tobacco your I-
395 doll, taking it in a morning before you say your prayers.

Pet : Neuer.

Su : Thirdly, you shall neuer in the praise of Tobacco
disclose or dispraise by the way of making comparisons,
the secrets of Ladies, or Gentlewomen, as repeating their
400 distil'd waters, their censing oyles, or their smoothing vn-
guents.

Sp : To this you sweare.

Pet. Most willingly.

Su. Fourthly, you shall neuer come with your squibs
405 & smoke-squirts amongst Ladies and Gentlewomē, fling-
ing out fume at your Nostrels, as a whale doth salt-water,
vnlesse you be intreated by them.

Pet. Neuer.

Su. Fifthly, you shall presently conuey your selfe out of
410 our company, neuer to come more neere vs, vnlesse you be
sent for.

Pet. Neuer?

Su. No neuer : so, let him kisse the pipe.

Sp : Come Signior, you haue kneeld to a faire end, to get
415 you a Mistris, and heere you haue forsworne her.

Pet. I'me in a faire case now.

Pis. Ifaith now thar't a combe for any case.

Pet. Well, ile keepe my oath, farewell Gentlemen.

Pis. Farwell Signior.

420 *Sp :* Adew Signior.

Kni : God bewe Signior.

Pet : Well, some shall smoke for this.

Ruff : Let it be your nose then good Signior in any case :

Exit.

425 *Enter Signior Antifront disguised, called Fleire.*

Its a good soile, a wholesome ayre, a pretty Towne, hand-
some sleight buildings, well proportioned people, verie
faire women.

Spa. Hayda, this is like a Lawyers studdie in the latter end
430 of a Terme, one's no sooner thrung'd out, but another's
thrust in, y'are welcome sir.

Fle. But

Fle. But I am not sir, for I am sicke.

Ruff : Would you speake with any man heere ?

Fl : I care not greatlie sir, if I spoke with euery man here.

435 *Nan.* Hee's a mad fellowe.

Sp ; What art ?

Fle. Poore.

Ruff : Dost meane to liue in this towne ?

Fle : Ide be loth to die in 't.

440 *Kni* : In what countrie wert borne ?

Fle : In none.

Kni : Where then ?

Fle : In a Towne.

Kni : What nation art ?

445 *Flei* : An Italian :

Kni : O then thou canst make glasses.

Fle : I, and as wisemen as you Asses too, O are you there
Piso ? your father is my good Lord, but no more of that yet.

Sp. Why Signior, I hope you wonnot swagger ?

450 *Fle* : No, nor I care not greatlie for them that doe, for
your swaggerer is but like your walking spur, a gingles
much but heele neu'r pricke.

Kni : Why art so melancholie ?

Su. Ile hold my life hee is in loue with some waiting
455 Gentlewoman.

Fle : Hee's a mad fellowe wil loue anie of you all, lon-
ger then a pissing while.

Pis : Why camst thou out of *Italy* into *England* ?

Fl : Because *England* would not come into *Italy* to me.

460 *Pis* : Why art sad ?

Fle : Because I haue cause.

Pis : Who doost follow ?

Fle : My nose.

Sp : Who doost serue ?

465 *Fle* : God.

Ruff : Who art towards ?

Fle : He thats before me.

Sp : What doost want ?

Fle : Money.

470 *Sp.* Nothing else?

Fle. Yes.

Sp. What?

Flei. A good seruice. *Sp.* Shall I preferre thee?

Flei. I cannot tell, tis as I like the man.

475 *Sp.* Nai 't shall be to a couple of Gentlewomen of thine owne Countrie.

Fl. I shall haue enough to doe then I hope, I haue heard of one woman hath seru'd ten men, but I neuer heard that one man should bee preferred to serue two woman before :
480 y 'are an Englishman. *Sp.* I.

Fl. So I thought indeede, you cannot poyson so well as we Italians, but youle finde a meanes to bring a man out of his life as soone. Gods light serue two women quoth you?

Sp. Why thou shalt serue but one, yet take thy choice of
485 both. *Fl.* I marry Sir, I like when 't comes to choosing.

Sp. Whats thy name?

Fle. *Fleire.*

Sp. : Whats thy profession?

Fle. : I haue euer been a Courtier.

490 *Sp.* : A Courtier! come Gentleman, I like this fellowe so well that ile prefer him strait.

Nan. Do so, you shall doe a deed of charitie in't.

Sp. Faire Ladies youle excuse vs. *Exeunt.*

Su. You haue bin very welcome Gentlemē. *Manent Su, Nan*

495 *Na.* : Come sister, there rests nothing for vs now but this : wele get vs mens apparrel, and serue them as Pages so shal we hinder them in their marriages, and in th' end preferre our selues to be their wiues.

Su. I like it well, come lets about it presently. *Exeunt.*

500

Finis Actus Primi.

Actus secundus.

Enter Fleire, Solus in a new Suite.

Fl. I haue not yet bin seauen daies heere, and yet I see that grieues my verye soule : my Daughters, my Ladies
5 I must say now, make lust, labour for their maintenance & this foolish natiō will sel their goods, their lands, nay their very soules for nights delights and momentarie sportes,
which

which like to lightning appeares, and vanisheth ere one
can say tis come : but then repentance sticks close. There
10 was a fellow with one of my Ladies this morning, and the
poore slaue has but seauen shillings a weeke boord wages,
and yet he has giuen sixe on't for a bit of extraordinarye
flesh, well : God giue him the grace to pray, for a must fast.
I askd the hot slaue why a did not marrie since a could not
15 bridle his lust? and a tolde me a had rather fal into the Sur-
gions mercy, then the worldes beggery ; well, I see it can-
not be denide, mercinarie women are necessarie members :
they plucke downe the pride of the flesh, yet are not proud
themselues, for thei'le be as familiar with the men as with
20 the Master : they doe as many good deedes as some Fryers
that puts one to pennance for his sinnes, they put twentie
to paines : he out of charitie sends one to the Hospital once
a yeare, they send twentie to the Surgions once a month.
Say he bids men repent, they make a'm repent, yet for all
25 this some wil call a'm damn'd Puncks : well, if they bee
damn'd, theile not be damn'd *gratis* like your yong couëtrie
Gentlemen, nor in hugger mugger like your Cittizens
wife with her Prentise. They can practise without an o-
uerseer : they scorne to haue a Suburbian Baw'd lend am a
30 Taffaty gown, & they (like your common Players) let men
come in for two pence a peece, and yet themselues to haue
but the tenth penny, like the tenth Pigge, yet faith
the trade is a good trade : They forswear not themselues,
in commendation of their wares, as your common Trades-
35 men doe, swearing they cannot afford it at the price. They
are no prouerb breakers : beware the buyer say they, you
shall haue enough for your money, if halfe will not serue
your turne take the whole, measure by your own yard, you
shal haue Winchester measure. I was somewhat bold with
40 one of their Ladships this morning, & askt her why wo-
men went to the generating sport al the yere, since beastes
themselues went too 't but once? And she answered me, be-
cause they were women & had reason to know what was
good for themselues, and so had not beasts : but soft, here
comes Signior *Peloune*.

Enter

Enter Petoune taking Tabacco.

Pet. O *Fleire*, how doost *Fleire*?

Fl. O Signior, you may snuffle out your smoke here Signior, and saue your oath too, here are no Cuckold makers. *Pet* What are they *Fleire*?

Fl. Women Signior, women : I heard what a rash Gentleman you are to forswear your Mistris companie in the verie heat of your affection.

Pet : Hang her, hang her, shees a very crickee, shee hath
55 written for me three or foure times, but ile see her damn'd ere ile come to her, woot take anie Tobacco *Fleire*?

Fl. No, not I ; ile not make my nose a red Herring, ile not hang him ith' smoke.

Pet : Thou art a good Courtier *Fleire*, tha'st got a sute
60 alreadie.

Fl. Nay, I haue two or three offices too.

Pet : Prithe what are they?

Fl. Why I am Yeaman ath' Jurden, Gentleman ath' smock and Squire of entertaynment : for when your Gallants ap-
65 proch, I take their incombe, for if I stay till their out come, the deuill a bit of any siluer sir can I get : for your new made Gallants lay all on the backe and spend all ath belly.

Pet. How doe thy two Ladies liue *Fleire*?

Fl. Like two musk-cats in a Coope.

70 *Pet* : Why? I heere say they liue gallantly.

Fl. Pheu, they? why they keepe a little court.

Pet : And what art thou? a Sumner?

Fl. A Sumner, why?

Pet : Because thou art one of the ; harke in thine eare.

75 *Fl.* Well said Caulfe, hast bin a sucking all this while for that iest? no, I haue an honorable place, I am one of their leaders, for their shooes are so hie, and their heeles so short if they should not be led, thei'd play domesticke trickes abroad, and show all.

80 *Pet.* Thou their leader ! why doe they meane to goe to the warres?

Fl : I thinke so, for I am sure here were a couple of gentlemen last night that scow'rd their peeces.

Pet : I thinke *Fleir* thy Ladies are not wee rich.

85 *Fle* : How can they? they spend when others get.

Pet. Dost heare *Fleir*? woot prefer me to their seruice?

Fle. What! shall wee embrace? shall we haue red-nos'd Corporals here : what you rogue? will you turne Sumner? away you whale-nosd rogue away, goe, snuffle, snuffle in the
90 Ocean, away you slaue.

Pet, Is thy name *Fleir*? tha'rt a flattering, fleering, cogging knaue.

Exit.

Enter two Ladies, one singing :

95 *Fel.* His mans red hose, were the colour of his nose,
and his breech was made of blue,
And he in shape, but a French-mans Ape,
And so sweete sir adieu.

« Holla, holla ye pampred Iades of Asia,

« And can you draw but twentie miles a day?

100 *Flo*. Giue me a bowe, Ile hit the Sunne.

Fel, Why ti's impossible.

• *Flo*, No more canst thou hit true felicitie.

Fel, O I am in an excellent humor, now I could laugh, daunce, leape, or doe anie light tricks that belongs to a
105 light wench.

Flo; But looke who's here?

Fel, O signeur *Fleir*, how dost, how dost man? we may bee merrie before thee, thoul't be secret, wo't not?

Flo : As your Midwife, or Barber Surgeon Madam;

110 *Fel* : How lik'st the Citie *Fleir*, ha, how lik'st it?

Flo, Faith wel Madam, were not your Citizens, such hea-
uie head fellowes :

Fel, Thats a signe they are no drunkards.

Fle. Indeede Madam, drinke lightens the head, the
115 heart, the heeles, the pot, the purse; but it makes hea-
uie chamberpots, full bowels, and foule roomes : enough.

D

Fel : How

Fel : Howe dost like the Gentlemen of this Countrey?

Fle : I can compare your Gentleman, and your Marchant, to nothing so fitly as your Flea and your Lowse : I had rather trust your lowse with a hundred pound, then your Flea with fortie; for your Lowse, like the Marchant, standes too't, you shall knowe where to finde him, but your Flea, like the Gentleman, if you take him not at first
125 sight, a slips from you.

Flo : Me thinks they haue a strange fashion heere, they take money with their wiues, and giue money to their wenches.

Fle : And good reason too (Madam) woulde you haue
130 a man bee troubled with a wife, as long as he liues for nothing? A giues money to this wench, to be as soone rid of her as he has done with her.

Fel : Whats the reason *Fleir*, the Cittizens wiues weare all Corks in their shoes?

Fle : O Madam, to keepe the custome of the Cittie, onely to bee light heeld. The Cittie is like a Commodie, both in partes and in apparell, and your Gallants are the Actors : for hee that yesterday played the Gentleman, nowe playes the Begger; shee that played the Way-
140 ting-woman, nowe playes the Queane; hee that played the married-man, nowe playes the Cuckolde; and shee that played the Ladie, nowe playes the Painter. Then for their apparell, they haue change too : for shee that wore the Petticote, now weares the Breech; hee that
145 wore the Coxcombe, now weares the feather; the Gentleman that wore the long Sworde, nowe weares the short Hanger; and hee that could scarce get Veluet for his Cape, has nowe linde his Cloake throughout with it.

150 *Flo* : But how dost like the Court *Fleir*?

Fle : Well ynough, if they did not catch their meate so; it comes no sooner from Table, but tone fellow has a fatte Ducke by the rumpe, thother a slipperie Ele by the taile, and an olde Courtier that best knew the tricks on't, was
mumb-

155 mumbling of a Cunnie in a corner alone by himselfe.

Fel. What good cheere didst see there?

Fle. Faith there was much good meate, but me thought your faire Ladie was your onely dish.

160 *Flo.* I, but thats a costly dish, and will aske rich sawcing.

Fle. Faith for mine owne part when I had a stomacke, I shoulde like it best in it owne naked kinde, without anie sauce at all.

165 *Flo.* Whats the newes now at Court *Fleir*?

Fle. Faith they say your Ladyes cannot endure the old fashion Spurre, they say it hanges to a mans heele like a Wheele-barrow, but they loue the fine little Scottes Spurre, it makes the Court Gennet curuet, curuet gal-

170 lantly.

Flo : I prethe *Fleir*, howe goes the report of vs two abroad?

Fle. If I should tell you, I feare your Ladiships woulde be angrie.

175 *Flo.* No not awhit.

Fle. But alas they are your common people, they are like your Slippers, they are alwayes gaping, their mouthes are neuer shut.

Flo. But what say they of vs?

180 *Fle.* Alas Madam, their tongues are like your drie leather shooes, alwayes creaking :

Flo. But I prethe tell vs what doe they say of vs?

Fle : I shall offend your Ladyships.

Flo. I tell thee no.

185 *Fle.* But alas Madam, I doe not beleue them, because I knowe the conditions of the slaues; whie Ile tell you, their tongues are like the Iacke of a Clocke, still in labour.

Flo. I thinke tha'rt madde, I prethee tell vs what they

190 say.

Fle. I would be loath to displease you.

Flo. I tell thee thou shalt not.

Fle. Faith they say your Ladships are a couple of state-ly Curtizans.

195 *Flo.* Faith that was not much amisse, said they no worse?

Flei, You'l not be angry with me.

Flo, No a'my word.

Fle. By my troth they said state-ly whores.

Flo, What pagan rogues be these? were they but roasted
200 Larkes for my sake, I would crush am bones and all.

Fel, Why? are you so angry sister? you know they speak truth.

Flo. Why are wee whores?

Fel, What are we else?

205 *Flo.* Why we are Curtizans.

Fel. And what difference pray?

Flei. O great great madam, your whore is for euery rascal but your Curtizan is for your Courtier.

Flo, He has giuen you a difference now.

210 *Flei,* And indeed Madã I said so, for in truth I was very
ãgry with 'am, but they said you were for euery seruingmã
too. *Flo,* Did they say so? (now.

Flei, Yes indeede Madam, I hope I haue touch'd you

Flo, Ile hold my life this slaue the Seruingman, that was
215 with me this morning, has brag'd of my kindenes to him.

Flei, Nay, thats likelie, neuer trust a fellow that wil flatter, fleire and fawne for foure nobles a yeare.

Flo, Well, ile nere haue Seruingman touch anie linnin
of mine agen.

230 *Flei,* Yes Madam, a may touch't when tis at the Laundresses.

Flo, I, at my Laundresses, or else not : but what a rascal's
this? by this light, ile neuer suffer seruingman come neere
me agen.

225 *Flei,* Yes Madame, to deliuer you a letter or so.

Fl. By this hand, not vnlesse the Rogue kisse his hand first.

Flei, O Madam! why? since blew coates were left oft,
the kissing of the hand is the seruingmans badge, you shall
know him by't : but Madam, I speake something boldly of
230 you now and then, when I am out of your hearing, to heare

what

what the world wil say of you, for you know thats the way
to pompe filthie wordes out of their mouthes, if there bee
anie in them.

Fel. And doe so still, wee allow thee to say anie thing,
235 for thereby we shall know our friendes from our foes.

Flei, I assure your Ladships, I loue you, and am sorrie
for you from my soule, although you know it not.

Flo, Wee doubt it not.

Fel. Come sister will you in?

240 *Flo,* I prithee *Fleire* informe vs how the tide of opinion
runs on vs, least we be drown'd in the slaunderous imagi-
nations of the world.

Flei, I shall be very vigilant of your reputations.

Amb, Be so.

Exeunt Sisters.

245 *Enter Ruffell.*

Flei, VVho comes heere a Gods-name? O, my gallant
ruffles it out in silke, where haue you bin all this while?

Ruff, Faith at Court *Fleire*, when wert thou there?

250 *Fl,* Faith but yesterday, where I saw a Farmers Son sit
newly made a courtier, that sat in the presence at cardes, as
familiar as if the chayre of state had bin made of a peece of
his fathers Barne-doore : O tis a shame : I would haue state
be state in carnest and in game, I like your Courtier for no-
thing but often saying his praiers.

255 *Ruff,* What, I thinke thou seldome saist thy prayers,
since thou hast almost forgot thy Pater-noster.

Flei, Faith I pray once a weeke, doost thou pray oftner?

260 *Ruff,* I did pray oftner when I was an Englishman, but I
haue not praid often, I must confesse since I was a Brittain :
but doost heare *Fleire*? canst tell me if an Englishman were
in debt, whether a Brittain must pay it or no?

Flei, No, questionlesse no.

Ruff, I'me glad of that, I hope some honest statute will
come shortlie, and wipe out all my scores.

265 *Fl,* But whats the newes now abroad Maister *Ruffell*?

Ruff, Why they say the Courtiers shall make the Citti-
zens no more Cuckolds.

Fl. Excellent newes yfaith, excellent newes, then the Court will grow rich.

270 *Ruff*, Rich? Why man why?

Fl, VVhy then your Courtier will not bestow his money in buying the Merchants idle commodities to ly with his wife. (turn'd man.

Ruff, Fleire I did but to trie thee, the tide of the floud is

275 *Fl*, Then let them sweat for't.

Ruff, For what?

Fl, If they striue against the streame. (courtiers

Ruff. No, but I meane the Cittizens must cuckold the

Fl, Excellent newes yfaith, excellent newes, then the
280 court will grow rich.

Ruff, What, like your weauers shuttle? make cloath forward and backward, but how I prithe? but harke you *Fleire*, are you capable of a secret?

Fl, As your common Cockatrice, that receiues the se-
285 crets of euery man.

Ruff : Then I must intreat, I may trust thee.

Fl, That's because I am no Taylor, for if I were, thou wouldest intreate me to trust thee.

Ruff, Sirra, they say your Ladies are a couple of com-
290 mon Punckes, I hope I may trust you with a secret?

