



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

14414

37

2



14414.37.2



Harvard College Library

BOUGHT WITH INCOME

FROM THE BEQUEST OF

HENRY LILLIE PIERCE,
OF BOSTON.

Under a vote of the President and Fellows,
October 24, 1898.

**Materialien zur Kunde
des
älteren Englischen Dramas**

Materialien zur Kunde

des älteren Englischen Dramas

UNTER MITWIRKUNG DER HERREN

F. S. Boas-BELFAST, A. Brandl-BERLIN, R. Brotanek-WIEN, F. I. Carpenter-CHICAGO, G. B. Churchill-AMHERST, W. Creizenach-KRAKAU, E. Eckhardt-FREIBURG I. B., R. Fischer-Innsbruck, F. Holthausen-KIEL, J. Hoops-HEIDELBERG, W. Keller-JENA, G. L. Kittredge-CAMBRIDGE, MASS., E. Koepel-STRASSBURG, H. Logeman-GENT, J. M. Manly-CHICAGO, G. Sarrazin-BRESLAU, L. Proescholdt-FRIEDRICHSDOEF, A. Schröer-CÖLN, G. C. Moore Smith-Sheffield, A. E. H. Swaen-Amsterdam, A. H. Thorndike-EVANSTON, ILL., A. Wagner-HALLE A. S.

BEGRUENDET UND HERAUSGEGEBEN

VON

W. BANG

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

ZWEITER BAND

LOUVAIN
UYSTPRUYST

||
1903

LEIPZIG
HARRASSOWITZ

THE KING AND QVEENES
ENTERTAINEMENT AT RICHMOND

NACH DER Q 1636 IN NEUDRUCK

HERAUSGEGEBEN

VON

W. Bang und R. Brotanek

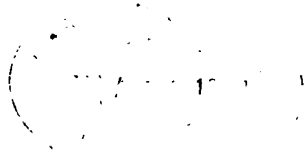


LOUVAIN
UYSTPRUYST

||
1903

LEIPZIG
HARRASSOWITZ

144~~4~~4.37.2
1



Pierce fund
(II.)

VORBEMERKUNGEN.

§ 1. FORM. Das vorliegende Drama charakterisiert sich als ein echtes Maskenspiel der späten, carolinischen Form; es entstand zu einer Zeit, da man auf bunten, abwechslungsreichen Inhalt mehr sah, als auf Zusammenhang und Logik. Wie in den Masken Davenants stehen die komischen Auftritte, die sogenannten Antimasken, in ganz flüchtiger oder gar keiner Verbindung mit den ernsten Szenen der vornehmen Tänzer; wie bei Davenant überwiegt ferner in den Antimasken des *Entertainments* das possenhafte Element, während in der Blütezeit der Maskenspiele, bei Jonson z.B., für lebenswahre Charakteristik ein breiter Raum geblieben war.

Im übrigen wurde die Stellung des Richmonder Spieles innerhalb der Entwicklungsgeschichte seiner Gattung schon in Brotaneks Studie *Die englischen Maskenspiele* (Wien und Leipzig, Braumüller, 1902) behandelt, weshalb hier von einer näheren Erörterung dieses Punktes abgesehen werden kann.

§ 2. VERFASSER UND ABFASSUNGSZEIT. Dass unser *Entertainment at Richmond* kein einheitliches Werk ist, geht schon aus seiner Entstehungsgeschichte hervor: die Einleitung bemerkt ausdrücklich, die komischen Bauernszenen seien erst geplant worden, als der ernste Teil der Maske bereits feststand. Für die Personen des lustigen Vorspiels habe man nur die Grundzüge einer einfachen Handlung aufgestellt, so dass im übrigen jedermann improvisierend seine Rolle nach Belieben ausgestalten konnte (Z. 28, 31); solche Aufführungen nach Art der italienischen *commedia dell' arte* waren ja in England seit Ausgang des XVI. Jahrhunderts nicht unbekannt (Collier, *Hist. Dram. Poetry*², III, 197). Als Verfasser der einleitenden Auftritte müssen wir also in gewissem Sinn die Z. 34-35 genannten Mitglieder des Hofstaates Prinz Karls gelten lassen, welche offenbar die Hauptrollen Tom, Madge, Richard und Doll übernahmen; ihnen gesellten sich in kleinen Rollen der Gentleman Usher und ein vornehmer Dilettant, Mr. Edward Sackville, bei. Der letztere führte in der *Grand Masque* mit Lord Buckhurst den Dialog zwischen Krieger und Priester durch (vgl. Z. 629 f.).

Das Lied Z. 260 ff. wurde gewiss nicht für das *Entertainment* geschrieben, wie schon der Name *Lucinda* beweist: im Text heisst die junge Schäferin *Maull*, und der Verfasser der Verse wäre wohl

nachzuweisen, wenn man die kleine Lyrik der carolinischen Zeit durchsehen könnte; in den diesseits des Kanals zugänglichen Sammlungen waren sie nicht zu finden. Dagegen verdanken wir der Freundlichkeit des Herrn J. A. Herbert vom British Museum die Nachricht, dass der bekannte handschriftliche Index von Zeilenanfängen im Manuscript Room dieses Lied im Ms. Add. 22582, f. 15 nachweist, wo es leider als Anonymum, doch ohne wesentliche Varianten steht.