Fl, Sir, sir, 'doy' heare, doy' thinke they are no worse?

Ruff, VVorse! why can they be worse?

Fl, O sir, I they may be priuate Puncks : why I tell you he that takes vp his priuate Punckes linnin, were better
295 take vp anie commodity about the Town : if twere a commodity of Mousetrappes, a should not loose much by the bargaine.

Ruff, But hark you *Fleire* hark you, tis suppos'd I can tell you they are a couple of priuate Puncks.

300 *Fl*. Nay, then theres some hope theile proue honest women.

Ruff. Yea, how *Fleire* how?

Fl. Why your priuate punck would leaue being a punck, rather then be priuate to one man for nothing, and then if
305 al men were like thee, they would be honest, for thou hast
nothing

nothing to giue am.

Ruff, VVhat a cogging fleiring Rogue is this, nothing will anger him : but doy' heare *Fleire* ; art thou a procurer, or a knaue ? for one of them I am sure thou art.

310 *Fl*. A procurer ! whats that ?

Ruff. One that procures meanes for procreation, vulgarly cald a Pander.

Fl, By this light now, were I a notable Rogue, should I denie my profession, why, I am a procurer sir.

315 *Ruff*, Nay, then thou art a Knaue too thats certaine, for there is such a simpathie between a Procurer and a knaue, as there is betwixt an Alcumist and a Begger.

Fl, But looke you sir, pra'y wil you tel me one thing now.

Ruff. VVhats that ?

320 *Fl*, Are you a VVhoremaster or a Theife, for one of them ime sure you are.

Ruff, By this light now a comes neere mee too, why I am a whoremaster.

Fl, Nay, then you are a thief too, thats certaine, for your
325 whoremaster alwaies filcheth for victuals, for you knowe flesh is mans foode, mary sir you cannot be hang'd for't, tis but pettilassarie at moste, but you may chance bee whipt for't and burn'd too, but not ith' hand Signior, not ith' hand.

Enter Sparke.

330 *Sp*. Saue ye Gentles.

Ruff. Then we are enemies to the Iewes.

Fl. O my good prefferer, how does your worshippe, you are a stranger heere.

Sp. Faith I haue been with two Gentlewomen, in whose
335 companie thou first sawst vs, and there the Knight, Sir *John Haue-little* is so in loue with the younger, as a knowes not whether a should reioyce, shee had so much beautie : or lament, because he is like to inioy none on't.

Fl, By my troth I tooke him for a Coniurer, when I first
340 saw him, a talkt so much of his soule and the Deuill.

Sp : Why a sould his soule to the Deuill man, for the veluet that lines his cloake.

Fl. And when will he giue the Diuell his dew ?

Sp. Nay

Sp, Nay, a deales with him, as a does with his Tailor, goes
345 vpon trust, and meanes to pay them both at the latter day.

Flo, But does not the Gentlemen iest at him?

Sp, Yes, one of them asked if he were a celestriall or a ter-
restriall Knight, & he very ignorantlie asked what Knights
they were? your terrestriall Knight quoth she, is of a grosse
350 element, and liues vppon landes of his owne, but your ce-
lestriall Knight, hee liues by the Heire, that is, by his elder
Brother. He it was, was Knighted, when so few scapt the
sword, and he it is that now liues by the sword.

Fl, And what said the Knight, what said he?

355 *Sp*, Faith as some Courtiers doe, laugh at that he did not
vnderstand, and swore an oath or two of the new fashion,
as, by my conscience Ladie you haue a verie good spirit, &
so after two or three Court complements, beseech'd the
Ladies retaine him still in their good graces, kist his hand
360 and went his way.

Fl, Faith mee thinkes your English Ladies were verie
gallant Creatures, had they not one fault.

Sp, VVhat's that?

365 *Fl*, I haue heard say, they will rise sooner, and goe with
more deuotion to see an extraordinarie execution, then to
heare a Sermon.

Sp, O signor, condemne not all for some, indeede I must
confesse there haue been Ladies at executions.

370 *Fl*, I, and they sat bare fac't too, for feare the little fleet
holes of their maskes should not giue their eyes roome y-
nough for such a prospect : one Ladie thrust her head so far
out at a windowe, with greedy desire to see all, that the
whole body was like to followe, making a forked tree with
her head downe, had not her Gentleman Vsher, contrarie
375 to the nature of his office, catcht hold of her behinde.

Sp, A forked tree; why what tree doost thou thinke shee
would haue made!

Fl : O sir, a Medler-tree, a Medler-tree.

Sp, But *Fleire*, how does the Gentleman Vsher liue with
thy Ladies?

380 *Fl*. Faith sir in the nature of a Munkie, that flatters and
fawnes

fawnes, and shakes his taile in his Mistres lap : but yfaith Gallants, whether are you two bound now ?

Sp. We are euen readie for your two Ladies Signeur ;

385 *Fle.* Faith and you shall finde my two Ladies as readie for you two : Come, come, Ile put you in the way of all flesh, Ile send you to Graues-ende, Ile see you in the Tilt-boat, When you are there, ship your selues : in, in, in.

Ex. Spe. & Ruf.

390

Enter Piso and Knight.

Piso. How is't *Fleir* ?

Fle. O my Lord, you are a welcome man.

Kni. Saue you O signeur.

Fleir : O my gracious knight, and whither are you two
375 bound now ?

Piso. Faith een to your two Ladies signeur,

Fle. Yea ? and will you to the South-ward yfaith ? will you to the confines of *Italie* my Gallants ? take heede how ye goe Northwardes, tis a daungerous Coast, ieast not
400 with't in Winter, therefore goe Southwardes my Gallants, South-wards hoe : I haue shipt two Gallants in a storme, I feare they haue spent their maine Mastes by this time, and are comming home agen : but if you will Southwards, my hearts of golde, Ile shippe you in pompe,
405 Ile sende yee vnder the verie line, where the Sunn's at hottest.

Piso. But come, shall we goe see thy Ladies, *Fleir* ?

Fle. I, I, I, Come : but my good Lord youle bee a welcome man, for I haue heard her often sweare, that had she
410 such a Husband, a man so richly deckt in vertuous ornaments, shee woulde forsake this life, her-selfe, nay, her verie being, to be your's ; O my good Lord, shee loues you deerly.

Piso. Pheu, but I cannot requite it,

415 *Fle.* Why my good Lord ?

Piso. Shees a common thing.

Fle. But say she may turne my Lord.

Piso. Shee has beene so much worne, shees not worth the turning now.

420 *Fle.* O my Lord, penitence doth purge a spotted soule,
and better leaue sinne late then not all : and I doe knowe
my Lorde, that for your loue from her immodest life sheel
turne.

Piso. I. I, I doubt not but sheele turne : but t'will bee
425 like a Buzzard Hawke that turnes taylor to her
game.

Kni. *Fleir*, is the gentleman vsher that I preferd to your
Ladies in any fauour with them?

Fle. Great, great : a kisses his hand with an excellent
430 grace, and a will leire and fleire vppon am, hee's partly
their Phisitian, a makes am Suppositories, and giues am
Glisters.

Kni. And how liues he with am.

Fle : Faith like *Thisbe* in the play, a has almost kil'd
435 himselfe with the scabberd : but hearke you Knight, you'l
bee a welcome man to my yonger Ladie, I protest shee
thinkes worthily of you.

Kni : Signeur, I must confesse, I am beholding to your
Ladie; and to tell you truly, I haue much affected her since
440 I first saw her.

Fle : Vpon my worde sir, to my knowledge she is an
honest Gentlewoman, yet the worlde may chance speake
ill of her. Why I haue heard some say *Penelope* was a
Puncke, hauing no reason to suspect her, but because
445 shee sat vp late a nightes, when t'was but to vndoe that
which shee did by day. I haue heard some say *Hercules*
was a coward because hee did not fight at single Rapier
like a gallant, but with a Club.

Kni : Nay, I haue no reason to thinke the worse of her
450 for the report of the worlde; for the world signeur per-
chance speakes ill of you, or me.

Fle : Why, y'are inth' right, I haue heard some say, you
were a verie needie Knight, and that you had but one
455 shirt to your backe when you came first to this towne;
Nay more, when your Lackie carried it to the Laun-
dresse, it was founde to bee a womans smocke, that you
had borrowed : but what? shoulde my Ladie or I

beleeeue

beleeeue this nowe?

Kni. I hope shee doth not,

460 *Fle.* No, no, no.

Piso : Come *Fleir* shall we see thy Ladies?

Fle. I, I, hoe, whose within there?

Enter Seruingman.

Seru. What would you haue maister *Fleir*?

465 *Fle* : Prethe shewe these Gentlemen vp into the great Chamber, and giue my Ladies notice of their being there, I haue a little businesse my Lords, Heele conduct yee, yee shall finde a couple of your acquaintance there.

Exeunt : manet Fleir.

470 Could I but worke Lord *Piso*, and my eldest daughter, to make am both affect and loue each other, that marriage might vnite their hearts together: O then there were assured hope wee might redeeme our honours lost, and regaine our right in *Florence*. And for this Knight
475 though hee bee poore, yet would hee married were vnto *Felitia*.

For of a louing husbands awfull eye

Sets right the womans steps that went awrie.

480 Heauen I know has grace ynough in store,

To make most chaste, a most lasciuious whore.

Enter the two wenches in boyes apparell.

How now? who haue we here? a couple of footmen?

Su. You see sir, we are not a horsebacke.

Fle : Howe nowe my little fire-workes of witte? what?
485 flashes and flames? tell me true, were you neuer *Vshers* to some great mans Coach-mares? did youe neuer run bare before them?

Nan, Neuer we sir :

Fle. Whither are you going?

490 *Sus.* Sir we want a seruice, and are going to get a Master.

Fle. Come, come, Ile preferre you both, thou shalt serue a Countrey-man of mine, hees going to trauaile : shalt

goe with him, & thou shalt serue one of my Ladies.

495 *Su.* We would willingly serue two nere friendes, because we are brothers, and indeed two twins, and therefore are loath to be parted.

Fle : Two twins? that's all one, come, come, you shall serue 'am.

500 *Nan.* You shall pardon vs sir.

*Enter Flor, Sparke, Felec : Ruffell, Piso, Knight
and Fromaga.*

Flor. I hope youle not condemne me for my loue.

Sp : I haue no reason Lady.

505 *Flo* : I offered you vnaskt.

Sp : That with a number oft hath bought.

Flo : Partlie they haue, and partlie not for I would haue you know, my function seldom sels affection : what though I haue euill liu'd? repentant teares 'can wash away my sin,
510 which ile poore fourth like droppes of winter raine, and now hencefoorth, euer Ile this life abhor, and to the earth my knees ile dayly bow, to get mercy from heauen, loue from you.

Nan. O the deuill take impudencie she courts him.

515 *Sp.* Madam, the loue that I may giue you, fully doe inioy, but I haue sworne with other loue then as a Brother doth a sister neuer to loue any.

Fel. O Sir, my fortunes are not fellowes with my birth, they make me stoope to base deiected courses; but would
520 you loue me, I would as swift as thought flie this life, and leaue lusts fowlest sinne, for fleshlye beastes to sleepe and wallow in.

Su : Shame to thy sex, no more.

Ruff : Lady, in all the honest offices that friendship may
525 commaund, commaund me still, but yet I haue not seene the face to which I owe so much of loue, as may iustly arrest my affections, and when I doe, ile pay so due a debt without imprisonment.

Pis : Methinkes yond Lady growes fayrer much then
she

530 she was wont, me thinks her feature mendes, & her comely gesture much hath drawne my heart to loue her, O but shee's a whore.

Nan. Gentlemen doe you lack a Boy?

Sp. No,

535 *Nan.* O God, I am vndone.

Su : Sir do'y want a Seruant?

Ruff : No.

Su : O Lord what shall I doe?

Pis : What canst doe?

540 *Na* : Any thing that a Boy should doe.

Kni. Woot dwell with me?

Su : Tis partly as youle vse me.

Kni : Ile vse thee well.

Su : Well.

545 *Pis* : Tell me, are you both content to dwel with vs two?

Both. As please you two.

Pis. Then thou shalt liue with me.

Kni. And thou with me.

Sp : Come Gentlemen will you bee going?

550 *Both* We attend you sir.

Sp. Ladies our occasions cals vs hence, and I am sorrye we must leaue you. *Exeunt : manent Piso and Nan.*

Flo. Gentlemen you all both haue, and euer shall bee welcome.

555 *Pis* : Lady I will leaue you much affection more then I thought to lend you, but I deale on vse, and haue much interest.

Flei : Caught I hope : hold hooke and liue, hee's fast by heauen.

560 *Flo.* My Lord, what you lend me, with much interest shall be repaide.

Pis. Adew.

Flo. Fare you well ; refusd.

Fel. Contemn'd.

565 *Flo* : Disdain'd,

Fel : Abusd.

Flo : Adyes.

Fel. A shall not liue.

Flo. Disdaine the Daughter of such a Signior?

570 *Fel.* Contemne a Ladie borne? sister we are wrong'd.

Flo. But if youle consent I haue a proiect laid, that in requitall both of them shall die.

Fel. You make my soule sweet harmony, come lets about it then. *Exeunt. Finis Act : Secundi.*

Actus Tertius scena prima.

Enter the Ladies each with a Letter, and Fleire aside.

Flo. Are we in priuate?

Fel. We are?

5 *Flo.* Pray Sister what moouing lines of loue has your Knight toucht your affection with?

Fel. Faith his stile is plaine, onely a little courtlike silken phrase it has, but I hope your lord hath sent rich words like iewels, for your eares against your nuptiall day.

10 *Flo.* Faith a woes with lines that might perswade another though not mee, which ile lend your eyes, vpon the like receiued curtesie from you.

Fel. With all my heart. *Change Letters.*

Flo. What haue we heere? *Reade.*

15 *Lady* I know the noblenes of your disposition defends you from the least Sparke of basenesse, wherefore I inuocate euerie particular vertue of yours to be mediators to your best iudgement for my better estimation in your loue, my affection is zealous, my intent honorable, my desire mariage : thus
20 desiring your resolued answer, I rest.

Euer at your disposure :

Iacke Haue-little

Knight.

Vpon my life some friend did pen it for the foole.

25 *Fel.* Let me see what's this? *Reade.*

You the understanding spirit of a woman, let the splendor of your Beautie, with some heate of your affection shine vpon the creature

creature that adores yee, and with the heauenlye comfort of your
 loue, melt and thaw dispaire from my dying heart : which if it liue, it
 30 liues to loue, if dye if it dyes in loue, but howsoeuer, tis
 your's, twas made for you, liues by you,
 and dies without
 you.

 Yours in the moste zealous
 35 degree of affection.

Don Piso De Florence.

Sister vpon my life this is sonne and heire to Duke *Piso*
 that now is.

Flo : O would hee were ! but whosoere he bee, a must bee
 40 made a match to giue fire to the hell blacke powder of our
 reuenge, yet your loue, the wise Knight and he, are two in
 one there are no such friendes as they.

Fle. Then let them march both hand in hand in one way.

Flo : Then shall be thus : these two being earnest suters
 45 for our loues, weele graunt vpon condition, that suddenly
 they murther *Sparke* and *Ruffell*, but first to take the Sacra-
 ment if euer it be knowne, as knowne 'twill be, to keep our
 names vnspotted in the action ; this being done —————

Fel. Let them challenge vs, wee and our loues are won.
 50 but say they should reueale vs.

Flo. O none will breake a Sacrament to heape vp periury
 on other sinnes, when death & hel stands gaping for their
 soules.

Fel. But say they raile on vs.

55 *Flo*. If they doe, tis knowne, we lou'd *Sparke*, and *Ruffel*,
 and men will thinke they kild a'm for our loues, since they
 liu'd in our fauour, these in disgrace.

Fel, I like it well, come lets hasten it,
 For this is euen as true as er'e was text,

60 « Plots are but dreames vntill they take effects. *Exeunt.*

Fle. O God, I think the path to hell that women tread
 is broder then the way men goe : how they walke by cou-
 ples to the Deuill ?

Enter

Enter Piso.

65 *Pis.* O that I should loue a whore, a very common Co-
 catrise my thoughts are drown'd in a gulf of sinne, shee's a
 very Canniball, which doth deuoure mans flesh, and a
 Horse-leach that sucks out mens best blouds perfection : a
 very prisoners box, thats ope for euery mans beneuolēce :
 70 and I am Heire vnto a Duke, yet loue her : doth any man
 heere loue a whore ? I, who ? I, I, I, tis I, an arrant puncke &
 common hirde Hackney, and yet I loue her ; I adore her,
 I doate on her, I worshippe her, O would some goodman
 would cut my throate, and put me out of paine — of paine,
 75 O that nature would not make an honest woman !

Fl : She did, she did my Lord.

Pis. Ar't there ? speake, who was't ?

Fl. Eue, Eue my Lord, she was honest.

Pis. Art sure on't ?

80 *Fl.* I sure my Lord, for there was no man to tempt her
 but her husband.

Pis. I thought twas some such countrie Gentlewoman,
 O *Fleire*, *Fleire* I loue a whore.

Fl. Why my Lord, were you neuer a Soldier ?

85 *Pis.* Yes yes,

Fl. Why then tis your profession, you neede not be a-
 sham'd of your trade.

Pis. But *Fleire* woot helpe me, woot helpe me man ?

Fl. I, I, who i'st ?

90 *Pis.* Thy Lady, thy elder Ladie.

Fl. O my Lord, loue her ? why shee's a whore.

Pis. I *Fleire*, but she may turne.

Fl : But shee is so much worne my Lord, shee's not worth
 turning now.

95 *Pis.* Doe not vex me, doe not torment me : doe not tor-
 ture me vpon the racke of ieastes, I tell thee if shee please,
 she may turne.

Fl : I my Lord, taile to her game, like a buzard hauk, or so :

Pis. Yet againe, now the Deuill take thy body, and dam-
 roo nation light vpon thy soule, destruction on thy bones,

con-

confusion in thy marrow, dost scorne me, mocke me, vex
me, torment mee? dost? dost? Ile hang my selfe, nay, Ile
damne my self rather then loue thy Ladie, and be abusd by
thee : I will, I will. *Exit Piso : Enter Knight.*

105 *Kni.* O Fleir how does thy Ladie?

Fle. I deliuerd your letter sir, and she thanks you for't :

Kni. And how does she? ha, how does she?

Fle. Faith not well, she has taken phisick, and your gen-
tleman vsher there ministers to her : shees very great, and
110 she sayes she feeles much stirring in her bellie.

Kni. Sure then *Fleir* she has eaten too much raw fruit.

Fle. Vpon my life then, they be plums, and the stones
make her swell.

Kni. Sure then t' is so, I should send her something to
115 comfort her nowe beeing sicke : what doest thinke were
best *Fleir*?

Fle. Send her an Oten cake, t' is a good Northern token :
sir *Raph* Shaue sent his Mistris one, but I think a meant to
ride a iourney on her, and thought Otes woulde make her
120 trauell well.

Kni. No, Oates is too great a binder after her Phy-
sicke, I care not if I goe and visite her, and carrie her a
Woodcocke.

Fle. You'le goe alone sir.

125 *Kni.* I, I meane so, but how should I carrie him *Fleir*?

Fle. Vnder your Cloke sir, vnder your Cloke.

Kni. Mas, and thou saiest true, Ile goe buy one straight,
and yet now I remember me, t' is no great matter if I defer
it till she be well, it shall be so *Fleir*, I will.

130 *Fle.* O y' are of a French humor sir, as inconstant as impa-
cient : I thinke you haue scarce the pacience to tell the
clocke when it strikes.

Kni. Tush, I keepe a boy for such vses:

Fle. For nothing else?

135 *Kni.* Yes, to weare a garded Cloke.

Fle. Not till you be richly married.

Kni. No, not till I be richly married : hee should weare
one now, if my money were come out o' th Countrey.

Fle. I wonder you would be knighted sir, since your mo-
140 ney is so long a comming, that you cannot maintaine your
knighthood gallantly.

Kni. Faith I was knighted to get mee a good wife
Fleir.

Fle. Get you a good wife? Why looke you sir, speake
145 but the Golden tongue verie perfectly, marry you must
speake it well, and call some great Lorde cousen : t'will
get you a better wife then three hundred pound ioynter.
You may report you haue Colepits too, t'is a warme
commoditie I can tell you : they may bee sent about by
150 water ; if they nere come, as your money dooth not,
you maye curse the windes, or complaine of Ship-
wracke : and then though't bee a lie t'is drown'd.

Kni. I, but say it should bee prou'd afterwards t'was
not true.

155 *Fle* : True? Gods my life, shee's a wise woman that will
goe as far as new Castle to search the depth of a Cole-pit
for your truth.

Kni. I would be loath to leaue my truth so far hence.

Fle. But I am sure heele bring his honestie no nearer hi-
160 ther ; but that comes about by water too as his mony does.

Kni. But *Fleir* is not thy Lady a vertuous Gentlewoman?

Fle. O yes sir, I often find her in deepe contemplation.

Kni. Of what I prethe?

Flr. of Aratines pictures.

165 *Kni* : I, I warrant her, O she can endure no bawdrie, shee
spits when she heares one speake on't.

Fle : Thats because her mouth waters at it.

Kni : Shees wondrous musicall too.

Fle : Verie true, she euerie day sings *John for the King*, and
170 at *Vp tailes all*, shees perfect.

Kni : Be these good tunes *Fleir*?

Fle : Excellent, excellent sir, farre better then your Scot-
tish Iigges.

Kni : Yet many of our Ladies delight much in the Scot-
175 tish Musicke.

Fle. I, with their Instruments.

Kni : Thou

Kni. Thou hast a good wit *Fleir* : if I were a great man thou shouldst be my Secretarie.

Fle. And I hope I should discharge the place sufficiently : for I haue learning enough to take a bribe, and witte enough to be proud : but whither are you going now sir ?

Kni. Faith I am going to thy Ladies *Fleir*.

Fle. You will not speake with am now ; for my Ladies will speake with none but Gentlemen.

Kni. Why sir, I hope I am a Knight, and Knights are before Gentlemen.

Fle. What Knights before Gentlemen, say ye ?

Kni. Faith I.

Fle. Thats strange, they were wont to bee Gentlemen fore they were knighted : but for this newes Ile folow you.

Kni. Doe, and as occasion serues Ile preferre thee.

Exeunt.

Enter Piso, and Nan as his Boy.

Piso. Why should I loue her ? because shes faire, because shees faire ; because shee's a whore : for if she were not faire, she would not be a whore ; & if she were not faire, I should not loue her : *Ergo*, if shee were not a whore I should not loue her : well concluded witte, well concluded wit ; there is no man breathing could loue her but I, shee's a whore, yet her beautie haunts me like a Ghost, I cannot sleepe for't, her remembrance rides me like the Mare a nights, I cannot rest for't, what shall I doe ? I shall burst boy.

Nan. My Lord.

Piso. Will thy tongue be secret ?

Nan. As the clapper of a Mill, my Lord.

Piso. Is not that alwayes going ?

Nan. I my Lord, but I hope it sayes nothing.

Piso. O thou hast wit I see, I am in loue boy, I am, I am.

Nan. With whom my Lord ?

Piso. With a verie Wagtaile an arrant woman, a verie Peack : whose pride is maintaind by her taile.

Na. Thē it is maintaind by the worthiest part of her body.

215 *Pis* : Come, your wit boy, your prooffe.

Nan, If a hundred men in a company, mee't doth not the worthiest man amongst them, first take his place, and sit downe?

Pis. I graunt it.

220 *Nan*. And I am sure my Lord, where ere the bodie comes the taile first takes his place, and sits downe, and therefore I hope tis the worthiest part of the body.

Pis. O that I had the reason of a Sailor to knowe her like a rocke, that I might saile from her and auoide her : or as a
225 vertuous man knowes sinne, to loath and leaue it. And yet shee's wondrous faire, I would she were as honest : kinde v-sage may reclaime her from her sinne, and make her stoupe vnto her Husbands will, as doth a wel-mand Hauke vnto the lure.

230 *Na* : O I, shee has bin man'd alreadie, she knowes the lure and will come to any call.

Pis. O but her beautie may excuse the folly of her youth, tis want of maintenance hath ouerthrowne her, want and pride are two notorious bawdes : want makes the noblest
235 creature sell her soule for golde, and pride doth make the gallants stoope to lust.

Na. And often sels pure honestye, to clad her taile in glittering brauerie.

Pis. And tis well done, let euerie member weare that
240 which it won : why shold the head studdy to maintaine the foote?

Nan : Or the foote trot to maintaine the head?

Pis. Why should not euerie member like a mechanicke man in a common-wealth, labour in his own trade to main-
245 taine it selfe? then since euerie thing must liue, I wil no more condemne beautie for being clad in luxuriye, but hencefoorth I will loue her, and let my passion smoothly swimme a long the streame of loues affection : hencefoorth I will no more with foule and hated thoughts, abuse so rare a crea-
250 ture, whose behaiour and discourse, inchantes the eares of men, and driues the world into a wonder ————— ay me!

Na. Faith my Lord youl nere win a woman by sighing,
crossing

crossing your armes, and crying aye mee! the onely way to
win them, is to care little for am : when they are sad doe yee
255 sing : when they sing and are merrie, then take your time &
put am too't : if they will, so : if not, let them snick vp, if
you will walke in my Lord, ile shew ye manie principles
I learn't of my Mother, they may doe your lordship good.

Pis. Go go, I will : but O vnhappy fate,
260 When youth and weakenes must support our state. *Exeunt.*

Enter Fleire one way, Sparke, Ruffell and Petoune
another way.

Sp : How now *Fleire* ?

Ruff : Saue you *Fleire*.

265 *Flei*, Saue ye Gallants : O Signior *Petoune*, shall you and
I be friendes agen ?

Sp : Why are ye enemies ?

Fle, No great enemies, a quarrell rose betweene vs.

Pet, I doe not like such quarrels, a struck mee sir, and I
270 protest and sweare to you sir by this Trinidado, had I not
taken the box on my cheeke, a had broke my Pipe.

Sp : Why didst not strike him agen ?

Ruff : O no, his Father's a Iustice.

Flei, Nay if the Father be of the peace, I see no reason
275 the Sonne should fight.

Ruff What, a Coward Signior ? fye, a coward ?

Fl. A Coward ? why thats his onely vertue, for a Coward
abuseth no man, but a makes him satisfaction : for if a wrōg
all men, a giues al men leaue to beate him, hee's like a whet-
280 stone, he sets an edge on another, & yet a wil not cut him-
selfe.

Ruff. Come, come, we must needes haue you friendes, &
thou'st doe him some good offices.

Fl. Who ? I ? with all my heart, but what i'st sir ? what is't ?

285 *Ruff*. Thou shalt commend his loue to Madā *Fromaga*.

Fl : His loue to her ? what Signior, in loue with my La-
dies Antient ?

Sp : Why her Ancient ?

Fl : Because shee carries her colours for her, but tis in a
box ;

290 box : but signior you shall haue a good match on't, though she be not rich, yet shee's an ancient woman, and is able to get her liuing, by midwiferie, and I can tell yee tis not the worst trade going, considering how young and olde, and all doe their good wils to set them a worke : and tis a good
 295 hearing, better they gette then the Lawyers, for your mid-wiues liue by the agreement betweene partie and partie, & the falling in of louers, but the Lawyers liue by the falling out of friendes.

Pet : I pray sir what may she be worth ?

300 *Fl.* Worth ? let me see, shee hath three yellowe pere-wigs of her own : she hath a Fan with a short siluer handle about the length of a Barbors siringe : she has a Looking-glasse too, but that has plaid the prodigall Cittizen with her, tis broken, and much other goods of the same na-
 305 ture.

Sp. But come Signior, how will you woe her ?

Pet. I will tell her she is so wise, that neither age nor time could cousen her of beautie.

Fl. And by my faith that will doe well.

310 *Pet.* I will tell her that I loue her most for the whitenes of her skin.

Fl. But you may not say the sweetnes of her breath, for that stinks.

Pet. I will praise the smalnes of her fingars.

315 *Fl.* But I assure you, you may better praise the length of her nailes.

Pet. I am affraide that being olde shee has a drye hand.

Fl. Thats certaine, but she has a very moiste nose, you may praise her for that : but my Gallants why are ye such
 320 strangers at our little Court ?

Sp. Because thy Ladies liue like the Beadles of Bride-well.

Fl. How's that sir ?

Sp. By the sinnes of the people.

325 *Ruff.* They say the Lord *Piso*, hath bin a good Clyent to thy elder Ladie of late.

Fl. The more foole hee ? why your good Client is but like

like your studdie gowne, sits in the colde himselfe, to keep
the Lawyer warme.

330 *Sp.* And what fees hast thou out of their trade?

Fl. Faith my fee's are like a puny Clarkes, a penny a
sheete.

Sp. How a peny a sheete?

Fl. Why, if any lie with them a whole night, I make
335 the bed ith' morning, and for that I haue two pence, and
that's a peny a sheete.

Ruff. What Gallants vse to come to your house?

Fl. All sortes, all nations, and all trades : there is first
Maister *Gallant* your Britaine, Maister *Melheglins* your
340 *Welchman*, Mounsieur *Mustroome* the Frenchman : Signi-
or *Fumada* the Spaniard, Maister *Oscabath* the Irishman :
and Maister *Shamrough* his Lackey, O and Maister *Slopdra-*
gon the Dutchman. Then for your Trades-men, there
comes first Maister *Saluberrimum* the Phisitian, Maister
345 *Smooth* the Silk-man, Maister *Thimble* the Taylor, Maister
Blade the Cutler, and Maister *Rowell* the Spurrier : but
Maister *Match* the Gunner of Tower-hill comes often ;
he has taught my Ladies to make fire-workes, they canne
deale in Chambers alreadie, as well as all the Gunners that
350 make am flye off with a traine at Lambeth, whē the Maior
and Aldermen land at Westminster : but come Signior,
you haue Tobacco, and ile giue you a Cup of Muld-sacke
and weele ene goe drinke a health to our Mistresses.

Exeunt.

355

Finis Act. Tertii.

Actus Quartus.

*Enter the two Ladies, Piso and Knight, and Fromaga one way :
Sparke, Ruffell, Petoune and Fleire, an-
other way.*

5 *Flo.* Health to our best esteemed friends, Maister *Spark*
and Maister *Ruffell*.

Fel. Our good wishes euer waite vpon our best beloved
friendes Maister *Ruffell*, and Maister *Sparke*.

Ambo. Wee

Ambo : Wee both are much indebted to your Ladiships.

10 *Fle* : Looke yee signior, thats she : whose loue meanes to assault your braines, since you haue blowne vp your owne sconce with Tobacco.

Pet. As I am truely generous, shee's modest.

Faire Mistris, you are so wise, that neither time nor age
15 could euer cousen you of beautie, and I sweare euen by the Alpes high heauen-touching tops, the trauelers narrowe passage, and by the towring head of high mount *Chiogo*, the Sea-mās southward marke : by these the witnesses vnto my trauell, I doe vow that you are passing fayre.

20 *From* : If I be not faire sir, I must be foule.

Pet : A Foule Lady?. what bird might that be?

Fro : A foule Ladie? y'are a sawcy lacke to call mee so, that you are.

Pet. O be not angry, for I protest I cannot but commend
25 the whitenes of your skin.

From : Mary muffe, I thinke a be a Tanner, a meanes to buy me for my skin.

Pet : Gods mee; shee's angrie, what shall I doe now Signior?

30 *Fle*. To her agen man, doe not leaue her, the Moone is now vpon change, she will turne.

Pet : I pray you Ladie knowe mee by the title of some kindenes.

From. Kindenes; faith sir you are mistaken in mee, you
35 must seeke your flurts some other where, and I pra'y come not to make a foole of me : alas man though I am a waiting-woman, do not think I spend my time in nothing but tempering of colours, working of drawn-worke, warming of Smockes, and pinning in of ruffes, faith yes.

40 *Fle* : And you come to her Signior you must come to her as countrie Gentlewomen doe into the fashion, that is : in the taile and latter end on't.

From, Faith I, and ye come to begin your knauerie on me, Ile take you down : I am none of your young simpering
45 waiting-women, that are asham'd to be counted proud, & therefore suffer euerie Seruingman to vse them at their pleasure :

pleasure.

Pet. Now on my conscience Mistresse, my loue is honest, and I desire marriage.

50 *Fro.* Indeed if you meane mariage, I am content to beare the more with you : but I pra'y sir, when shal we be maried ? by my troth I aske you, because I haue beene so often de-
ceiued, I warrant you I haue bin promised & dealt vpon
promises in the way of mariage aboue an hundred times.

55 *Pet.* At our next meeting we wil set down a day for the effecting of it.

Flo. Gentlemen, we haue some small discourse which a little requires secrecie, therefore if it please ye to walke in, and make vse of our better roomes, wee will not long
60 be absent from you.

Sp. & Ruf With all our heartes. *Exeunt.*

*Manent two Ladies the Lord and Knight :
Felicia, and the two Wenches disguised, hide
themselues.*

65 *Flo.* Worthy Lord, doe not thinke immodestie in mee though contrarie to the bashfull habite of my sexe, I am inforc'd by loues almightie power, to reueale the se-
cretes of my heart. Your Letters haue so much pre-
uailed with mee, that in a worde I must confesse I loue
70 you.

Fel. Worthie Knight, I would my wordes had but the power so worke in you, that which your lines haue done in me, then should the happie consolation of my life dwell euer in your loues embracements.

75 *Kni.* Assure ye Ladie, your gift of loue to mee shall bee deserued, though nothing but my liues deare breath re-
quite its.

Piso. And I will rather die a shamefull death, then liue a hatefull life, which I must do vnlesse I find a meanes that
80 may deserue your loue.

Flo. Nowe your tongue goes like a well tuned Instru-
ment, and makes my heart within my bosome daunce with ioy to heare such large requitall of my loue : but durst you to maintaine this your affection, although it

85 were with some daunger of your life?

Piso. Durst I? I vowe, euen by my soules eternitie, I durst.

Flo : Alas, if you knew all, t'is your owne good, not mine : and yet I lie, t'is my good too, since my life depends vpon
90 your safe tie.

Piso. What is't deare Ladie? although it be the death of man, if it be pleasing vnto you Ile doo't.

Flo : O let me embrace so deare a spirit in so deare a bo-
some : and since you haue bound your selfe by promise, I
95 will be plaine, there are two that hate you two, because wee loue you, and often haue perswaded vs by giftes and large protestations to haue vs loue them if they kil'd you.

Piso : What vs?

100 *Kni* : Who wee?

Flo : Nay t'is too true; for while you liu'd, they said there was no hope for them to looke for any loue from vs : nowe wee poore sillie women, fearing least they without consenr of vs, should doe that which their ha-
105 tred doth intend, wee thinke it fitte preuention first be vsed, by giuing them to drinke of what themselues haue brude.

Piso : First murther them.

Fel. True, so shall ye then be sure,

110 T'inioy our loues, we yours, and liue secure.

Piso. But what are they Ladies?

Flo. Sparke *Fel.* And Ruffell.

Pis : They die for't though they were my fathers sons.

Kni. They shall not liue.

115 *Piso* : Let little children feare the shallow Brookes, for I can swim though't be through Seas of blood; let foolish feare goe dwell with women, for bloodie resolution shall not part from me, Ile kill them both euen with mine owne hands, Ile doo't.

120 *Flo.* O no, Ile reueale it then, vnlesse you first do swear and take a Sacrament, what euer hap to keepe our names

Piso Vntoucht? weele doo't.

(vntoucht.

Fel. Then

Fel. Then for the meanes :

Kni : Weele stabb them.

125 *Piso* : Weele fight with them.

Flo : No, so you may misse them, and they kill you.

Fel : Giue them a Figg.

Flo : Make them drinke their last.

Fel. Poyson them : *Piso* But for the meanes.

130 *Flo* : You two shall make a banquet, and in a cuppe of Wine a health shall passe.

Piso : In which ile mingle mingle such a dram, as they shall ride to heauen in post, vnlesse they misse the way.

Kni. But where shall we get the poyson ? because you
135 knowe t'is daungerous, and will breede suspect where ere wee buy it.

Piso. I haue a Countrey-man in towne an Apothecarie, one *Signeur Aluino*, a fellow that is well stor'd, and will sell me of the best.

140 *Nan* : If a were of my minde, a would thinke no poyson too good for you.

Flo Come then, I would haue you goe about the preparation of the feast. *Exeunt.*

Fle, Now boyes, you haue a couple of goodly maisters,
145 *Nan.* I *Fleir*, and thou hast a couple of vertuons Mistresses, O they are a couple of damn'd peeces, that will plot or counsell the death of two such worthie Gentlemen.

Su. For one of them the earth did neuer beare a wor-
150 thier creature.