Auf ähnlichem Wege wäre es vielleicht möglich, den Dichter des Hauptteils unserer Maske zu ermitteln; die Verse S. 22, 26, 30 liessen sich wohl in einem der zahlreichen *Miscellanies* aus der ersten Hälfte des XVII. Jahrhunderts aufstöbern, von denen leider so gut wie nichts neugedruckt oder auf dem Kontinent verfügbar ist. In erster Linie dachten die Herausgeber an William Davenant, der gerade in den Jahren 1635-1640 der bevorzugte Maskendichter des Hofes war und auch sonst auf die Autorschaft dieser « vergänglichen Erzeugnisse » nicht viel Gewicht legte, so dass mehrere seiner Festspiele anonym erschienen (vgl. Beiblatt zur Anglia XI, 177). Auf den Zusammenhang des *Entertainment* mit einem im Februar desselben Jahres aufgeführten Maskenspiel Davenants wird gleich hinzuweisen sein.

Als Tag der Aufführung wird durch das Titelblatt ausdrücklich der 12. September 1636 bezeugt, und es wäre somit über diesen Punkt kein Wort zu verlieren, wenn nicht Fleay in seinem *Biographical Chronicle of the English Drama* (II, 345) ohne jede Begründung die Darstellung des kleinen Dramas zwei Jahre früher ansetzte. Es verlohnt nicht der Mühe und ist gewöhnlich aussichtslos, seinem Gedankengang nachzuspüren; dass unser Titelblatt im Recht ist, lässt sich leicht durch die Angabe « *After their Departure from Oxford* » feststellen: Karl und Marie Henriette weilten tatsächlich vom 29.-31. August 1636 in der alten Universitätsstadt (*Calendar of State Papers, Domestic Series*, 1636-1637, pp. 92, 108, 114); ihr Besuch in dem um 1770 niedergerissenen Palast von Richmond erklärt sich durch das Interesse Karls für diese Ortschaft, wo der König gerade im Jahre 1636 den sogenannten *New Park* anzulegen begann (*Calendar of State Papers, Domestic*, unter dem 28. März und 20. Juli 1636; am 25. Januar 1637 wird der neue Park als vollendet erwähnt).

§ 3. Eine eigentliche QUELLE für unser kleines Drama hat es gewiss nicht gegeben, aber viele seiner Situationen gehören zu den typischen der Maskenspiele.

So verschwendete man gleich an den Plan der einleitenden komischen Auftritte nicht viel Erfindungsgabe und begnügte sich damit, einige längst eingebürgerte Motive der Maskenlitteratur aneinanderzureihen. Bei Jonson fand man eine prächtige Exposition, welche die Welt des Scheines auf's anmutigste mit der Wirk-

lichkeit verband : die Darsteller geraten in Gefahr, von einem wichtig tuenden Hofbeamten nicht eingelassen zu werden wie Notch und Slug in Jonsons *Masque of Augurs*, wie Father Christmas in der Weihnachtsmaske von 1616 oder Robin Goodfellow in desselben Meisters *Love Restored*. Am Hofe der Elisabeth war einmal ein Postbote im Gespräch mit einem Türhüter eingeführt worden, der sich freilich von dem knurrigen Würdenträger in unserem *Entertainment* auf's vorteilhafteste unterscheidet (Brotanek, *Maskenspiele*, p. 44).

Ländliche Reigen hatten schon Königin Elisabeth zu Kenilworth, Cowdray und im Schlosse zu Warwick unterhalten (*Maskenspiele*, p. 34), und Beaumont brachte einen solchen Tanz in der *Masque of the Inner Temple and Grayes Inne* an. So waren auch Schäfermasken dem englischen Hofe seit Heinrich VIII. bekannt (*Maskenspiele*, p. 46), viele wurden auf Elisabeths Bereisungen des Landes aufgeführt (ebd. pp. 46 ff.), und Jonson lieferte in *Pan's Anniversary* ein schönes Beispiel dieser Untergattung.

Die billige Komik der Dialektscenen ferner konnten die Verfasser an Jonsons *Irish Masque* oder an desselben Dichters Vorspiel zu *Pleasure reconciled to Virtue* studieren; kurz, es bleibt fast keine Szene übrig, für welche sich nicht ein Vorbild aus der reichen Maskendichtung Englands anführen liesse.

Die nächsten Beziehungen bestehen aber zwischen unserem Spiel und einem von den Mitgliedern des Juristencollegiums *Middle Temple* etwa ein halbes Jahr früher aufgeführten Stück William Davenants, dem *Prince d'Amour*, ja es scheint sicher, dass die Maske von Richmond mit Benützung der Dekorationen des genannten Dramas in aller Eile entworfen wurde.