Nan : Which is that ?

Su, Which is that ? Why sister, haue you so oft confest that his all perfection'd spirit poyntes him out for vertue herselfe to imitate, and yet doy' aske now which is
155 that ?

Fle, Howe ? sister, nay now I smell you yfaith, doy' heare, doy' heare, whose Fidlers are you two ? what Instruments do you beare I pra'y ?

Nan. You haue tolde a wise tale, fayth sir wee carrie
160 none.

Fl : Tis true my little musitians, you carry but the cases my little curtals, yfaith I smell a smock heere too, and are you two wenches yfaith?

Nan : If we were, I hope thou wouldest not wrong vs.

165 *Fl* : No, as I am true Italian borne.

Su : Then tis true, wee confesse to thee wee are both wenches, and the loue of these two Gentlemen, *Sparke* and *Ruffel* hath made vs leaue our selues to waite on them which by misfortune we did misse.

170 *Fle.* But beleeuie me my little Gallants, yee play the Boyes well.

Na. Well? why ile tell thee, I haue plaid the boy so long as I am chang'd into the nature of a boy, ile goe to span-counter with any page in *Europe*, for his best garters I can
175 tell boudie tales drinke drunke, brag, sweare, and lye with any Lackie in the towne.

Su : I can man a punck to a play, or slaunder any Gentlewoman as well as anie Innes a Court puny, I can as well as he, sweare such a Lady is in loue with me, and such a Citti-
180 zens Daughter would haue come to bed to mee, when all shall be as true as thy Ladies are honest.

Na I wonder thoul't liue in such a sinfull place.

Su : Thy Ladies are as common as any Tauerne doore.

Fl. Good comparisons, for a man comes no sooner into
185 a Tauerne, but hees welcome, and the operation of the pot makes him not able to stand when he comes out.

Na, But what shall we doe in this matter?

Su. Doe? Why complaine them to the Magistrates, and preuent the murder.

190 *Fl,* No, not so, ile tell you how't shall bee, harke in your eares.

Both : Doe it and we shall euer thanke thee.

Come lets about it then.

Exeunt.

Enter Signior Alunio the Apothecarie in his shop with
195 *wares about him.*

Al. Whats this? O this is *Arringus*; this makes the old man able, and the young man lustie, strengthneth the
nerues

nerues & doth concoct the bloud, and her name is written
on the box, because my wife should knowe it in my ab-
200 sence : this is Ciuet, this comes from the Cats taile, I would
my were such a Cat : this perfumes your Ladies, and not
without cause, for some, I meane whose sweet breath is
dead, and teeth mourne in blacke for the losse on't this
makes your young Gallants smell them nine daies before
205 they see them, like young poops : this drug is pretious &
deere ; whats this ? O this is the sprit of roses, nineteene
bushels and a halfe of Roses make but an ounce, & a dram
on't, tis made of the Quinressence of the water after the
fifteenth distillation : none may kisse a Ladie after shee hath
210 annointed her lips with this, vnder the degree of a lord at
least, tis worth nine poundes an ounce, yet I could neuer
still it so.

Enter Fleire disguised.

Fle. Saue you Signior.

215 *Alu :* Y 'are welcome sir, what doe ye lacke ?

Fle. I want a seruice, and am by my profession an Apo-
thecarie , and shall be glad to be intertained by you.

Alu : What countrie man art thou ?

Fle. I am a Florentine borne.

220 *Alu,* Thou art my Countrieman, and therefore welcom
and in happie time, for I am bound for Italy, and want a
man to take charge of my Shop, onely this is all : I shall re-
quire of you, bee carefull of your cares, and obedient to
your Mistræsse.

225 *Fle.* I shall remember still not to forget what you giue
me in charge.

Alu. What is thy name ?

Fle, Iacomo.

Alu : Well *Iacomo,* if I finde thee honest thou shalt find
230 me liberall.

Fle. I would be loath to be found otherwise.

Alu : Continue so, I prethee, and so farwell *Iagues,* but
ile enforme my wife before I goe to respect thee according
to thy merrit.

Exit.

235

Enter Piso and Knight.

Fle. Now come away my Customers, I hope I am fitted for an Apothecary, s'hart I thinke ime turnd coniuurer, for I haue no sooner cal'd, but the Deuils are appeared, what do yee lacke Gentlemen ?

240 *Pis.* Where's your Maister fellow ?

Fle. My Maister is gone into Italie sir, but if you want any thing, ile use you well, if you want any drugs to make Lotiums, any Restrington Powders, anie Aqua Mirabilis, any Cordiall receipts, or anie Pretious poysons ?

245 *Kni.* What poysons haue you ?

Fle. Excellent good sir, as euer was tasted, looke you sir, this poysons by the smell, this by the sight, and this by the tastes.

250 *Pis.* Come giue mee some of this that poysons by the taste, but how must I use it ?

Fl. Put it into a little wine, and drinke it, twill bring you into a long sleepe.

Pis. But art sure twill poyson a man ?

255 *Fle.* Am I sure on't.? why tak't vpon my credit, twil poyson any vermine, except it be a woman, for twill poyson a Cat sir.

Kni. Why a Cat hath nine liues sir, and wilt not poyson a woman, seeing twill poyson a Cat ?

260 *Fl.* O no, why a woman hath nine Cats liues, a woman hath more liues then a horse hath diseases, and she wil bee sometimes in as many mindes in an houre, as shee has liues.

Pis. What times are those ?

265 *Fl.* When shee's left a rich Marchants Widdow, comonly, and hath many suiters, she will in her minde marrie three or foure and fiftie of a'm in an afternoone, and three-score more, when she goes to bed, yet in the morning shee haue none of them all, but goe to Church before day, and marry her Prentice for the good seruice a did her in her
270 Husbands time.

Pis. VVell, but whats the price of your poyson ?

Fl. Theres an ounce will cost you a French crowne sir.

Kni. Tis

Kni : Tis very deere.

Fl. O sir tis verie cheape, considering the goodnesse
275 on't.

Pis. Yea ? is there good in ill ?

Fl. O sir, I, in many thinges the better the worsor.

Kni. As how ?

Fl. : As in poyson, or in a punck, for the better whore
280 the worsor woman euer.

Pis. Well honest fellowe, there's thy money and far-
well. *Exit.*

Fl. : I thanke you sir, I haue sold you a poyson my old
elders, twil make am sleep indeede, and I thank God that's
285 the worst twill doe, well, farwell Maister Apothecarie I
must now like a friend intreate your shop to haue a special
care of it selfe. *Exit.*

Enter Sparke, Ruffel and Petoune.

Ruff. And shall wee dine with this Honorable Lord, &
290 Knight to day ?

Spa. Theile take it vnkindely else.

Ruff. Signior will you goe ?

Pet. Not I, I was not bid.

Ruff. Thats all one, shalt be my guest.

295 *Sp.* Come, a shall goe, for there will bee his Mistresse
Madam *Fromaga.*

Ruff. Nay then I knowe the Iet of her complexion will
draw the straw of his loue thither.

Sp. Faith I, poore Signior, I see the Springle of her beau-
300 tie hath alreadie caught the woodcocke of his affections.

Pet. Wel, I see he that wil haue the commoditie of good
wits in his companie, must indure the discommoditie of
ieastes, wit is like the heate of blood in youth 'twil breake
out.

305 *Ruff.* True Signior, though it bee but on a Scab, but
come shall we goe ?

Pet. : I my Heroique spirits, ile followe yee. *Exeunt.*

Actus

*The Fleire.**Actus Quintus.**Enter Petoune one way, and Nan the Page
another way.**Nan, O Signior Petoune, what newes ?*

5 *Pet.* Faith ill newes, the two Florentine Ladies, with
Maister *Sparke* and Maister *Ruffell* were all poysoned yest-
erday at a feast by your Lord *Piso* and the Knight, but the
Ladies haue recouered their health, but *Sparke* and *Ruffell*
are dead, and their burial is committed to *Fleire* : your Lord
10 & the Knight are committed to prison, & shal to morrow
be arraign'd for the murther, and tride by the Ciuill-lawe,
because your Lord is a stranger, and claimes to be tride by
the law of nations.

Nan : Faith Signior I am very sorry for my Lord.15 *Pet.* I protest sir so am I for them both.*Nan*, Well Signior ile commit you to God.*Pet.* Let the whole band of Angels be centinells to your
safetie sweet sir. *Exeunt.**Enter Fleire at one doore : and a Seruingman at another.*20 *Fle.* I pray sir doth Iustice *Ferrio* dwell heere ?*Ser.* Yes sir a dwells heere.*Fl.* Are you towards him sir ?*Ser.* I am a poore Gentleman, whose fortunes much de-
pend vpon his fauours, and indeede sir I am his Clarke.25 *Fle.* I prey sir your name.*Seru.* My name is *Mittimus* sir.*Fle.* Good Maister *Mittimus* I would very willinglie
speake with your Maister.30 *Ser.* Indeede sir hee's not well, but if you please to send
by me the substance of your busines I shall very carefullie
deliuer it.*Fle.* Truely Maister *Mittimus* my businesse is but this :
to morrow the Italian Lord, and Sir *Iohn Hauelittle* are to
be

be araign'd, and your maister beeing the chiefe Iudge of
 35 the Court, without his presence or licence, the rest can do
 nothing : wherefore Doctor *Caius* intreates to know his
 pleasure in this businesse.

Mitti : Sir I shall deliuer your message, and will returne
 his answere to you presently.

40 *Fle* : Good maister *Mittimus* therein shall you much
 obleige me to be thankfull.

O all-directing power yeeld good aspect,
 And to my purpose giue a blessed ende,
 My intent is good, O let it so succede,

45 And be auspicious still to each good deede.

Enter Seruingman with a Ring.

Ser : Sir my maister hath receiued your message, & hath
 sent this Ring as a token to Doctor *Caius*, desiring him,
 since my maisters health will not permit him to be present,
 50 to proceede alone to iudgement, and so commends his
 loue to him.

Fle : Good maister *Mittimus*, I shall both deliuer your
 maisters commendations, and the Ring.

Exeunt seuerally.

55 *Enter Lord Piso with a Torch, a Night-cap, and his
 Doublet open : In prison.*

Piso. Still tonguelesse night put off thy sable robe
 Thou needs not mourne, my villanies were done
 By day, thou hadst no hand in them, O I am great, as is a
 60 woman that is neare her time :

And life's the burthen that I beare.

But t'is a bastard for that I am asha'md on't.

The Law I hope is a skilfull midwife, and will soone deli-
 uer me ; grim Iustice doe thy worst,

65 Thy crueltie shall prooue a curtesie,

And baile me out of prison.

Lie there thou selfe-consuming Taper, true patern of my
 life, I haue consumde my selfe for others, as thou hast
 done for mee, and nowe shee has extinguisht my life as I
 70 this light.

H

O how

O how obedient was my bountie, still
 To her commaund ? my liberalitie
 Did fatten mischiefe, and hath made her prowde :
 O that too much of any thing shuld be so ill in euey thing
 75 The Suns all seeng eye, with too much vntemperate heate
 makes wither what it made to flourish.
 The earth being mother to all wholsome hearbes,
 With too much fatnesse oft produceth weedes.
 A sute of cloath doth keepe the bodie warme,
 80 When richer garments makes the wearer proude.
 O, the meanes the sweetest Musicke ;
 Contentment reuels when that string is toucht ;
 But O, the time will come she will repent
 My death : for when she lookes on vices face
 85 Vnmaske like mine ; she will detest and loath it.
 For this is truth ond euermore hath bin,
 « None can forsake before he knowes his sinne, *Exit.*

Enter Fleir, Sparke, and Ruffell.

Fle. Come, come, thou didst but dreame thou wert in
 90 hell.

Sp : I tell thee I was in hell.

Ruff. And so was I too, Ile be sworne.

Fle. And how long was't ere thou camest thither ?

Sp. Me thought t'was long, as long as a suit hangs here
 95 in the Law ere it be ended.

Fle : But I prethee how broad was the way to hell ?

Sp : As broad as the space between two lines in a Chauncerie bill.

Fle. O sir, there's the conscience on't say the Plaintiffe be
 100 in one line, and the defendant in an other, they being enemies,
 we'r't either conscience or honestie in the Clearke
 to thrust them no neare to gither, that they might goe together
 by th'eaes ? but yfaith what good fellowship was there in hell ?

105 *Sp :* O the diuels are excellent companions, theile drink
 your Dutch captains, or Court Ladies spunges.

Fle. Who

Fle : Who didst see there ?

Sp. Faith I saw the foure sonnes of *Aymon* and they were Porters euer since there was a companie made of am.

110 *Fle*. Why are there a companie of Porters in hell ?

Sp, O I, the Diuels are but our Apesman.

Fle, But didst thou see more of them that were damn'd ?

Sp. Yes, I sawe a Citizen damn'd for refusing a desperate debt, because t'was tendred him on a Sabbath.

115 *Fle*, I hope wee shall haue no more Citizens damn'd for that fault.

Spar. There was a poore mercinarie woman damn'd because shee forsooke her Trade, and turnd Puritane.

120 *Fle*. And good reason, why coulde not shee haue kept her Trade and beene a Puritane, as well as a Puritane keepe her Religion, and yet bee of her Trade ?

Spar. There was a Ladie damn'd because shee neuer painted : a Puritane for saying Grace without turning vppe the white of his eyes : A Tailer for neuer hauing scabbie fingers : A Vintner for making greate two pennie-woorths of Sugar. But there was a Innes of Court man damn'd, and I was sorie for him.

130 *Fle*. Why was he damn'd ?

Sp : Alas for a small fault.

Fle. I prethe what wast ?

Spar : For hauing alwayes money in his purse.

Fle. Were there no Lawyers in hell ?

135 *Spar*. There were none of your great Lawyers as your Serieants, and Benchers, for they take counsaile of too manie good Angells to come there : but your young punie Lawyers, they were in swarmes like Gnats in Summer.

140 *Fle*, Why are there so manie of them there ?

Sp. Alas man they seldom conuerse with a good Angell scarce once in a whole Michaelmasse Tearme, and if a come a staves not long with am to feede these foules, for they are faine to sende am away strayght to

145 pay for the feeding of their Horses, there was a Chambermaide damb'd for keeping her virginittie till shee was marryed, and there were many Soldiers damb'd for saying their prayers when they were drunke.

Fle : But what didst thou see in hell ?

150 *Ruff*, O, I sawe a Scriuener damb'd for procuring a Gentleman money Gratis, but I came in an excellent time.

Fle, What time wa'st ?

Ruff, In a gossipping time, for *Proserpina* was newlie
155 brought a bed of two twins.

Fl : Two twins ! what were they ?

Ruff, A Sergeant and a Yeoman, but shee has put them out to nurse.

Fle, I prithee where ?

160 *Ruff* : Faith at the Counter in Wood-street, and the slaues will sucke alreadie like little Horsleaches.

Fl : But when will she haue am home, that shee may be rid of am.

Ruff : Faith shee's an vnnaturall Mother, shee cares not
165 greatlie if they neuer come home, but the deuill their Father hee loues am well, heele haue am home againe ere long.

Fle : Which is the elder Brother ?

Ruff, O the Sergeant, the Deuill allows him the bet-
170 ter maintenance, for hee has more to the dressing of his meate.

Fle. Well, Gentlemen, since by the heauens pleasure I haue bin appointed to saue your liues, let mee intreate you to keepe your selues secret till the sequell of this act-
175 ion shall neede your presence.

Ruff ; Come lets goe, weele onely follow your directions.

Exeunt.

Enter

*Enter two Iudges with their traine, and
sit downe.*

180 *Iaylor.* VVil't please yee haue the prisoners brought
foorth?

Caius. VVee can doe nothing till wee heare from
Doctor *Ferrio*, to knowe his pleasure in these proceed-
dings.

185 2. *Iudges.* Was any man sent to him?

Caius, Yes, *Fleire*, the Lady Floridaes man, which is
not yet returned.

Enter a Iaylor.

Iaylor, Reuerend Iudges : heere's a Doctor at doore de-
190 sires admittance.

Caius, Intreate him to come in.

Enter Fleire like a Doctor.

Fle, Learned Doctors, Doctor *Ferrio* commends him
to you, and because sicknesse hath laide so strong a hand
195 vpon his weake decrepit bodye, which dooth detayne
his presence, hee intreates you to accept of mee in his
place, and as assurance of his earnest desire thereof, he
has sent this well knowne ring as a token to you.

Caius. Sir, wee knowe the ring and you are verie wel-
200 come, and so I pra'y assume his place.

Iaylor, Is it your pleasure the Prisoners be brought
footh.

Caius, I, both of them.

*Enter Piso Knight, two Ladies, two wenches, Nan and Sue, Pe-
205 toune, Fromaga.*

Caius. My Lord, you are heere indited of a hatefull
crime, & I am verie sorry to see you in this sort stand here.

Pis. Thrice Reuerend Iudges, and therefore honored Lords, I must confesse, that like a skilfull dancer, I haue
 210 truly footed folly, yet like a learner in my course of life,
 trod much out of measure, I haue liu'd like an vnbackt colt
 proud and wanton, my tree of life hath borne more leaues
 then fruite, I neuer was deboash'd & steard away my daies
 enen in a see of sinne.

215 *Caius*, And in that sea my Lord, you bore so great a
 saile as you haue ouer set your barke of life, and heere you
 are accused my Lord, euen of a hatefull crime, so is the
 Knight there for poisoning two Gentlemen, *Sparke* and
Ruffel, how doe you answere this my Lord?

220 *Pis.* Alas my Lord, this is soone answered, for though
 that I haue surfeited on sinne, yet haue I not bin drunke
 with blood.

Caius : What say you Knight?

Kni : The crime is great I must confesse my Lord, but I
 225 am sure the prooffe can be but little.

Cai : Ladies you know moste, and therefore tis fittest
 most you speake.

Fl. Why then my Lord, this is all we can say, this Lord
 and knight feasted diuers of vs their friendes, but foure of
 230 vs he drench'd with such a dramme which soone made two
 discharge the debt they owd to nature.

Pis. O conscience worldst thou giue me leaue!

Fal : And wee no doubt my Lordes, had long ere this
 breath'd out our liues like them but that we had the lesser
 235 quantitie, for being esteemed the weaker vessels, they
 thought the lesser blow would breake vs.

Kni : O had not death arrested me.

Fle : VVhy then my Lord, wee thus must now proceede,
 they that spilt innocent blood themselues must bleed; but
 240 Ladies I haue heard you had a man cald *Fleire*, what's be-
 come of him?

Flo : He was sent to Doctor *Ferrio*, and we neuer saw him
 since.

Fl. Doe you know his hand Ladies?

245 *Fel.* Very well.

Fle, I pray looke heere then.

Flo. This

Flo : This is his hand indeede.

Fel. I very perfectly doe know it to be his.

Fle Why then vpon this hand I heare arrest you both,
vpon your liues.

250 *Both*. Who, wee?

Fle, I, you Ladies, my Lord I pray you, reade this letter.

Cai : Reuerend Iudges, God wil by some meanes punish
euerie sinne, and though against my will, yet by my consci-
ence I am enforced to vnmaske my Ladies vilianies, the
255 murther for which the Lord and Knight are like to die,
was first plotted by them : the two Pages with my selfe did
heare it : the Prisoners in this action, are inforc't by Sacra-
ment to be secret, and thus intreating heauen in Iustice,
still to ayde you. Yours *Fleere* a Florentine.

260 *Caius* Is this true my Lord?

J, *Iudg*, They are sworne not to reueale it.

Fle, But being reueald they may affirme it.

Both : Tis too true my Lord.

Fle, Where are the Pages?

265 *Both*, Heere my Lord.

Fle. How say you boyes to this letter?

Both, The letter speakes nothing but the truth.

Fle : Wel Ladies, then we heere pronounce this sentence
that you must die among the rest.

270 *Flo*, You powers deuine, I *know* doe plainely see,

Heauens starrie eyes sees all our villanie :

And God in Iustice murther will reueale,

But were I now, my life for to beginne,

Ide be an honest wife to you, wherefore forgiue me deere

275 Lord.

Pis, Lady, I doe euen as I hope to be forgiuen.

Fel Show mercy heauen, my sinnes doe thee offend,

Theres non can say hee's happie till his end ;

Forgiuenesse Knight and since the law on vs,

280 Hath laid so strickt a hand, O let me be

Thy wife before I die, and were I now

A thousand yeares to liue, I would be honest

Louing none but thee.

Kni. I doe forgiue you Lady with my soule.

285

Enter a Messenger with Letters to Piso.

Mes. Long liue my honored Lord and mighty Duke of Florence.

Pis. So a will, as long as't please the Hang-man.

Mes. My honored Lord, your Father is deceased, and
290 the state of Florence by me hath sent their Letters and al-
legiance.

Pis. Let them call backe the banisht Signior *Antifront*
whome they & we, and al haue wrong'd : O could I liue but
to inquire him out, in satisfaction of his wronges, ide marry
295 his eldest Daughter, and whilst a liu'd a should be restored
to his estate, but O hee's —————

Fleire showes himselfe to be *Antifront*,

Fle. Heere my Lord.

I taxe you to your word, Signior *Antifront* yet liues,
300 And heeres his elder Daughter whome himselfe
But now condemn'd to die : and heeres the younger
Left for you, the poisoned men are heere aliuie againe,
Who did but dreame of death, but yet doe
Liue t' enrich a nuptiall bed to you two,
305 And now since euerie thing so well doth sort,
Let all be pleas'd in this our comicke sport,
Where's *Petoune* ? he shal haue his Mistris too,
He most deserues, for he did hotly woe,
If we part friendes, your hands vnto vs lend,
310 What was not well, weele next striue to amend.

Exeunt. Omnes

FINIS.

ANMERKUNGEN.

To the Reader etc.

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8. laugh and lie downe : Anspielung auf ein beliebtes Kartenspiel jener Zeit : ' laugh and lay down '. Vgl. die ähnlichen Scherze bei Middleton, « Blurt, Master-Const. » III, 1, 79 (u. Anm.), « Michaelmas Term » IV, 1, 81. — 20. Falsche Apostrophierung wie bei diuul'gd (= diuulg'd) ist im Fl. sehr häufig : vgl. z. B. i'st = is't; t'is = 't is u. a. m. —

p. [4]

29. modicum : vgl. Shakesp. Tr. and Cr. II, 1, 74 : ' What modicums of wit he utters ! ' (O. D.). —

I. Akt.

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Die erste Scene zeigt einen — allerdings häufig unterbrochenen — jambischen Rhythmus. Gleich die ersten Worte des Lords lassen sich als tadellose Blankverse skandieren, und auch in den Reden Antifronts tauchen viele Blankverse auf; vgl. 9 : *Florēce* bis *Maiestie*; 11 : *Besides* bis *right*; 16 : *And* bis *pace*; 24 : *all* bis *cause*. Auch später finden wir im Fl. viele Ansätze zu einer Versifikation des Textes; so lassen sich an folgenden Stellen deutlich Blankverse, bezw. Reimverse erkennen : I, 51 (1 Blv.); 54 : *strangelye* bis *state* (1 Blv.); II, 509 bis 513 : *repentant* bis *you* (5 Blv.); 519 ff. : *they make* bis *thought*. (2 Blv. mit epischer Caesur im zweiten : *but would you love me*). Auch die folgenden Worte bis ' *in* ' liefern das von Sharph. offenbar beabsichtigte Schlusscouplet, wenn wir die erste Zeile (*flie this life...*) mit fehlendem Auftakt skandieren; III, 226 ff. : *kinde* bis *lure* (3 Blv.); 235 f. : *and* bis *lust* (1 Blv.). IV, 75 ff. : *your gift* bis *its* [= *it*] (2 Blv.); 78 f. : *And I* bis *do* (2 Blv.); die Schlussworte (79 f.) bilden einen Alexandriner; 82 : *and* bis *daunce* (1 Blv.); 88 f. : *Alas* bis *too* (2 Blv.); 101 : *Nay* bis *said* (1 Blv.); 105 ff. : *wee* bis *used* (1 Blv.); die Schlussworte *by* bis *brude* bilden einen Alexandriner; 110 (1 Blv.); 113 (1 Blv.);

die Schreibung *for't* scheint anzudeuten, dass der Verfasser einen Vers beabsichtigte). 115 f. : *Let* bis *blood* (2 Blv.); auch hier schrieb Sharpham *though't* für *though it*, um einen Vers herzustellen; 132 f. : *In* bis *way* (1 alexandrin. Reimpaar, vom Dichter gewollt, wie die Wiederholung des Wortes 'mingle' beweist; nur **C** hat die Wiederholung gestrichen und dadurch den Vers verdorben); V, 57 ff. : Pisos Monolog beginnt mit 2 regelrechten Blv.; ausserdem lässt sich Z. 65 als Blv. skandieren; 71 bis 73 (3 Blv.); 77 bis 80 (4 Blv.); 82 bis 85 (4 Blv.); während die beiden Schlusszeilen (86 f.) in beliebiger Weise ein heroisches Reimpaar bilden; 208 f. bis *dancer* : lassen sich als 2 Blv. skandieren; 212 f. : *my tree* bis *away* (2 Blv.); 224 f. : *The crime* bis *little* (2 Blv.); 233 f. : *And wee* bis *we had* (2 Blv.); 238 f. : *VVhy* bis *bleed* (2 Blv., wenn wir skandieren *inn'cent*); 270 bis 273 : *You* bis *beginne* (4 Blv.); 277 ff. : *Show mercy* bis *honest* (6 Blv.); 284 (1 Blv.); 303 f. : *Who did* bis *Lieue* (1 Blv.); 305 bis Schluss (3 heroische Reimpaare). — 11. Die Satzlogik liesse erwarten : 'then to a meaner man the loss of all'. — 13. feate : Lies seate. — 15. feaz'd : Lies seaz'd = seiz'd. — 21. Lies : Farwell ! Some... — 23. to : 'allzu' (vgl. **C** : too). — 25. cuor forte etc. : Prov. Tosc. 88 (vgl. Tommaseo e Bellini, Dizionario della Lingua Italiana, Torino 1861, vol. I, s. v. cuore 47). —

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38. In **C D** : commanded to seeke etc.; vgl. Fr(anz), Sh(akespeare) Gr(ammantik) p. 368. — 39. letter law : 'buchstäbliches Gesetz'. — 40. In **D** : then to be killed; vgl. Fr. Sh. Gr. p. 368. — 45. **D** : suffer the needy to perish; vgl. Fr. Sh. Gr. p. 368 f. — 48. her : beauty wurde oft als Femin. gebraucht; vgl. Fr. Sh. Gr. § 56. — 49. tide = tied. — 51. resolutions : pluralisch gebrauchtes Abstraktum; vgl. Fr. Sh. Gr. § 38. — hath : in plural. Funktion; vgl. Fr. Sh. Gr. p. 21. — 58. Vor 'content' fehlt 'Flo'. —

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In der folgenden Scene hat man sich den Gentleman zuerst als auf der Strasse befindlich zu denken; er tritt dann in den Teil der Bühne, der das Haus der Schwestern darstellt, und in dem sich Fromaga aufhält. — 65. a : i. e. he, im Fl. sehr häufig. Vor diesen Worten der Fromaga haben wir (*aside*) zu ergänzen, eine Bühnenanweisung, die in den alten Drucken sehr oft fehlt. — 69. 'am : i. e. them; eine im dramatischen Dialog hin und wieder auftretende, nachlässige Form. — 71. Iohn Hauelittle : ein Etikettenname. — 75. I pray : in

diesem pray ist jedenfalls das Pron. you oder ye aufgegangen (praye > pray'e > pray); so würde auch die häufig (z. B. I, 196) auftretende Form pra'y erklärt, die beim Schreiber (Setzer?) das Bewusstsein einer Kontamination aus zwei Wörtern voraussetzt. — 80. inward : i. e. intimate ; hier obscöner Nebensinn ; vgl. Marst. « Dutch Court. » III, 3, 54, wo das Wort denselben Nebensinn trägt. — 82 f. Vgl. Jons's. E. M. out of III, 1 (Works II, p. 99) : Fungoso fragt : « have you a pair of tables ? » Dazu Anm. : ' ...i. e. a pocket-book, for taking memorandums '. Vgl. auch a. a. O. p. 86. — 85. pin : Griffel. — 95. band : Halskrause. —

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97. were : i. e. wear. — 99. hatch'd : mit Edelmetall ausgelegt ; vgl. Marst. « What you Will » V, 1, 39 u. Anm. — 101. his Ladyships : für *his* lies *her* ; man würde aber *their* erwarten, weil es sich um zwei Damen handelt. C : her. — 103. linde : i. e. *lined* gefüttert, verbrämt. — 104. tis of a good depth in : nicht nur die äusseren, sichtbaren Aufschläge des Rockes sind gefüttert, sondern auch das bei offenem Rocke noch sichtbare Stück der Innenseite, und zwar soweit (good depth), dass Fromaga sogar annimmt, die ganze Innenseite sei gefüttert (linde through). — 105 f. In obscönem Sinn gemeint. Alle Bemerkungen der würdigen Duenna sind voll Zweideutigkeiten, deren Hervorhebung wir uns bei ihrer Deutlichkeit wohl ersparen dürfen. — 107. hangers : vgl. O. D. (s. v. c. 4 b) : ' A loop or strap on a sword-belt from which the sword was hung ; often richly ornamented '. — 109. in trouble : verpfändet. — 114. Birlady : < by'r lady (vgl. Haml. II, 2, 445) < by our lady. — 132. Kisse your hand : es bestand die Sitte, Höherstehende (vgl. Shsp. 2 H₆ IV, 1, 53) und Damen durch das Küssen der eigenen Hand zu begrüssen ; vgl. Fl. II, 226, 359, 429 ; ferner Shakesp. z. B. L. L. L. V, 2, 324 ; All's W. II, 2, 10. —

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134. beholding : verpflichtet ; vgl. Fl. II, 438 sowie die häufige Anwendung im selben Sinne bei Shakesp. (Z. B. Caes. III, 2, 70 u. 72) ; cf. Fr. Sh. Gr. p. 14. — 140. Innes Court (vgl. C : Innes of Court) ; Gerichtshalle, Rechtskollegium. — 156. tongues : das folg. Gespräch erklärt den Ausdruck. — 169. pra'y : i. e. pray you (ye) ; cf. Anm. zu I, 75. —

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175 f. countenance : i. e. patronage ; vgl. Jons's. E. M. out of III, 1 (Works II, p. 106) : « Sogliardo. You will not serve me, sir, will you ?

I'll giue you more than countenance». — 179 ff. Gent. versteht das Wort countenance im alltäglichen Sinne (Gesicht, Aussehen), und From. geht auf den Scherz ein. — 193. suter : i. e. suitor. — 204. a was a man for a woman : vgl. Marst. « Dutch. Court. » I, 1, 42 : « All things are made for man and man for woman » und Sharph. C. Wh. (cf. oben, Einl. p. 37) : « O women, were we not... made for ye... ? » — 205 ff. Genau derselbe Gedanke in annähernd gleichem Wortgewande bei Shakesp. 1 H₄ I, 3, 33 ff. ; vgl. oben, Einl. p. 22.

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212. Lies : courts (wie in C) ; Ladies : « Spare not... Nan karikiert im folgenden die derbe Art und Weise, wie Sir John Huelittle feinen Damen den Hof macht. — 213 f. Lies : ile vse yours : Women to bear, Birds to flye. — 214. Lies : swimme », etc. — 215. Lies : and then swears : « By my... — 216. Lies : thing », and... Die von Nan zitierten Worte Huelittles umfassen den Passus von *By my cōscience* bis *thing incl.*, während der Vergleich des Geldes mit einer Dirne von Nan gezogen wird. — 227. durt : i. e. dirt. — 228. so : Drf. für his (vgl. his in D). — 232. Pray' heaven : der Apostroph ist in diesem Fall als Druckfehler anzusehen. —

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243. Knight : i. e. Sir John Huelittle. — Petoune ist zweifellos ein Etikettenname, der das innige Verhältnis seines Trägers zum Tabak illustrieren soll. Denn mit *petoun* oder *patoun* bezeichnete man in jener Zeit eine besondere Form des Tabaks, nämlich solchen, der in angefeuchtetem Zustande zu einer kuchenähnlichen Gestalt zusammengespreßt wurde. Literarisch ist das Wort ausser in dem hier vorliegenden Namen m. W. nur noch in Jons.'s E. M. out of belegt (IV, 4 ; Works II, p. 132). Dort heisst es : « they have hired a chamber... for the making of patoun ». Dazu die Anm. des Herausgebers : « ...Patoun I have never met with elsewhere, nor can I pretend to determine its precise meaning here. Patons, in French, are those small pellets of paste with which poultry are crammed : making of the patoun may therefore, be moulding tobacco, which was then always cut small, into some fantastic or fashionable form for the pipe ». O. D. bemerkt s. v. *petun* : A native South American name of tobacco, formerly partially in English use ; vgl. besonders das Zitat bei 1600-14 : 'Petun [erron. Puten] ... Tobacco cald, most soveraigne herbe approved, And nowe of every gallant greatly loved'. — 265. diuine smoke : vgl.

Jons.'s E. M. out of III, 3 (Works II, p. 121) : « here's most divine tobacco ! » — 276 bis 284 : vgl. oben, Einl. pp. 16 f.

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288. Pes. : Drf. für Pet. — Gentlewomen : seltsamer Drf. für Gentlemen. Derselbe Fehler tritt in den vier Quartos des Fl. nicht weniger als dreizehnmal auf (vgl. I, 288 **B C D** ; I, 299 **A B C D** ; I, 342 **A B C D** ; IV, 57 **D**, sowie den umgekehrten Fall II, 346). — 291 ff. Petoune hat die brennrote Nase von Shakespeares Bardolph geerbt (I H₄ III, 3, 27 ff.). — 295. snuffe : to take something in s. über etwas verschnupft, aufgebracht sein. — 296. doy' : i. e. do you, do ye (vgl. **D** : do'y). — 299. Gentlewomen : vgl. Anm. zu I, 288. — 303. of : jetzt to bestow *on*, *upon*. — 304 f. Nan spielt mit dem Doppelsinn von favour : « Gunst » und « Anmut ». — 307. Cheape : auf den Doppelsinn von *dear* bezüglich. — 313. Nicht entmutigt durch den von Nan erhaltenen Korb, wendet sich Petoune jetzt an Susan. — 315. tit : Drf. für it (vgl. **B C D** : it). — 317. I : i. e. Ay « ja ». —

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335. Vgl. I, 306. — 342. Gentlewomen : in **A** (Brit. Mus.) ist an dieser Stelle — *women* mit Tinte durchstrichen und durch — *men* ersetzt worden; vgl. Anm. zu I, 288. — 345. blind-man-buffe : Blindekuhspiel. — bob'd gehänselt. — 347. please you take : persönl. Konstruktion von please mit reinem Infin.; vgl. Fr. Sh. Gr. § 473. — 347. Dass auch Damen von gallanten Herren eine Tabakspfeife angeboten wurde, scheint in jener Zeit durchaus nicht selten gewesen zu sein. Vgl. z. B. Jons.'s E. M. out of III, 3 (Works II, p. 121), wo Fastidious einer Dame mit folgenden Worten Tabak anbietet : « Will your ladyship take any ? » Vgl. ferner J. Payne Collier (Hist. Engl. Dram. Poetry III, p. 416), der feststellt, dass um 1602 Frauen rauchten ; zum Beweise führt er eine Stelle aus Dekkers « Satiromastix » an. Auch Prynne berichtet im « Histriomastix » (vgl. Collier ib. p. 363 Anm.), dass Damen *were sometimes 'offered the tobacco pipe'*. — 349. Ile beginne to her : Ruffel tut zuerst einige Züge aus der Susan angebotenen Pfeife und entdeckt, dass sie leer ist. — (tab) : unklar ; jedenfalls, da in Klammern stehend, Regienote, vielleicht Abkürzung von tabacco, einer alten Nebenform von tobacco. —

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374. hees : lies h'is. — 378. to be takē in snuff : vgl. Anm. zu I, 295. — 381. pra'y : vgl. Anm. zu I, 75. — 385. Nost : Drf. (vgl. Most in **B C D**). — 390 bis 413. Vgl. oben, Einl. p. 16 f.