Gleich die Szenerie, in welcher sich die Auftritte der Maskierten abspielen, ist offenbar dieselbe wie bei der Aufführung des *Prince d'Amour* vom 24. Februar 1636 : « *a campe of tents, distinguish'd by their several colours* » war in Davenants Spiel zu sehen, « *a Campe in which were scene seuerall tents* » bildete den Schauplatz des Zwiegespräches eines Kriegers mit einem Priester und der sich anschliessenden Tänze in dem *Entertainment* zu Richmond. Aus dem *Prince d'Amour* stammen ferner die Priester des Apollo, welche die durch Mars angefachte Kampflust der Soldaten durch ihre Gesänge zu bändigen wissen (*Entertainment*, Z. 398, 407, 418 ff.); nur hatten sie sich im *Middle Temple* mit den Priestern der Venus in diese Aufgabe zu teilen.

Zu Richmond beginnen ferner fünf Soldaten einen wilden Tanz, um schliesslich ihre Waffen der Königin zu Füssen zu legen; sie haben ihre Vorbilder einerseits in den Maskentänzern des *Prince d'Amour*, die aus dem Dienst des Mars in jenen der Venus treten, anderseits in den beiden renommierenden Kriegern « *of the cheaper quality* » der ersten Antimaske desselben Stückes. Aus der zweiten

VIII

Groteskszene des *Prince d'Amour* fand der steife Spanier seinen Weg in das *Entertainment* (Z. 497 ff.), und endlich ist das letzte Bild in beiden Spielen, wenn wir von den zur Handlung in keiner Beziehung stehenden wilden Männern des älteren Stückes absehen, das gleiche — ein Tempel mit singenden Priestern. Die Ähnlichkeit der beiden besprochenen Masken ist so gross, dass sie der Königin gewiss auffallen musste, denn sie hatte der Aufführung im Middle Temple als Bürgersfrau verkleidet beigewohnt (Sir Henry Herberts Tagebuch bei Malone, *Hist. Account of the English Stage*, 1821, p. 237).

§ 4. SPRACHLICHES. Die Einleitung des Spieles stellt fest, dass in den Reden der Landleute der Dialekt von Wiltshire zur Verwendung komme, weil die meisten Darsteller der Antimasken aus dieser Grafschaft stammten. Von vornherein ist man geneigt, dergleichen auf komische Wirkung berechnete Dialektstellen vom sprachlichen Standpunkt aus etwas mistrauisch zu betrachten, da die Dramatiker des XVI. und besonders des XVII. Jahrhunderts selten auf richtige Wiedergabe der Volkssprache Wert legten. Allein unser Text unterscheidet sich in dieser Richtung recht vorteilhaft von vielen andern, und die Dialektforschung wird an den einleitenden Szenen des *Entertainment* nicht achtlos vorübergehen dürfen, zumal wir an so alten Dialektproben nicht eben Ueberfluss haben.

Der Dialekt von Wiltshire gehört jener Gruppe an, welche A. J. Ellis (*On Early English Pronunciation*, V, 37) als *Western Mid Southern* bezeichnet, und kennzeichnet sich sogleich als Zweig dieses Stammes durch die Verwendung der stimmhaften Reibelaute *v*, *z* statt der stimmlosen *f*, *s* im Anlaute; z. B. *voole* (*fool*) 72; *vaire* (*fair*) 92; *vine* (*fine*) 95; *vult* (*fault*) 99; *zicke* (*such*) 71, 133; *soft* (*soft*) 92; *see* (*see*) 105; *so* (*so*) 136; *my zell* (*myself*) 145 u. s. w.

Es ist hier nicht der Platz, die andern lautlichen Erscheinungen unseres Denkmals im Zusammenhang zu besprechen; nur zum Beweis, dass die Verfasser oder Sprecher ihre heimische Mundart keineswegs vergessen hatten, wenn sie auch, um verstanden zu werden, der Schriftsprache sich vielfach annähern mussten, sei noch auf die Echtheit einiger Formen hingewiesen.

Z. 57 : *Yedward* (*Edward*), vgl. *yacker* (*acre*), *yarm* (*arm*) bei Dartnell und Goddard, *Glossary of Words used in the County of Wiltshire*, London, 1893. p. XVI. (*English Dialect Society*, No. 69). Ellis *EEP*. V, 59 (cwl. 342).

Z. 123 : *ha*, vgl. Ellis *EEP*. V, 47 (14).

Z. 124 : *a whome* (*at home*), vgl. Ellis V, 49 (cwl. 115), V, 55 (cwl. 115); das *w* in unserem Text entspricht dem *u* bei Ellis). Dartnell : *whoam* (p. 80 s. v. *home*; p. 206, Z. 4).

Z. 129 : *Ruchard*, vgl. Ellis V, 41 *hurchard*.

Z. 245 : *zed*, vgl. Ellis V, 49 (cwl. 165), 55 (cwl. 165), 59 (cwl. 165).

Die häufigen Formen *che, chad, chil, chave, chud* für *I, I had, I will, I have, I should* gehören freilich nicht dem Dialekt von Wiltshire an, sondern dürften durch literarischen Einfluss in unsern Text gekommen sein. Ellis (*EEP.* V, 84 und I, 293) macht darauf aufmerksam, dass die alten Dramatiker diese Formen stets gebrauchen, wenn sie einen Landmann aus einer südlichen Provinz charakterisieren wollen. Heute sind die Lautungen *chill, chav* u. s. w. auf einen kleinen Landstrich in Somersetshire beschränkt, den Ellis mit dem Namen *The Land of Utch* bezeichnet.

Auch sonst finden wir in der vorliegenden Maske einige Formen, die in Wiltshire unbekannt sind und wohl niemals dort zuhause waren: *spoke* (Z. 50, 60, 130) ist im Gebiete dieses Dialekts unmöglich, ebenso *thonke* (Z. 82); diese Schreibungen sind vielleicht Druckfehler ¹⁾ statt *speke* (Ellis V, 49, cwl. 233) und *thenk* (ebd. 54, cwl. 41; 59, cwl. 41).

Die Verwendung der mundartlichen Sprache ist ferner nichts weniger als konsequent zu nennen; nebeneinander stehen Formen wie *zicke* (71) und *such* (101); *ha* (123, 206) und *have* (207).

Was den Wortschatz betrifft, möge folgender Hinweis auf Dartnell genügen. Die Mundart von Wiltshire gebraucht sehr häufig ein Substantivum statt eines Gradadverbiums (Dartnell, p. 206, Z. 4); so finden wir in unserem Text, Z. 224, *These twaine were vengeance in loue*. In *damnation* (*couetous*), Z. 237, liegt wohl die Urform der im modernen Dialekt sehr geläufigen Verstärkung *nation* (Dartnell, 109) vor; die Silbe *dam* wurde offenbar vom Pfarrer in Acht und Bann gethan. Vielleicht hat bei der Entstehung der Beteuerung *nation* auch das Wort *abomination* mitgeholfen (*Entertainment* Z. 250).

§ 5. Der vorliegende NEUDRUCK, für dessen Herstellung die im 1. Bd. der *Materialien* dargelegten Gesichtspunkte maassgebend gewesen sind, wurde nach einem im Besitze des Herrn Bernard Quaritch in London befindlichen Exemplar (*Rough List* 194, no. 959) bewerkstelligt. Herrn Quaritch sprechen wir auch an dieser Stelle unseren aufrichtigen Dank für seine Zuvorkommenheit aus ²⁾.

¹⁾ Dagegen scheint allerdings zu sprechen, dass der Text sonst sehr sorgfältig gedruckt ist; die einzigen Druckfehler sind: 79 woot (moot); 252 long (long); 281 thon (thou); 448 aud (and); 494 igr (icy).

²⁾ Der gewöhnliche Preis eines Maskenbuches war bei seinem Erscheinen 6 d (vgl. *Maskenspiele*, p. 339, Anm. 1). Eine Bleistiftnotiz auf dem Vorsatzblatt des Quaritch'schen Druckes besagt: *An inferior copy sold at Sotheby's, 23 May 1900, for £ 14.*

THE
K I N G
AND
Q V E E N E S
Entertainment at
RICHMOND.

AFTER
THEIR DEPARTVRE
from OXFORD: In a Masque,
presented by the most Illustrious
P R I N C E,

PRINCE
CHARLES

Sept. 12. 1636.

*Naturam imitari licet facile nonnullis
videatur haud est.*

OXFORD
Printed by LEONARD LICHFIELD,
M. DC. XXXVI



THE
DEDICATION TO
THE MAIESTIE OF THE
QVEENE OF GREAT
BRITAINE.

*SEE, Madam, here, what for your sole delight
Is rais'd of nothing to wast out this night.*

Scarse is the Author : what he meanes lesse knowne

None will the words, none will the Musique owne.

Yet here it is ; and as o'th'world some thought 5

That it by Atomes of it selfe was wrought :

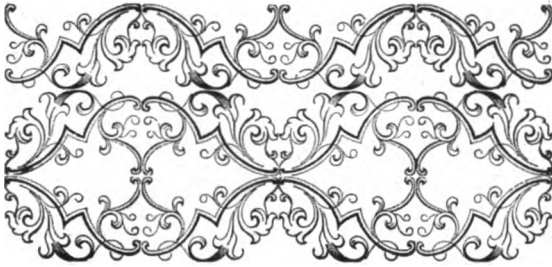
So this concurring with your high commands

Came to be thus compacted, as it stands ;

For Princes like to Gods with vs on earth

Project on nothing, yet produce a birth. 10

(5)



HER Majestie signifying her pleasure that she would see her Sonne the most illustrious Prince in a dance; His seruants and others in the family thought it not amisse to entertaine 15 her a while with a Country dance, and some other rude ones, that might the better set off the Princes, which were made by *Simon Hopper*, and perform'd by those that undertooke them, but all this while, the disposition of 20 them was the thing last in their thoughts ; so that now of necessity a body was to be fitted to their garment, which made one in the company to shew them, that the country dance might be introduc'd by some Clownes 25 speaking ; And because most of the Interlocutors were *Wilshire* men, that country Dialect was

A 3

chosen

(6)

chosen, and thus every man fitted his part to
his owne fancy, and the constitution of the
30 whole tending to a greater bulke, it came to be
what it is, without any designe, but rather out
of a kind of necessity vrging it.

The speakers were

	<i>Tho. Chefnch</i>	<i>Iohn Quinne.</i>
35	<i>Tho. Steeling</i>	<i>Iohn Foxe.</i>

The Introduction to the Country dance.