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400. censing : räuchernd. — 404. squibs : Feuerwerkskörper, scherzhafter Ausdruck für Pfeife. — 405. smoke-squirts : Rauchspritze. — 417. thar't : fehlerhafte Apostrophierung für thou art. — combe : i. e. coxcombe? — 421. God bewe : zweifellos *God be with ye*; vgl. god-bweye, god b'uy und ähnliche Formen dieses Grusses im 16. und 17. Jahrhundert (O. D.). — 430. thrung'd out : vgl. to throng out hinausdrängen. —

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439. Ide : i. e. I should. — 440 bis 445. Vgl. oben, Einl. p. 17. — 446. Wohl eine Anspielung auf die Kunstfertigkeit der Venetianer in der Glasfabrikation. — 447. Lies : too. — Ergänze (*Aside*) vor : O are you... — 449. wonnot : i. e. will not; vgl. I won't < me. I wol not. — swagger : renomnieren, prahlen. — 451. walking spur etc. : die Sporen waren oft ungeschärft und blosser Zierrat; vgl. auch Fl. II, 166 ff., Jons.'s E. M. out of II, 1 u. II, 2 (Works II, p. 48 mit Anm. u. p. 80 mit Anm.) und Marst.'s « Malcont. » I, 3, 29 mit Anm. — 456. mad fellowe wil etc. : Auslassung des Nom. des Relat.-Pron.; vgl. Fr. Sh. Gr. § 215. — 462. who für whom; vgl. Fr. Sh. Gr. § 201 und dieselbe Erscheinung in 464, 466. — 467. he für him; vgl. Fr. Sh. Gr. § 144. —

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481. poyson : vgl. oben, Einl. p. 17 f. — 486 bis 491. Vgl. Anm. zu I, 440-445. — 496. them : Ruffel und Spark. —

II. Akt.

4. that : i. e. that which; vgl. Fr. Sh. Gr. p. 165 f. — 7 ff. momentarie bis come : vgl. Shakesp. R. J. II, 2, 119 f., M. N. Dr. I, 1, 143 ff. —

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11. boord wages : Kostgeld. — 12. on't : of it; vgl. Fr. Sh. Gr. p. 232. — 19. men : i. e. servingmen. — 20. Fryers... puts : (vgl. **B C D** : put). Wahrscheinlich ist zu lesen Fryer; in den folgenden Sätzen ist immer nur von *einem* Frater die Rede, weshalb die Änderung zu put in den späteren Drucken den Schaden nicht heilt. — 24. Say : i. e. suppose; vgl. Fr. Sh. Gr. § 413, a 3. — a'm : i. e. them. — 27. hugger mugger : 'im Geheimen'; vgl. Haml. IV, 5, 84, sowie Max Müller « Die Reim- und Ablautkomposita des Engl. » (Strassb. 09), p. 25. — 29. Suburbian : vgl. Marst. « Malcont. » V, 3, 205 u. Anm. — Baw'd :

i. e. bawd. — 31. for two pence : Two-penny room nannte man die Gallerie; zu Jons.'s E. M. out of, Induction (Works II, p. 24, Anm.), ist vom Hrsgbr. folgende Stelle aus Dekker (Belman's Night Walk) angeführt : « Pay your-two-pence to a player, and you may sit in the gallery » ; vgl. Middleton « A Mad World » etc. V, 2, 36 ff. : « I know some i'th' town that... took such a good conceit of their parts into th' two-penny room, that the actors... » ; Bullens Anm. zu dieser Stelle verweist auf den Prolog zu Beaumont und Fletchers « Woman Hater » wo von 'two-penny gallery men' gesprochen wird. — 38. yard : in obscönem Sinn. — 39. Winchester measure : ein früher allgemein gültiges Hohlmass. Hier zugleich eine Anspielung auf die unter der Gerichtsbarkeit des Bischofs von Winchester stehenden Bordelle in Southwark ; vgl. 'Winchester goose', 'Winchester pigeon' Schankerbeule. — 41. beastes : einen ähnlichen Vergleich führt Marston (Dutch Court. I, 1, 119 ff.) durch : « You will say beasts take no money for their fleshly entertainment, true, because they are beasts, therefore beastly ; onely men give to loose, because they are men, therefore manly... » ; vgl. auch Jons.'s E. M. out of III, 1 (Works II, p. 96 u. Anm.). —

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54. crickee : i. e. cricket (vgl. C : cricket). — 56. woot : i. e. wilt ; vgl. Fr. Sh. Gr. § 20 a. — 57. red : geräuchert. — 58. him : vgl. Fr. Sh. Gr. § 50. — 59. tha'st : i. e. thou hast. — 63. yeaman : Drf. ? Vgl. Yeoman in CD. — ath' : i. e. at the. — Jurdan : i. e. jordan 'Nachttopf'. — 65. incombe : Eintrittsgeld, eine jetzt veraltete Bedeutung ; die b-Form erscheint hin und wieder im 16. Jhrh. — 67. lay bis belly : 'legen alles auf den Rücken (d. h. verwenden all ihr Geld auf ihre Kleidung) und verschwenden alles mit dem Bauch'. — 67. ath : i. e. at the. — 72. Sumner : i. e. summoner. — 74. Petoune spricht den Satz nicht laut zu Ende, sondern flüstert dem Fleire die dunkle Pointe des Witzes, die vermutlich in dem Worte 'bawds' gelegen hatte, ins Ohr. — harke in thine eare : diese Formel findet sich wörtlich oder ähnlich auch in andern Dramen der Zeit ; vgl. z. B. Middletons « A Mad World » etc. III, 2, 42. — 75. a sucking : vgl. Fr. Sh. Gr. § 508. — 77. their heeles so short : eine Anspielung Fleires auf den leichtsinnigen Lebenswandel seiner Töchter ; vgl. Ausdrücke wie *short-heeled* 'liederlich', *a short-heeled wench* 'Dirne'. Vgl. auch in unserm Stück II, 136 : *light heeled*. — 78. should : vgl. Fr. Sh. Gr. § 459. — 81. warres : vgl. Fr. Sh. Gr. § 36. — Petoune versteht *leader* im Sinne von 'Anführer', —

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83. scowr'd : putzten. — peeces : Flinten, Gewehre, mit obscön. Nebensinn ; eine Fortsetzung des doppelsinnigen Spieles mit *leader-warres* durch *scowr'd-peeces*. — 84. wee : Drf. für very ? (vgl. **D** : very). — 94. hose : pluralisch, 'Hosen'. — 98 f. Zitat aus Marlow's « Tamburlaine » (Part II, v. 3978 f.); dort ruft Tamburlaine seinem menschlichen Wagengespanne zu : « Holla, ye pampered Jades of Asia ! What can ye draw but twenty miles a day... » ; vgl. die Bemerkungen Koeppels über das Auftreten dieses Zitats bei andern zeitgen. Autoren in « Ben Jons.'s Wirkg. auf zeitgen. Dramatiker » etc. p. 12.--104. belongs : vgl. Fr. Sh. Gr. § 520. — 113 bis 116. Vgl. oben, Einl. p. 18.--

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134. Corks etc. : vgl. Heyw.'s Rape of Lucr. V, p. 211 : « They weare so much Corke vnder their heeles » (O. D.). — 136 bis 149. Vgl. Merch. of Ven. I, 1, 77 ff. — 140. Queane : für den Zuhörer doppelsinnig : *quean* Dirne, *queen* Königin. — 142. Painter : doppelsinnig : 'Malerin', 'Schminkerin'. — 151 bis 155 : vgl. oben, Einl. p. 18 f. — 152. tone : that one > the tone ; tone ohne Artikel, hier attributiv gebraucht. —

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155. Cunnie : i. e. cony 'Kaninchen'. — 163. it : i. e. its ; vgl. Fr. Sh. Gr. § 189. — 166 bis 170 : vgl. Anm. zu I, 451 ; wahrscheinlich enthält diese Bemerkung eine Anspielung auf das Bestreben der Höflinge, sich dem Geschmack des neuen, aus Schottland kommenden Königs anzupassen. — 187. Iacke of a Clocke : 'Uhrmännlein', 'Anschläger', eine Figur, die in alten Uhren an die Glocke schlug ; vgl. Sh. Rich. 2, V, 5, 60 ; Rich. 3, IV, 2, 117. —

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199. be : vgl. Fr. Sh. Gr. § 16. — 213. Den Passus *I hope* bis *now* spricht Fleire für sich, es fehlt die Bühnenanweisung '(aside)'. — 218 u. 223 : Über die Auslassung des unbestimmten Artikels nach *never* vgl. Fr. Sh. Gr. § 125. — 226. kisse his hand : vgl. Anm. zu I, 132. — 227. oft : Drf. für off (vgl. **CD** : off). —

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241. least : jetzt lest, damit nicht. — 244. Amb. : i. e. ambo. — 246. a : = in ; vgl. Fr. Sh. Gr. § 92. — 247. ruffles it out : 'prahlt', natürlich auf den Namen des Eintretenden anspielend ; über ähnliche

Redewendungen mit *it* vgl. Fr. Sh. Gr. p. 122 f. — Nach silke ist ein Ausrufungszeichen oder ein Punkt erforderlich. — 258 bis 264 : Anspielung auf die Vereinigung Englands und Schottlands unter Jakob I. ; vgl. oben, Einl. p. 31. — Die Bogenbezeichnung C₃ ist Drf. für D₃. —

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274. I did : ergänze : say so ; der Sinn verlangt ein Komma nach turn'd. — 286. Vgl. 2 H₄ I, 2, 33 ff. — 291. doy' : do you. — 296. commodities : A parcel of goods sold on credit by a usurer to a needy person, who immediately raised some cash by re-selling them at a lower price, generally to the usurer himself. (O. D. s. v. commodity 7^b). Vgl. Marst. « What you Will » I, 1, 197 f. u. Anm. dazu, sowie « Eastw. Ho ! » II, 3, 242 ff. — 302. Yea : vgl. Fr. Sh. Gr. § 252. —

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315. Der Sinn verlangt ein Komma nach too (vgl. **C D**). — 327. pettissarie : entstellt aus petty larceny 'kleiner Diebstahl'. — 328. burn'd : in obscönem Sinn. — 336. as : i. e. that ; vgl. Fr. Sh. Gr. § 420. — 338. none on't : vgl. Fr. Sh. Gr. § 218. — 340 ff. Vgl. oben, Einl. pp. 22 f. —

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345. trust : vgl. II, 286 ff. — 346. does : vgl. Fr. Sh. Gr. § 20. — Gentlemen : auch in **B C D** auftretender Drf. für Gentlewomen ; dass ein Drf. vorliegt, geht klar aus Z. 334 (Gentlewomen), Z. 349 (she) und Z. 357 (Ladie) hervor. (Vgl. Anm. zu I, 288). Als einzige Erklärung für diese und die unter Anm. zu I, 288 genannten Drf. finde ich die Annahme, dass der Dichter in dem der Druckerei übergebenen Manuskript für *Gentlemen* und *Gentlewomen* dieselbe Abkürzungsform anwandte (vgl. die in p. p. 7 bis 10 in der Angabe der Sprechenden ständig, sowie die I, 142 auch im Text auftretende Abbr. 'Gent. '), die dann der Setzer oft fehlerhaft ergänzte. — 352. Auslassung des Relat. Pron. nach dem ersten 'was' ; vgl. Fr. Sh. Gr. § 215 ; — was Knighted, when... wahrscheinlich eine Anspielung auf die vielen Erhebungen in den Ritterstand, die König Jakob I. nach seiner Thronbesteigung vornahm. — 355. that : i. e. that which ; vgl. Fr. Sh. Gr. § 215e. — 356. an oath bis fashion : wahrscheinlich eine Anspielung auf den Erlass Jakobs I. gegen Fluchen und Schwören ; der im folgenden angeführte Schwur 'by my conscience' ist so zart und anständig, dass er einem derben Geschmack geziert erscheinen konnte. — 358. beseech'd : analogische Neubildung des Part. ; vgl. Fr. Sh. Gr.

§ 6 ; — reiner Infin. nach beseech'd ; vgl. Fr. Sh. Gr. p. 368. — 359. kist his hand ; vgl. Anm. zu I, 132. — 364 ff. Vgl. oben, Einl. p. 31. — 369. fleet holes : Bedeutung unklar. — 375. catcht : für caught, auch bei Shakesp. mehrfach, vgl. Fr. Sh. Gr. § 6. — 378. Medler : i. e. medlar ' Mispel ' ; im Hinblick auf die bedenkliche Situation, in welche die Dame gekommen wäre, denkt Fleire bei der Wahl dieses Baumes an den derben Beinamen seiner Früchte : *open-arse* ; vgl. auch Sh. R. J. II, 1, 34 ff. —

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387. Graues-ende : Fleire spielt mit der Bedeutung dieses Stadtnamens ; das Grab ist allerdings ' in the way of all flesh ' . — Tilt-boat : ein mit einer Plane bedecktes Boot ; bei dem Witzling Fleire haben wir aber fortwährend an obscöne Nebenbedeutungen zu denken, an Anspielungen auf den Verkehr der jungen Roués mit den Kurtisänen. — 397 f. to the South-ward bis Italie : Anspielung auf die Nationalität der Schwestern. — 398. how : i. e. *that* nach *to take heed* ; vgl. Fr. Sh. Gr. § 433. — 399. Northwardes : vgl. oben, Einl. p. 31. — 400. in Winter : möglicherweise eine Andeutung der Entstehungszeit des Stückes, die wir zwischen die Monate Februar bis Mai 1606 zu setzen hatten (cf. Einl. p. 29 f.). — 401 bis 406. Obscöne Metaphern. — 405 f. at hottest : at = at the, me. atte ; vgl. Fr. Sh. Gr. § 121. — 409 ff. her, she, herself, her etc. bis 426 incl. : Sharpham lässt uns vorläufig im Unklaren darüber, auf welche der beiden Schwestern sich Fleires Andeutungen beziehen, doch können wir aus II, 336 u. 436 entnehmen, dass der Dichter mit diesen Pronominibus die ältere Schwester Florida (vgl. I, 126) bezeichnen will. — 417. say : i. e. suppose ; vgl. Anm. zu II, 24. —

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424. I, I, I doubt : i. e. Ay, ay, I doubt (Auch sonst häufig *I* für *ay*). — but für that nach negiertem doubt. — 424 ff. Wortspiel, beruhend auf dem Doppelsinn von turn : sich ändern — sich abwenden. — 429. a kisses his hand ; vgl. Anm. zu I, 132. — 430. leire : i. e. leer ' anäugeln ' . O. D. verzeichnet für das hier vorliegende Verbum keine ' ei ' -Form, wohl aber für das Hauptwort im 15. Jhrh. — am = them. — 432. Glistler : häufige Nebenform von clyster. — 434. Thisbe : vgl. oben, Einl. p. 24. — almosd : i. e. almost. — 435. scabberd : i. e. scab-bard ' Scheide ' ; Fleire gebraucht das Wort natürlich in obscönem Sinne. — 445. a nightes : vgl. Fr. Sh. Gr. § 91. —

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475. would : Unterdrückung des pronomin. Subjekts (vgl. Fr. Sh. Gr. § 172). — 477. of : Drf. für oft (vgl. **B C D** : oft und den umgekehrten Drf. oft für off : II, 227). —

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506. with : Drf. für which (vgl. **B C D** : which). — 518. sir : i. e. Ruffel. — 523. Shame to thy etc. : Susan spricht '(aside)'. — 528. without imprisonment : i. e. ohne mich zu binden, ohne zu heiraten. —

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531. Lies : to loue her. O... — 546. as please you : Auslassung des neutr. it vor unpersönl. Verb (vgl. Fr. Sh. Gr. § 172). — 549. bee going : vgl. Fr. Sh. Gr. § 469. — 460. Both : i. e. Ruffel u. Knight. — Lies : you, sir. — 551. cals : vgl. Anm. zu I, 51. — 552. manent Piso and Nan : unvollständig ; nach 558 bleibt ausser den Schwestern Flor. und Fel. auch Fleire, unbemerkt, wir haben uns ihn als gleichzeitig mit Piso und Nan abgehend vorzustellen ; von 563 an sind die Schwestern zweifellos allein. — 553. haue : zu ergänzen ist *been*, dessen Funktion fälschlicherweise *bee* übernimmt. — 556. I deale on vse : to deal on use 'Zinsgeschäfte machen'. — haue much interest : hohe Zinsen haben. — 558. Fleire spricht '(aside)'. — Lies : Caught, I hope... fast, by heauen ! — 563. Lies : well ! Refusd... ; der Gruss ist an Piso, das Wort 'Refusd' an Felitia gerichtet ; die Ausrufe Refusd etc. beziehen sich auf die Abweisung durch Spark (515) und Ruffel (524). — 567. Adyes : lies A [= he] dyes 'er stirbt'. —

III. Akt.

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4. Lies : We are. — 9. against : vgl. die ganz entsprechende Verwendung dieser Präpos. bei Shakesp., Tam. Shr. II, 1, 316 'gainst the wedding-day' und M. N. Dr. I, 1, 125 : against our nuptial. — 14 u. 25. Reade : da Reade Plural ist (vgl. auch **B C D**), haben wir uns vorzustellen, dass beide Schwestern gemeinsam in die Briefe sehen. —

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30. Streiche das zweite if (Drf. ! Vgl. **B C D**). 40. match : Lunte. — 41 f. Lies : reuenge. Yet... one, there... — 44. Für 'Then' ist wohl das vom Sinn geforderte 'It' einzusetzen ; das Auge des Setzers ist auf das unmittelbar darüber stehende 'Then' von Zeile 43 abgeirrt. In **C** ist die den Schaden nicht heilende Änderung 'A' für 'Then'. — 50 f. Lies : But... —

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65 f. Lies : Cocatrise ! My... — 65 bis 75. Vgl. den ähnl. Monolog des Malheureux in Marst. « Dutch Court. » II, 85 ff. : « That I should love a strumpet ! I, a man of snow !... ». — 79. sure on't : vgl. Fr. Sh. Gr. § 347. — 82 f. Lies : Gentlewoman. O... — 83 ff. Klangspiel auf Grund der Klangverwandtschaft zwischen *whore* u. *war*. — 88. Lies : me, man ? — 92 bis 98. Vgl. Fl. II, 417 bis 426. — 99. Lies : Yet againe ! Now... — 100. light : i. e. alight on 'herabfallen auf'. —

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109. great : wahrscheinlich soviel wie geschwollen (vgl. great with child). — 112. stones : Fleire gefällt sich wieder in Zweideutigkeiten. — 117. Oten bis token : eine mir unklare Anspielung. — 124. Lies : alone, sir ? — 124 bis 126. Fleire hat es mit seiner Frage (124) und seinem Rate (126) natürlich auf eine Verulkung des nichtsahnenden Ritters abgesehen, indem er *woodcock* in der scherzhaften Nebenbedeutung 'Tölpel', 'Narr' nimmt und sie auf Havelittle selbst anwendet. — 127. Mas : i. e. by the mass 'bei der hlg. Messe'. Diese Beteuerung findet sich auch bei Shakesp. mehrfach (vgl. Schmidt, Sh.-Lex. II, p. 698) ; ferner z. B. auch in Middletons « A Mad World » etc. V, 2, 142 ; Marst.'s « Dutch Court. » II, 3, 62 f. u. IV, 4, 11. — 128. I remember me : vgl. Fr. Sh. Gr. §§ 173 u. 474. — 135. garded (D : guarded) mit Besatz versehen ; cf. Marst. « The Malcont » I, 3, 9. —