*As soone as the Queene had taken her place, a
Gentleman-vsher standing at the entrance of
the Scene with a black Calot on his head, and a
40 beard of the same colour on his chin, bestirring
his stafe much, and his tongue more saies thus.*

*Vsh. Stand by there ! Make place, beare
back, beare back.*

*The next thing that offer'd it selfe to the sight was
45 a pleasant Country for the most part champain,
from whence issued the Country fellowses, and
first Tom, speaking to the Gentleman-vsher.*

Tom. By your leaue M. Iantleman.

Vsh. Now sir whare would you gang ?

To.

(7)

Tom. Where is the Queene, chud spoke 50
with the Queene?

Vsh Gang away, and be honged you
Carle, you speake with the Queene.

Tom hauing discover'd *M. Edward Sackville*
standing neere the Queene, as looking on, calls 55
to him.

Tom. O M^r Yedward : M. Yedward.

M. Sa. How now *Tom*, whats the matter?

Tom. Good M. Yedward. Helpe mee to
spoke with the Queene? 60

M. Sa. With the Queene *Tom.* why with
the Queene.

Tom. Chaue a Presence for Her.

M. Sa. Thou doest not meane thine
owne *Tom.* she can hardly see a worse. 65

Tom. Chaue a Million for her.

M. Sa. A Million *Tom.* that were a pre-
sent for a Queene indeed. Let him come in,
but who hast thou there to helpe thee to bring
it? 70

Tom. Chad not thought you had bin zicke
a voole *M. Yedward*, as if I were not sofficient
to bring a Million my zell. Yes, though it
were as big as a Pompeon.

M. Sa.

75 *M. Sa.* O, your simile has made me vnderstand you, but what great hopes are we
 falne from by this time, from ten hundred
 thousand pounds, to ten groats at the most.
 Well thou woot deliuer it I see ; looke about
 80 thee now, throw thy eyes every way, & thinke
 which is the Queene.

Tom. Why thonke you *M. Yedward*, this
 gay woman shud be she by her reparrell.

M Sa. Away you Asse.

85 Dost thou not see a light outshine the rest,
 Two starrs that sparkle in a milky way,
 Dimming the shine of *Ariadnes* crowne,
 Or *Berenices* haire, and so serene,
 Their influence speak peace vnto a kingdome,
 90 But thy dull eyes dazle at such a lustre ;
 Giue me thy Present.

Tom. Zoft and vaire *M. Yedward*, two words
 to a bargaine. Chil not take all the paine, and
 loose the thonke to. Chaue no skill of your
 95 vine words, or your Poultry, as they call it.
 Chaue washt myne eyne though : and che
 thinke this be the vairest woman in the com-
 pany. Chill giue it her at a venture : Mastris
 Queene my Master, for valt of a better pre-
 sence

(9)

sence has sent you here, a Million. ----- O 100
tis here now, chud not be such an arrant Asse
che warrant you, as when che was here last,
che buss't *Madge* with my basket on my shoul-
der for once. Chil not trust these Court-nolls,
no further then che can zee'um. ----- How 105
like you it vorzooth, me think it is but voolish
meate. O a Pumpion bak'd in the Oven, as
Madge will handle it, were meat for a Queene
indeed, nay as good as any Counteze in Cur-
sendome cud wush. 110

M. Sa. Well sir, since you haue redeem'd
your credit, trouble her Majestie no more.
Be gone.

*A violin plaies at which Tom looks
about as one amaz'd.* 115

Tom. What, a Munstrell ! this is aumost as
good as a Paipe Ifaith. Good *M. Yedward* if
you haue any busines goe about it, for mine
owne part che meane to make holyday to
day, dont zee chaue my holyday reparrell on, 120
and *Madge* has hers on too. O for *Doll*, and
Ruchard now ; had they but thought of a Mun-
strell, the Headborough shud not ha kept
them a whome, nor their Lasses neither.

B

Madge

125

Madge from within.

Ma. O see where our *Thomas* is, *Thomas*,
Thomas shall we come in.

Tom. Who cal's *Thomas*. Whoop : *Madge*,
 and *Ruchard*, and *Garuase*. ----- Pray good
 130 *Mastris Queene*, spoke to the man with the
 broad speech to let *Madge* and her vellowes
 in, shall zee how fine wee'le voote it, and when
 che come next, chill bring you zick a Cabbege
 shall be worth ten Millions. You man with
 135 the black dish on your head ! *Madge* and her
 vellowes must come in, zo they must. Come
 in *Madge*, come in *Ruchard* ; Now goodman
 Munstrel as thou louest Ale strike vp, dost hyre
 man, play me *Wilshire Toms delight*, and chill
 140 zo wet those whiskers of thine in nappy Ale,
 and besides chill gather groats a peece of all
 the company, if thou wert a Paiper shud be
 worth six pence a peece to thee : hold *Ruchard*,
 let *Doll* serue you, take you *Iugg*, *Geruase*, and
 145 chill ha *Madge* for my zell, and hay for our
 Towne.

*The Country dance.**Richard offers to kisse Madge in the dance.*

Tom. Hands off *Ruchard*, chill talke with
 150 you by and by. *The dance ended.* *Tom.*

(11)

Tom. Vellow, che tell thee, chill not put
this vp. Zdaggers death, busse *Madge* vore my
vace?

Ruc. Why shud not busse *Madge*, chaue as
much right to her as your zell, you can spoke 155
with a better grace che confesse then my zell,
youd be loth though to play at wasters with
me for her, chud zo veize your gambrels.

Doll. Nay good *Richard* let *Thomas* alone,
Thomas is not so tall a man of his hands as your 160
selfe *Richard*.

Ma. I but *Thomas* is a man of good parts
though *Dorothy* : he can zing and paipe, and
dance with the best in our hundred, and for a
voote, and a legg at end ont, is *Richard* compa- 165
rable thinke you?

Tom. Well said for thyne owne *Madge*.

Ma. I tell you *Dorothy* with reverence to
the company, *Thomas* can read and write his
owne name, and for a need can help the high 170
Constable to write his. He is a learn'd man.
And what can *Richard* doe, play a little at wa-
sters, and make the blood (God blesse vs) run
about his vellowes eares at a Wake, but turne

B 2

him

175 him to speake to one of vs, he cant say *bogh* to
a Goose.

Ric. Cont I zo? che can doe though, an't
were not for making the company agast, chud
so job you and your Sweet-hearts nolls toge-
180 ther, zo che wud.

Doll. How *Richard*, strike a Maid *Richard*,
I hope when we are married you wont strike
me *Richard*.

Ric. Che cont tell whare youle gi'me cause,
185 cham as likely as no.

Doll. If you doe I'le finde some body to
strike in your place *Richard*.

Ma. And truely *Dorothy* so my Dame
does, if her good-man fall out with her, shee
190 has a friend in a corner, to fall in with her
presently.

Tom. I, and reason good, *Madge*, one house
would neuer hold them else. Come *Madge* be-
fore this company shall's make a match.

195 *Ma.* Fie *Thomas*, you neuer askt me the
question.

Tom. Why? dont I now?

Ma. I but you shud ha done that before
now in private, *Thomas*.

Tom.

Tom. No matter *Madge*, we haue burst 200
gold together, which is all one.

Ma. Indeed and zo it is, but you that are so
good a spokes-man, *Thomas*, shud haue vttered
your mind before now, must I guesse by your
lookes thinke you ? 205

Tom. Why, what shud zay ? if thoult ha'me,
chill haue thee *Madge*, what shuds make ma-
ny words of nothing, busse and the match is
made. *Ruchard*, gi'me thy vist. Take *Doll*
Madge ; and all friends. Here's my hand *Ru-* 210
chard, chill take thy part gainst this towne and
the next.

Ric. And thou zaist zo, chill take thine, and
chill zo veeze the Taylor of *Amsburies* coate
at the next Wake. 215

*Here enters a shepheard clad in a coate of freeze,
and a shepheardesse in the like manner, habited
with broad hats on their heads, and hookes in
their hands : To these Tom. speakes*

Tom. O *Wilkin*, you come a day after the 220
vaire, shud ha come zooner man. Welcome
Maull, Mastris Queene, you dont know who
this *Wilkin*, or who this *Maull* is, chill tell you.
These twaine were vengeance in loue one

B 3

with

225 with other, as might be my zell and *Madge* for
all the world. *Maull* here had a very pestlence
woman to her mother, as might be *Madges*
Dame, you know, *Madge*, your Dame is a very
veirce woman.

230 *Ma.* Yes truly *Thomas*, that shee is, as any
in *Wilshire* though I say it.

Tom. Now that Mother being a pestlence
woman as I sed before, wood by no meanes
possible that these twaine loving wretches
235 shud be man and wife together, cause *Wilkin*
had not zheepe enough vorzooth, vor that
mother was damnation couetous : Yet for all
that *Maull* being a parlous wench as you zee,
stole from her mother, and clapt vp the match
240 betweene um, her mother being as ingrant of
it as you are. Now all the parish wondred
why she shud be led into a vooles paradise by
him, you zee there are them in place be as pro-
per as him zell every inch, but when all came
245 to all, she zed she was led away with his sing-
ing vorzooth. Now to zay troth he zings well,
though hee bee nothing comparable to the
Munstrell, that zung the zong of Short-coate,
when you were here last, vor all that you shall
heare

(15)

heare him zing a bomination vyne zong of his 250
loue to *Maull*. Zing *Wilkin*, weelee get leaue to
stay zo long : What che thinke thou wants a
Viddle, chill vetch thee a Viddle man, if there
be a Viddle in the house.

He goes in, and brings out a Theorbo. 255
Che can borrow no Viddle but this, and heres
one aumost as long as a May-pole ; prithee
make zhift for once.

The Shepheard takes the Theorbo and sings.

THE SONG. 260

SHEPHEARD. LVCINDA.

Sh. **D**I D not you once, Lucinda, vow
You would loue none but me ?
Lu. I, but my Mother tels me now
I must loue wealth, not thee. 265
Sh. 'Tis not my fault my sheep are leane,
Or that they are so few.
Lu. Nor mine, I cannot loue so meane,
So poore a thing as you.
Sh. Cruell ; thy loue is in thy power, 270
Fortune is not in mine.