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140. a comming : vgl. Fr. Sh. Gr. § 508. — 144. Lies : Why, looke... — 147. ioynter : i. e. jointure 'Rente'. — 155. Gods my life : (bei Shakesp. auch *'od's my little life!* As You L. III, 5, 43), entstanden aus 'God is my life' (vgl. die Beispiele bei Swaen E. St. XXIV, p. 25), oder, was nach der bei Shakesp. auftretenden Form wahrscheinlicher ist, aus God s(ave) my life. — 155 ff. ironisch gemeint. — 156. Lies : New Castle (wie in **B C D**), die bekannte Kohlenstadt. — 159 f. Fleire spricht '*aside*', natürlich mit Bezug auf Havelittle. — 160. comes about etc. : Fleire will sagen, dass die Ehrlichkeit des Knight ebensolange ausbleiben wird, wie sein Geld. — 164. Aratines : lies Aretines wie in **B C D** ; Sharpham meint den Dichter Pietro Aretino (1492-1557), den Altmeister im Reiche der Zote. Der Ausdruck *Aratines pictures* beruht darauf, dass Aretino 1523 eine Anzahl von äusserst obscönen Sonetten zu einer nicht weniger anstössigen Bilderserie des Malers Giulio Romano schrieb. Aretino und '*Aretine's pictures*' werden von

den Engländern häufig als Inbegriff des Unmoralischen zitiert. Vgl. Marst. « Satires » II, Z. 145; « Scourge of Villainy » XI, 144; ferner Middleton « A Game at Chess » II, 2, 255 u. Anm.; « Parnass »-Spiele (Ed. Macray) pp. 81, 86, 121. Eine Charakteristik Aretinos bietet John Davies of Hereford in seinem Werk « Humours Heau'n on Earth »⁵⁰⁾ (p. 227), wo er spricht von : carnall Colleges, wherein are taught | Lusts beastly lessons, which no beast will brooke, | Where Aratine is read, and nearely sought; | And so Lusts Precepts practiz'd by the Booke. | Who knowes not Aratine, let him not aske | What thing it is; let it suffice hee was : | But what? no Mouth can tell without a Maske; | For Shame it selfe, will say, O let that passe! | He was a Monster, Tush, O nothing lesse : | For, Nature monsters makes (how ere vnright) | But Nature ne'r made such a Fiend as this, | Who, like a Fiend, was made in Natures spight! | Therefore, away with all that like his Rules, | Which Nature doth dislike as she doth Hell : | Break vp those free (yet deere & damned) Schools, | That teach but gainst kinde Nature to rebell ». — 165. I warrant her : ' ich stehe für sie ein '. — 169. John for the King : eine Ballade des Balladendichters Deloney, deren Text nicht mehr erhalten zu sein scheint (cf. W. Chappell « The Ballad Literature and Popular Music of the Olden Time ». London s. a. vol. I, p. 107, vol. II, p. 770). Die Ballade wurde am 24. Okt. 1603 in die S. R. folgendermassen eingetragen : « Master Edward white Entered for his Copie vnder th[e h]andes of master Abraham Hartwell and Master Warden Dawson A new Ballet called ' John for the king ', To the tune of ' Hey Downe derrye ' vj^d » Ein Zitat aus « John for the King » ist möglicherweise folgende Stelle in Heywoods liederreichem « Rape of Lucrece » (Works, vol. V, p. 200 f.), die vom Clown rezitiert wird und in einer alten Quarto (Druckjahr abgeschnitten) kursiv gedruckt ist : « John for the king has bin in many ballads, John for the king down dino, John for the king, has eaten many sallads John for the king sings hey ho ». Ob der Text der John for the King-Ballade bzw. — Balladen obscön war, wie aus der Fl.-Stelle hervorzugehen scheint, konnte ich nicht feststellen. — 170.

⁵⁰⁾ Humours Heau'n on Earth; | With | The Ciuile Warres of Death | and Fortune. | As also | The Triumph of Death : | Or, | The Picture of the Plague, according to | the Life; as it was in Anno | Domini. 1603. | By Iohn Dauies of Hereford. | O! t'is a sacred kinde of Excellence, | That hides a rich truth in a Tales pretence! | Printed at London by A. I. | 1605.

Vp *tailes all* : vgl. Chappell « *Ball. Lit... of the Olden Time* » (Neue Aufl., Lond. 1893) p. 149. Einen vollständigen Abdruck dieses äusserst obscönen Machwerkes mit der zugehörigen Melodie fand ich in « *A Collection of Engl. Ballads from the Beginning of the present Century when they were first engraved & published singly with Music* » (1790, vol. II, p. 323 ; Brit. Mus. Libr. Pr.-Mark G. $\frac{307}{249}$) unter dem Titel « *The Rage or Prevailing Game of Up Tails All as perform'd by many Persons of Quality. A Song that will never be old* ». — 173. *Iigges* : Lieder ; vgl. 'Jig' in *Cup's Whirl*. (oben, Einl. p. 32.) — 176. *Instruments* : von *Fleire* in demselben Sinne gebraucht, wie in *Chaucers Prol. of the Wife of Bath's Tale* 149 f. ; vgl. in unserem Drama IV, 157 f. —

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190 f. *Havelittle* braucht *before* im übertragenen Sinne (= 'höher im Range als'), *Fleire* versteht es im zeitlichen. — 191. *fore* : i. e. 'fore < *before* (vgl. **CD** : 'fore). — 196 bis 199. Es liegt natürlich ein Fehlschluss vor ; ein Freund unseres Dichters, Robert Hayman (vgl. oben pp. 4 u. 43 f.) brachte in seinen « *Quodlibets, Lately come over from New Britanniola* » (Lond. 1628 ; Brit. Mus. Libr. Pr.-Mark : C. 34. f. 15) denselben Gedanken in Verse (vgl. *Epigr.* 47) : 'To a handsome Whore. | One told me, what a pretty face thou hast ; | And it's great pittie thou art not chaste | But I did tell him, that did tell it me | That if thou wert not Faire, thou chaste wouldst be' ; dieselbe Ansicht spricht *Marstons Hercules* aus in den Worten : « *She may be chaste, for she has a bad face* » (« *Par.* » III, 1, 108 f.). — 200. *breathing could* : Auslassung des *Relat.-Pron.* im *nom.* ; vgl. *Fr. Sh. Gr.* § 215. — 203. *Lies* : burst ! *Boy* ! — 212. *Wagtaile* : eigentlich 'Bachstelze', hier soviel wie 'Dirne'. — 213. *Peack* : *Drf.* für *Peacock* (so in **BCD**) ; das Auge des Setzers ist von dem ersten c auf das zweite übergesprungen. —

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215. *Lies* : wit, boy... — 216. *mee't* : *lies meet* (vgl. **D** : *meet*). — 230 f. *Wortspiel* : *Nan* braucht *to man* in obscönem Sinn (begatten). —

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256. *so* : i. e. *it is well* ; vgl. *Fr. Sh. Gr.* § 300. — *let them snick vp* : 'lasst sie zum Henker gehen' ; vgl. bei *Shakesp.* 'sneck up' (*Tw. N.* II, 3, 101) ; *lies* : *snick vp. If...* — 283. *thou'st* : i. e. *thou must*. — 284. *i'st* : *lies is't*. — 286 bis 289. *Wortspiel*, beruhend auf dem *Nebensinn*

von *ancient* (Fahnenträger, corrupt. aus *ensign*) und dem Doppelsinn von *colours* (Fahnenfarben-Schminke); die Ergänzung 'but tis in a box' macht den Scherz deutlich. —

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294 f. tis bis then : wohl zu lesen *tis a good hearing they gette, better then...* — 297 f. Vgl. den ähnlichen Scherz in Cup.'s Whirl. p. B₂^b (Editio princeps) : « though I fall out with you, you may fall in with her »; ebenfalls obscön gegenübergestellt finden sich die Worte in Marstons « Dutch Court. » IV, 1, 93 : « Sometimes a falling out proves falling in ». — 303 f. that has plaid etc. : Das Wortspiel beruht auf dem Doppelsinn von *broken* 'zerbrochen' und 'zu Grunde gerichtet'. — 308. cousen : i. e. cozen. — 310 bis 319. Vgl. die ähnlichen, lockenden Schilderungen anbetungswürdiger Frauen im « Par. » III, 79 ff. u. IV, 531 f.; vgl. auch oben, Einl. p. 19.— 321. Beadles of Bridewell : Bridewell war ein (1210 erbauter) königl. Pallast, der 1522 nach einem in der Nähe der St. Bride's Church belegenen Brunnen benannt und von Edward VI. in ein städt. Gefängnis umgewandelt wurde (vgl. z. B. Marst.'s « Dutch Court. » I, 2, 158). Cf. Nares « Glossary of Words, Phrases, Names, and Allusions » etc. p. 149. —

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338 bis 353. Vgl. oben, Einl. p. 23. — 339. Metheglins : 'Met'; vgl. Heyw. (Works, vol. V, p. 216). — 340. Mustroome : Drf. für mushroom. — 341. Oscabath : als Vokabel nicht vorhanden; wahrscheinlich Klangnachahmung irischer Eigennamen : O' Scabath; scabath sollte vielleicht an engl. *scabbed* räudig, krätzig erinnern und ein Hieb gegen die Irländer sein. — 342. Shamrough : seltene Schreibung von shamrock (vgl. hough = hock 'Hexe') 'Klee', irisches Nationalembem. — Slopdragon : eine Nebenform von Snapdragon (auch Flapdragon, vgl. Shakesp. L. L. L. V, 1, 45; 2 H₄ II, 4, 267) : ein Weihnachtsgetränk, Rosinen und dgl. in glühend heissem Brantwein; Flapdragon wird als Name für einen holländischen Bordellkunden in Marst.'s « Dutch Court. » II, 2, 19 gebraucht. Diese Stelle Marstons könnte Sharpham überhaupt auf den Gedanken gebracht haben, Vertreter vieler Völker bei den Florentiner Kurtisanen einzuführen. Die Kupplerin Mary Faugh lässt auch einen Spanier, Italiener, Irländer, Holländer, Franzosen, Engländer in ihrem Hause verkehren. — 345. Smooth the Silk-man : vgl. Shakesp 2 H₄ II, 1, 31 : 'to Master Smooth's the silk-man'. — 347. Match : 'Zündschnur'.

— 349. deale in Chambers : mit obscönem Nebensinn gebraucht ; chamber : 1) short piece of ordnance or cannon... used chiefly for rejoicings, and theatrical cannonades (Nares, Glossary etc.) 2) Schlafzimmer. — 352. Muld-sacke : i. e. mulled sack 'Glühwein'. —

IV. Akt.

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17. Chiego : welcher Berg gemeint ist, habe ich nicht feststellen können. — 21. Lies : *A Foule, Lady?* — *Foule* bis *bird* : Wortspiel mit *foul* — *fowl*, auf welch letzteres *bird* hinweist ; aus Z. 22 geht hervor, dass From. dem Spiele Pet.'s nicht gefolgt ist. — 26. muffe : 'Dummkopf'. — 28. Gods mee : verkürzt aus 'God save me' ; vgl. Swaen, E. St. XXIV, p. 27 f., sowie Anm. zu Fl. III, 155. — 35. flurt = flirt. — 38. colours : 'Schminke'. — drawnworke : eine bestimmte Art von Stickerei ; vgl. O. D. — 40 u. 43. and = if ; vgl. Fr. Sh. Gr. § 412. —

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57. Gentlemen : an Spark und Ruffel gerichtet. — 63. Felicia : natürlich Drf. (auch in **B C D**) für 'Fleire'. — two Wenches disguised : gemeint sind Nan und Susan, die erst jetzt, gleichzeitig mit dem Fortgehen Sparks und Ruffels in das Zimmer schlüpfen ; denn wären die beiden Mädchen schon seit Aktbeginn anwesend gewesen, so würde die Bühnenanweisung 'disguised' an dieser Stelle sehr verspätet sein. — 72. so : Drf. für to (vgl. **B C D**). — 77. its : Drf. für 'it', der auch in **D** wiederkehrt, während **B C** die richtige Lesart bieten. — 84. durst : in präsentischer Bedeutung ; vgl. Fr. Sh. Gr. § 23. — to : über präposition. Inf. nach to dare vgl. Fr. Sh. Gr. § 494. —

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86. Durst : vgl. Anm. zu IV, 84. — 90. safe tie : Drf. für safetie ; vgl. **B C D**. — 93 f. Vgl. Marst.'s « Par. » III, 1, 504 ff. : « shall I not... love | So wondrous wit in so most wondrous beauty... » — 100. Who wee? : ein doppelter Fall von Kasusvertauschung der Pronomina. Die Frage des Knight würde grammat. richtig lauten müssen 'Whom, us?' — 104. consenr : Drf. für consent. — 107. brude = brewed. —

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127. Figg : i. e. poisoned fig ; fig als Vergiftungsmittel ist im O. D. circa 1589-1691 belegt. — 132. as = that (nach such) ; vgl. Fr. Sh. Gr. § 420. — 145. vertuons : Drf. für vertuous. — 152. sister : mit diesem

Wort verraten sich die verkleideten Schwestern vor Fleire; vgl. Z. 156. — 156. Lies: Howe? sister! — 157 f. Instruments: natürlich auch hier obscön gemeint, wie sich aus dem folgenden ergibt; vgl. III, 176. —

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165. as I am true Italian: Unterdrückung des unbest. Artikels vor prädikat. Subst.; vgl. Fr. Sh. Gr. § 130. — 169. which by etc.: vgl. II, 533 bis 537. — 173. as = that (nach so); vgl. Anm. zu IV, 132. — span-counter: vgl. Shakesp. 2H₆ IV, 2, 166 u. Grieb-Schröer s. v. 'span'. — 174. Lies: garters, I... — 177. man: 'begleiten'. — 178. a = of. — 183. Siehe den ähnl. Vergleich by Shakesp. 2H₄ II, 2, 182 ff.: « Prince... This Doll Tearsheet should be some road. Poin. I warrant you, as common as the way between Saint Alban's and London ». — 186. stand etc.: eine der bei Fleire beliebten Zweideutigkeiten. — 190. hearke in your eares: Fleire teilt seinen Plan leise mit. — 194. Alunio: aber Z. 138: 'Aluino'. — 196. Aringus: i. e. eringoes, angeblich den Geschlechtstrieb reizende Pflanzenwurzeln, im Drama jener Zeit oft erwähnt, vgl. z. B. Marst.'s « Par ». II, 1, 151; Shakesp. Merry W. V, 5, 23. —

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198. her name: der Name seiner Frau. — 200. Ciuet = civet 'Zibeth'; vgl. Shakesp. As L. III, 2, 66 ff. (.. « The courtier's hands are perfumed with civet... civet is of a baser birth than tar, the very uncleanly flux of a cat ».) sowie Jons.'s E. M. out of IV, 4, (Works II, p. 137). — 203. on 't: i. e. of it; vgl. Fr. Sh. Gr. § 347. — Lies: on 't; this... — 205. poops: 'Blähungen', 'Winde'; OD. verzeichnet keinen Beleg für das Subst. in dieser Bedeutung, aber für das Verbum gibt es die Bedeutung: 'to break wind backward softly' (s. v. vib.). — 206. Lies: spirit. — 208. Lies: Quintessence. — 212. still: Kürzung von distill. — 224. Lies: Mistresse.

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237. Lies: Apothecary. S' hart... (vgl. S' heart in **B C D**); — s' hart i. e. (God)'s heart. — 243. Lotiums: lat. *lotium* 'Urin'; vgl. OD s. v. *lotium*: 'Stale urine used by barbers as a « lye » for the hair' und das erste Zitat aus Jonson's « Poetaster III, 1, wo ebenfalls von einem Apotheker die Rede ist; das Wort erscheint auch als vulg. Form von *lotion* (cf. den Beleg von 1657). — 248. tastes: zum plural. Gebrauch abstrakter Subst. in Shakesp.'s Zeit vgl. Fr. Sh. Gr. § 38; vielleicht auch Drf. für taste, vgl. **B C D**: tast. — 257. wilt = will it. —

257. ff. a Cat hath nine liues etc. : vgl. einen ähnlichen Scherz in Marst.'s « Dutch Court. » III, 1, 103 : « Tyse. Good morrow, sweet life ! Cri. Life ! dost call thy mistress life ? Tyse. Life ! yes, why not life ? Cri. How many mistresses hast thou ? Tyse. Some nine. Cri. Why then thou hast nine lives, like a cat ». —

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283 f. *my old elders* : Bei dieser Benennung der beiden *would-be*- Giftmörder hat Sharpham zweifellos an die beiden Verläumder in der Geschichte der schönen Susanna gedacht, die stets '*the two elders*' genannt werden. — 285. Lies : doe. Well... — 299. Springle : ' Sprengel, Schlinge '. — 303. Lies : youth, ' twil... — 305. on a Scab : i. e. ' in Gestalt von Krätze '. —

V. Akt.

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11. Ciuill-lawe : cf. « Encycl. of the Laws of Engl. » vol. III, p. 91 : ' The civilians were frequently, and naturally employed in negotiations with foreign states, and consulted upon international controversies '. — 26. Mittimus : Etikettenname (i. e. ' Verhaftsbefehl '); vgl. Marst.'s « Dutch Court. » IV, 5, 120. —

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75. seeng = seeing (cf. **B C D**). — 81. *meanes* : i. e. *mean* (Mitte, mittlere Töne) *is* (vgl. *meane's B*, *Meane's C*). — 85. Vnmaske : Drf. für ' Vnmask't ' (vgl. **B C D**). — 88. Wir haben natürlich das Folgende auf einen andern Schauplatz zu verlegen. — 97. Sharphams Vergleiche lassen den Juristen erkennen, der solche Akten oft zu Gesicht bekam. — 99. conscience : ' Gewissensgrund '. — Lies : on't : say... — 102. *no* : Drf. für *so* (vgl. **C**) ; **D** hat — wenig passend — *too*. — 105. Der Sinn verlangt die Ergänzung '*like*' nach *drink*. — 106. Dutch captains : bei den Dramatikern jener Zeit finden sich oft Anspielungen auf das starke Trinken der Holländer.

p. [55]

108. Aymon : Haimon ; die Haimonskinder werden von den Dramatikern nicht oft erwähnt ; vgl. Koeppl « Ben Jons.'s Wirkg. » etc. p. 206 f. Es kann leicht sein, dass Sparks Worte eine Anspielung auf eine zeitgenössische Gesellschaft junger Männer enthalten ; die Satire der ganzen Scene bezieht sich auf die Gegenwart des Autors. — 110.