Lu.

(16)

Lu. *But Sheph : thinke how great my dowre
Is in respect of thine.*

Sh. *Ah me ! Lu : Ah me ! Sh : mock you my*

275 Lu : *I pittie thy hard fate, (greife ?*

Sh : *Pittie for loue is poore releife,
I'de rather choose thy hate.*

Lu : *But I must loue thee ; Sh : no, Lu : beleine,
I'le seale it with a kisse,*

280 *And giue thee no more cause to greiue,
Then what thou find'st in this.*

Sh : Lu : *Be witnesse then you Powers aboue,
And by these holy bands,
Let it appeare that truest loue*

285 *Growes not from wealth, or lands.*

After the Song.

*Tho. Well, wee take our leaues for this
time, when you haue a minde to more of this,
tell but M. Yedward & wee come at a whistle.*



290 *In a Compartiment was written,*

EXPEDITIO BRITOMARTIS.

*Here the Scene changing into a well ordered
Campe, in which were seene seuerall tents, car-
riages,*

*riages, all kind of warlike amunition, and a trench
cast round about it, from thence comes forth a Cap- 295
taine attired in a Souldiers habit, after the old
Brittish fashion, taken from the Romans, which
was a short Coat reaching almost to his knees made
in scales, and on his head a Petasus, Buskins or short
Bootes on his legs; after him entered a Druyd, 300
which was the Preist of the ancient Britaines, at-
tired in a Robe of crimson Taffita, and a Garland
on his head. The Captaine first entering speakes
thus.*

Cap. Rally my troupes, & see that every *Cap.* 305
Maintaine his charg. We will remoue to night
With our whole force! Doe you think *Sr Preist*
A Prince of so great hopes, & power as ours
Shall tamely like a Iustice in the Country
With a few meager *Druyds*, & poore Squires 310
Enter on his designe.

Dru. Why, what designe,
That needs your ragged Army to advance it?
Consisting of so many hungry soules
That gape for prey, iust as death gapes for thê. 315

Cap They are braue fellowes *Preist*, take
heed they heare you,

Tis not your coat or office can protect you,

C

Profane,

Profane, & holy, nothing comes amisse

320 To them, that can inrich um ; take you heed,
They heare that you are rich.

Dru. And these are fit
To guard a Prince ?

Cap. Why ? who can doe it better ?

325 *Dru.* On this occasion too ?

Cap. Yes ! for you know we are
To enter on the Country of another
From whom though we deriue our selues, we
know not

330 What greeting to expect.

Dru. Indeed you doe
Take the right way to find an entertainment
Worthy your paines, that on a peacefull king-
dome

335 Will bring such Harpies. Sure you must haue
heard

That this great king, to whom we now ad-
dresse vs

Is such a one, as by his famed deeds

340 Poizes the world about him, whil'st he stands
Vnmou'd in a firme peace of his owne mind,
As well as of his kingdome.

Cap. Well, what of that ?

Dru.

Dru. Should we that come as suppliants
to learne 345
The way, to set our Prince on th'head of for-
tune

Or humane blisse, to make him of himselfe
Depend, & not of others, bring such Theeues
As yours to spoile his Country ? 350

Cap. Is this all ?
Ha's he not counsell of his owne at home ?
Let him advize with vs, & we will shew him
A neerer way how to be absolute ;
'Tis but reseruing a convenient Guard, 355
Some certaine thousands of vs 'bout his person
The thing is done, giue vs but pay enough
Weele warrant him, he shall doe what he list.

Dru. This counsell fits a Souldier to giue,
Not him to take, if he heare vs, wee tell him, 360
A certaine truth, that he which rules ore slaues
Is not so great as he that's king of freemen :
O to command the wils of subjects, rather
Then bodies, is an Empire truely sacred,
And the next way to rule in heauen it selfe ! 365

Cap. Well *Priest*, I will not loose the pay
and spoyle
That I shall get in this one expedition

For all your tedious learning.

370 *Dru.* I, that's your end

For if you look'd at honour, you would know
He that kils men for money, does no better
Then common Hang-men, perhaps he does
worse.

375 *Cap.* Perswade vs to be Cowards, doe, but
they

That did precede you, those braue ancient
Druyds

Did not alone instruct vs, that to dye

380 Was but the midle space of future life,
And that whoever dy'd for's country fighting
His soule did enter into some great Prince,
As a soule fit to rule, that knew to fight ;
But would themselues be present 'mongst the
385 formost.

Dru. So would we still, if the same cause
provoke vs.

We haue not now to doe with those grand
Theeues

390 The *Romans*, who to draw in the next country
To their subjection would pretend a shew
Of Iustice, w^{ch} indeed was the highest wrong,
When they invaded vs, we all were ready

Not

Not only to perswade ; but act our selues,
 But now the time is fit for other Counsells. · 395

Cap. I cannot stay
 To heare this prating, O thou God of warre,
 Great father *Mars*, the first Progenitor
 Of BRITOMART, inspire him with a courage
 That may extend his Armes, as farre as is 400
 Or earth, or sea, that he may think this kingdôme
 As *Alexander* did the worlds, too streight to
 breath in.