Lies : Why, are... ; das Verbum dieses Satzes ist nach dem Gen. Pl. *Porters* konstruiert ; vgl. ähnliche Fälle bei Shakesp., Fr. Sh. Fr. § 516 d. — 111. Lies : Apes, man wie in **B C D**. — 120 ff. Einer der häufigen Ausfälle der Dramatiker gegen die Puritaner, die von ihnen gern der Heuchelei, des Scheinchristentums bezichtigt wurden. Von den Gegnern der Puritaner wurde das Wort *puritan* 'Puritanerin' geradezu als Bezeichnung einer Dirne verwendet ; vgl. Marst.'s « What you Will » III, 3, 28 u. Anm. — And good reason : ironisch gemeint. — Lies : reason ! Why, could... — 125. Diese fromme Affektation wird den Puritanern im Drama häufig vorgeworfen. — 132. wast = was't, — 136 bis 145. Wortspiel, beruhend auf dem Doppelsinn von *angel* : 'Engel — Engelstaler' ; ähnliche Wortspiele auch bei Shakesp. (vgl. darüber Wurth » Das Wortspiel bei Shakesp. etc. pp. 45, 165) und vielen anderen Dramatikern. — 143. foules : wohl = fools. —

p. [56]

145. Lies : Horses. There... — 146. damb'd = damned. — 153. wa'st = was it. — 154 bis 171. Wahrscheinlich eine Verulkung zweier vielleicht wegen ihrer Geldschneiderei (vgl. Z. 161) berüchtigter Beamten des Schuldgefängnisses. — gossiping : 'Taufschmaus', 'Kindtaufe'. — Proserpina : als Gemahlin des Teufels gedacht. — 160. Counter : 'Schuldgefängnis' ; vgl. Middletons « Phœnix » IV, 3, 19 u. Anm. — 163. Lies : of am ? Fleires Frage ist mir übrigens nicht ganz klar (erstes *she* : Proserpina ; zweites *shee* : Drf. für *wee* ?) —

p. [57]

178. Schauplatz : Gerichtssaal. — 185. 2. Iudges : das s beruht wohl auf einem Drf., doch beachte man die Übereinstimmung mit **B C D**. — which : für who ; vgl. Fr. Sh. Gr. § 202. — 196. to accept of mee : vgl. Fr. Sh. Gr. § 360. — 202. footh : Drf. für forth. — Die Verstümmelung des Stichwortes beruht auf Läsion des Blattes in **A** (Brit. Mus.).

p. [58]

213. deboash'd : i. e. debauched. — Für *neuer* verlangt der Sinn 'ever', Piso zählt ja seine Sünden auf (vgl. **D** : ever). — steard = steered. — 214. enen : Drf. für euen. — 219. Lies : Ruffell. How... — 221. that als konjunktionales Element ; vgl. Fr. Sh. Gr. § 394. — 232. would : Drf. für. would. — 233. Fal : Drf. für Fel. —

p. [59]

250. Who, wee : zu erwarten wäre 'Whom, us?' vgl. oben, Anm.

zu IV, 100. — 251. Lies; Ladies! My Lord... — 254. vilianies: Lies villanies. — 270. know: Drf. für now. — 271. sees: durch den Einfluss des Gen. Sing. *Heauens* zu erklären; in Fr. Sh. Gr. p. 400 wird folg. ähnliche Fall bei Shakesp. (Err. V, 1, 69) angeführt: 'The venom clamours of a jealous woman | Poisons more deadly than a mad dog's tooth. — 273. for to: für *to*; vgl. Fr. Sh. Gr. § 494, Anm. 1. — Das Stichwort ist infolge einer Läsion des Blattes verstümmelt. —

p. [60]

290. their: aus dem Kollektivbegriff *State* zu erklären. — 296. Piso wollte sagen *dead*, wird aber von Fleire unterbrochen. — 302. the poisoned men etc.: gemeint sind Spark und Ruffel, die man sich als in diesem Augenblicke eintretend vorzustellen hat. — 305 ff. Die Schlussworte, mit Ausnahme von 307 f., spricht Fleire ins Publikum. —

VARIANTEN.

Bedeutungslose graphische Varianten wie: kleine Buchstaben für grosse; *y* für *ie*, *i*; *l* für *ll*; *v* für *u*; *knowe* für *know*; *knowest* für *knowst*; *way* für *waye*; *been* für *beene*; *be* für *bee*; *shee* für *she*; *friends* für *friendes*; *procured* für *procurd*; *-esse* für *-nes*; *-our* für *-or*; *commanded* für *commanded*; *Master* für *Maister*; *foule* für *fowle*; *Citizens* für *Cittizens*; *them* für *thē*; *than* für *then*; *hee's* für *hees*; *that's* für *thats* etc. etc. sind in unserer Variantenliste nicht berücksichtigt. Auch von den Interpunktionsvarianten sind nur die das Verständnis erleichternden angeführt. Im ganzen ist die Schreibung der Editio princeps etwas archaischer als die der drei späteren Drucke, obwohl alle vier innerhalb eines Zeitraumes von nur etwa 25 Jahren erschienen sind. Die erste Quarto gibt vermutlich ein treues Bild von dem Ms. des Dichters, während in den späteren Drucken die Setzer die Schreibung bestimmt haben. —

Titelblatt:

been B; — Fryers, C; Revels C; At London, | *Printed for Nathaniell Butter*, | *and are to be sold at* | his shop at the Pyde | Bull at Saint *Augustines* | Gate. An. 1610. | B; — At London: | Printed for *Nathaniell Butter*, | *and are to be solde at* | his Shop at the Pyde Bull | at Saint *Augustine*: | Gate. Anno 1615. | C; — London. | Printed by *B. A.* and | *T. F.* for *NATH: BVTTER*, | *and are to bee sold at* his shop at the Pyde Bull | at Saint *Augustines* | Gate. 1631. | D. —

Vörrede :

12. vndreamt C D ; — 20. beene B C D ; A hat sehr häufig 'bin' ;
diuulg'd B C ; divulg'd D ; — 21. iest B C ; jest D ; you, D ; — 30. you.
C ; — The als Stichwort C D ; —

S. [5]

11. than D ; — 13. usurpes D ; — 19. celsitiude C ; — 21. take, C ; —

S. [6]

34. a great D ; — 35. Yes, C ; — 36. 'thad C ; 't had D ; — 39. to seeke
C D ; — 40. to be D ; — 45. abundant C ; — 48. court, C D ; — 51. Fel.
B C D ; — 53. let me D ; — 54. amongst D ; —

S. [7]

59. Exunt B ; — 78. instructed then sir (pleon. then — Drf. ?) D ; —

S. [8]

97. weare D ; — 98. of nach colour fehlt B ; — 99. you st. yee
B C D ; — 101. her st. his C ; — 107. those C D ; of nach hangers fehlt
C ; — 113. Gent. B ; moneths C D ; —

S. [9]

134. read D ; — 140. of nach Innes C ; — 150. you nach *and* C ; —
151. the other D ; — 152. Felicia B D ; Felitia C ; — 157. wery D ; —
169. pray B C D ; —

S. [10]

172. yeere C ; — 177. 't has D ; — 180. enough C D ; — 183. Yes
B C D ; — 193. suiters D ; — 202. mishapen D ; boysterous D ; — 205.
neat Lad to C ; — 207. moued C ; —

S. [11]

208. suitor D ; — 213. recreation D ; — 226. can B C D ; — 228.
his st. so D ; — 232. come, C ; —

S. [12]

251. enterance D ; — 260. a [st. in] childe-bed C ; — 264. a mornings
C ; — 270. hearbe D ; — 278. Nay, D ; —

S. [13]

296. do'y D ; — 299. signior B D ; Signior C ; — 304. signior B D ;
Signior C ; — 307. Signiour B ; Signior C D ; — 314. I fehlt D ; — 315.
it st. tit B C D ; —

S. [14]

319. no. B D ; — 336. Signiour B D ; Signior C ; — 339. Well, B D ;

342. Signiour B D ; Signior C ; — 345. Signiour B ; Signior C D ; —
351. Signiour B ; Signior C D ; —

S. [15]

361. iest C ; enough C D ; — 371. wee'll D ; — 379. sory C ; sorry D ;
— 381. him. B C D ; — 385. Most B C D ; — 390. M. Ruffell D ; —

S. [16]

407. intreated B ; — 410. neare D ; — 415. Mistresse D ; — 417. thou
art D ; — 429. studie C ; study D ; —

S. [17]

439. loath D ; — 440. Countrey C ; — 445. Italien D ; — 447. your
Assesto : C ; — 451. spurre D ; — 464. doest C ; dost D ; — 468. doest C ; —

S. [18]

475. Nay't C D ; — 479. bee fehlt B ; twoo B ; — 485. chusing D ; —
489. I I haue B ; — 491. preferre B C D ; straight B C D ; — 496. in
mans D ; mans B C D ; apparel B ; apparell C D ; — 497. prefer C ; —

S. [19]

17. deny'd D ; — 21. put B C D ; — 23. yeere C D ; moneth B C ;
Moneth D ; — 26. young D ; — 27. Gentleman C ; — 30. Taffetie B C D ;
— 38. hole C ; — 39. a Winchester C ; — 40. Ladishippes B ; — 41.
yeare B D ; —

S. [20]

47. doest C ; — 52. were st. are C ; — 54. cricket C ; — 59. suite D ;
— 61. Fle. B C D ; — 63. Yeoman C D ; Iordan D ; a smock C ; —
64. entertainment C ; — 65. — proach C D ; income C ; — 66. divell
D ; — 67. at t' C ; ath' D ; — 77. high D ; —

S. [21]

83. pieces C ; — 84. very st. wee D ; — 86. preferre B ; — 89. snuffe,
snuffe B ; — 94. of's C ; — 97. adiew C ; — 107. signieur B ; — 115.
pursse C ; — 116. bowles C ; —

S. [22]

117. doest B C ; — 119. Gentlemen B ; Merch — C ; — 120. — chants
D ; — 121. an B C ; pounds B C ; — 122. Merchant C D ; — 124. at
the B C ; — 136. Citie B C ; — 137. apparall B ; — 139. Beggar C ; —
144. woore B ; — 145. woore B ; — 152. t'one C ; fat C ; — 153. th'other
B C ; Eele C D ; —

S. [23]

168. Scottish C D ; — 171. prethee C D — 182. prethee C ; prithee D ;
185. Madem B ; — 189. th'art D ; tell thou B ; —

S. [24]

203. hores B; — 217. yeere C; — 220. your st. the B C; — 227. off C D; —

S. [25]

235. know her B; — 241. lest C D; — 244. Amb. B D; Am. C; — 250. sate D; — 259. Britaine C D; —

S. [26]

293. sir, they C D; — 294. linnen B C D; — 296. Mousetraps C D; — 300. they B; — 303. Why, C; —

S. [27]

313. a fehlt C; notable a D; — 317. betweene D; Beggar C; — 320. Thiefe C; Thiefe ? D; — 324. theefe B C; theife D; — 327. pettilasserie C; pettilassery D; — 328. burnt C D; das erste not fehlt C D; für hand ein Gedankenstrich C D; (hand Z. 329 bleibt). — 332. worship C; — 333. here ? D; — 336. yonger B C; — 338. enioy C; enjoy D; — 341. solde C; sold D; Diuell B; Divell D; — 343. Divell D; due C D; —

S. [28]

345. muanes D; — 353. add st. and B; — 355. what st. that B C D; did fehlt B; — 369. sate C D; — 370. hole D; — 371. farre D; —

S. [29]

382. Mistresse D; — 384. thy st. your C; — 387. yee C D; — 393. O fehlt C D; — 394. gracious B C; wether C D; — 396. e'en C D; Seigneur B; Signior C D; — 403. againe B C D; — 404. harts B; 405. I st. Ile C D; Sunnes D; —

S. [30]

436. younger B D; — 448. Clubbe B C D; — 455. first came to D; —

S. [31]

462. who's C D; — 472. together C D; — 476. Felicia D; — 477. oft st. of B C D; — 492. I st. Ile C; ile D; prefer D; —

S. [32]

506. which st. with B C D; haue C; — 510. powre forth B C D; — 511. henceforth B D; — abhorre B C D; — 514. diuell B; Diuell C; divell D; — 519. dejected D; — 521. sin B D; —

S. [33]

552. Manet C; — 555. much more affection than D; — 567. A dyes B C D; —

S. [34]

5. mouing B C ; — 17. judgment D ; — 26. splendor B ; splendour D ; —

S. [35]

28. if vor it fehlt B C D — 44. A st. Then C ; — 45. sodainly B ; sodainely C ; sudainly D ; — 49. wonne B C D ; — 50. vs ? B C ; us ? D ; —

S. [36]

71. whoore B C ; — 73. doat C ; — 83. whoore B C ; — 91. whoore B ; —

S. [37]

108. physicke B C ; Phisicke D ; — 117. Oaten D ; — 119. Oates D ; — 126. Cloake (zweites) C ; — 135. guarded D ; —

S. [38]

144. ye sir C ; — 156. New-Castle B C D ; — 159. neerer C ; — 162. finde B C D ; — 163. prethee C ; pritheo D ; — 164. Aretines B D ;

S. [39]

191. 'fore C D ; — 210. my boy B C D ; —

S. [40]

216. meet D ; — 223. sailour B C ; — 240. study C D ; —

S. [41]

266. frends C ; — 274. of peace B C D ; — 287. Ancient B C D ; —

S. [42]

295. the fehlt B C D ; — 298. friedds B ; — 300. yealow C ; — 302. Barbars Siringe C ; Barbars D ; — 311. skinne C ; — 315. ein *you* fehlt B D ; — 318. hath B C D ; —

S. [43]

343. Tradesman C ; — 350. Major B C ; — 355. Tertij B C D ; —

S. [44]

16. trauailours B C ; travailors D ; — 25. skinne C ; — 41. Country — Gentlewomen B C D ; —

S. [45]

57. Gentlewomen [Drf.!] D ; — 72. to st. so B C D ; — 77. it st. its B C ; —

S. [46]

93. imbrace C ; — 103. seely B D ; silly C ; — 104. consent B C D ; — 105. fit B C D ; — 113. Fathers Sonnes B C D ; — 116. be but through D ; — 117. bloudie B C ; bloody D ; —

S. [47]

124. stabbe B C D ; — 127. Figge B C D ; — 130. cup B C D ; — 132. Ile B C ; mingle, mingle B ; mingle fehlt einmal C ; — 143. Exunt C ; — 145. vertuous B C D ; — 154. doe y' D ; — 156. doe 'y D ; — 157. doe y' D ; — 159. taile D ; —

S. [48]

161. cary B D ; — 163. ye B C D ; — 188. complaine of them C ; — 194. Aluno C ; —

S. [49]

198. blood B C D ; — 200. came C ; — 201. mine st. my B C D ; — 207. dramme B C D ; — 223. to bee D ; — 233. accordidg D ; —

S. [50]

237. S' heart B C D ; — 241. Master B C D ; — 248. tast B C D ; — 271. prise B C D ; —

S. [51]

281. mony B D ; — 283. sould B C D ; — 285. Apothicary B ; — 303. iests B C ; jests D ; —

S. [52]

6. yeasterday B ; —

S. [53]

34. arraign'd D ; — 41. oblige B C ; — 50. iugedment D ; — 52. master B C D ; — 67. patterne B C ; paterne D ; —

S. [54]

75. all-seing B ; seeing C ; all-seeing D ; — 76. Makes D ; — 81. meane's B ; Meane's C ; — 85. Vnmask't B C ; Vnmaskt D ; — 102. so st. no C ; too st. no D ; together C D ; — 103. — gether C D ; —

S. [55]

111. Apes, man B C ; Apes man D ; — 121. Traide D ; — 122. keepes D ; — 128. an st. a B C ; —

S. [56]

146. damn'd B C D ; — 147. Souldiers C ; damn'd B C ; — 150. damn'd B C ; — 153. wast C ; was't D ; —

S. [58]

213. ever st. never D ; I st. & C ; — 230. drench't B C ; — 231. owe B ; owde C ; ow'd D ; — 235. eing st. being B ; — 346. pray you B C ; —

S. [59]

254. inforced B C; — 274. dearest B C; — 280. an st. a C; — 282. yeeres C; —

S. [60]

291. allegiance B C; — 294. enquire C; worongs B; — 300. eldest B C; — 301. yonger B C; — 306. due st. our C; — 308. doth [st. did] C; wooe B C D; —

 NACHTRAG.

Die folg. Hinweise verdanke ich den freundl. Mitteilungen des Herrn Prof. Moore Smith :

Zu p. [3], Z. 8 (laugh and lie downe) : Shirley, Hyde Park (1637) I, 2 ; — Lyly, Mother Bombie V, 3, 64 ; — Shirburn, Ballads (Ed. Clark) p. 269. —

Zu p. [24], Z. 227 (blew coates) : Donne, Satire I ; — Two Angry Women of Abington (1599), Hazl. Dodsl. VII, 295 ; — Cook, City Gallant, Hazl. Dodsl. XI, 267 ; — Returne from Parnassus, Part I, 1326. —

Zu p. [38], Z. 164 (Aratines pictures) : Ben Jonson, Alchemist II, 1 ('dull Aretine') ; — Ben Jonson, Volpone III, 1 ; — T. Randolph, Muses' Looking Glass, Akt II, Sc. 3 ; — T. Randolph, A Complaint against Cupid. —

Zu p. [44], Z. 17 (high mount Chiego) : gemeint ist ein Berg an der span. Küste, am Eingang zur Strasse von Gibraltar (Herrn Prof. Moore Smith mitgeteilt von R. B. M^c Kerrow).

 DRUCKFEHLER.

p. [3], Z. 3 lies : Riendly.

p. [24], Z. 11 v. u. lies : 220.

p. [29], Z. 14 v. o. lies : 395.

p. [38], Z. 164 lies : Of.

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