Strike vp a warlike sound, & you my Souldiers
 Come forth, and thinke of nothing but fresh 405
 booty

Dru. But I will stay their fury. Great *Apollo*,
 That know'st to heale wth thy sweet harmony
 The fierce rude minds of mê, as well as bodies
 Wth thy try'd medicines shew thy power now, 410
 Inspire thy *Priests* that may restraine this peo-
 ple,

Come forth you sacred Ministers of peace
 And with your well tun'd *Lutes* and sweeter
 voice 415
 Make this disordred route to learne some
 measure.

At this speech of the Druyd, the Priests of A-
 C 3 *pollo*

pollo enter, habited after the ancient manner, in
420 long robes of severall color'd Taffita; They sing this
following song, wher ein they attribute the taming
of the Souldiers fiercenesse to the Queenes pre-
sence.

The Preists Song.

425 **B**ehold how sweet a Majesty
 Temper'd with grace sits in your eye,
 O glory of your sex, and state :
 'Tis not enough that humane wills
 Are led by yours to leaue their ills,
 430 *But, just as if you were their Fate,*
 You will subdue a race of men,
 Salvadge and fierce, come from their den.
 No sooner they your face looke on,
 But, as from thence you vertue spoke,
 435 *Their vntam'd wildnesse will be broke*
 To measure, and proportion.

CHORVS.

*What kind of manners should we then partake,
When you fierce natures kind and supple make?*

440 *Then rush in five totter'd Souldiers who begin wild-
ly at first to dance, but conclude with a kinde of*
timor-

*timorousnesse, and lay downe their weapons at
the Queenes feete.*

Their Dance ended

*A horne blowes, and a Post enters, who delivers 445
his message after this manner, having first de-
manded in Welch, (which they say is the old Bri-
tish Language) where the King and Queene are ;
He goes on thus,*

Here's no body vnderstands me, neuer a 450
true Britaine amongst you? I'll try you in
French, *Messieurs ou est le Roy? Ou est la Royne?*
Nor that neither, I must speake your owne lan-
guage I see? Pray tell me which is the King?
which is the Queene? I come in hast, Post- 455
hast. No? I'll take my chance for once; These
paire looke like the best in the company, I'll
adventure vpon them. May it please both
your Majesties to vnderstand, that I my selfe, a
certaine midling thing betweene a *Spy*, and a 460
Courtier, two parts *British* of mine own Coun-
try, foure *French*, some little *Dutch*: an admi-
rable composition, part foole, part hardy, to
saue the charge of an *Ambassadour*, or rather the
time he would take to furnish his liveries; am 465
sent in most voluble *Post language*, to demand
safe

safe conduct for my Master, the most potent
 Prince, of a little Gentleman, that your Maje-
 sties kingdomes haue taken notice of, Prince
 470 BRITOMART. For he with some few of his no-
 bility, little Cavalliers, his perpetuall adherents
 is now vpon his way addressing himselfe to-
 wards you ; if you aske me how he comes, I
 answere after the *French* Post-coach, or Post-
 475 horse, though he come a foot 'tis all one. Their
 Squires, or Dwarfes rather, are some halfe an
 houres journey behind, for so it was said of
 old,

The fearefull Dwarfes did euer lag behind.

480 But by the way, I am to signifie to you, Ladies,
 that you must not hope to dance with him ;
 Pray do'nt vrge him to't. Hee'le be angry if you
 doe. Now would I faine ingratiate my selfe
 a little with you, tell you his businesse afore-
 485 hand, which is more indeed then an *Ambassa-*
dour dares doe. Will you promise me to say
 nothing? For all the great stirre, and the debate
 of the *Captaine*, and the *Druyd*, he comes but
 to aske you blessing : but *Mum* : No words. If
 490 you discouer me, I shall loose my place, and my
 pay & be declar'd incapable, which is as much
 as

as to strip me out of my nature, for it is more impossible for me to stand still, then a perpetual motion, *Tantost irg, Tantost la*, pray dispatch me. No? your silence I'll take for a grant, and 495
Me voicy de retour.

As he returnes he meets with one in a formall garbe and habit of a Spaniard, reading some paper of instructions, and speaks to him thus.

O sir, you might ha' sau'd your labour, your 500 busines is happily dispatch't to your hand, you stand so long on your Puntilioes, and formalities, that the course of busines may be turn'd three times before you enter on the first. O hee's reading his instructions, and regards me 505 not. Hee'll make you fine sport anon. I'll steale by him, now I haue forestall'd his busines, and bequeath him to your laughter.

The Spaniard regarding him not pursues his intention of reading, when on the suddaine the Vi- 510 olin playes a Pavin, at which amaz'd he leaues off reading, the Violin stops, and as soone as he falls to reading againe it begins a Saraband, which makes him leasurely to take off his Rapier, and his Cloake, and fold it vp gently, and in this measure 515 to fall into a dance.

D

Which

*Which ended, and he retired, the Chorus of
Priests enter, and call forth Prince BRITOMART,
and his Knights with this song.*

520

They sing.

T*HE springing hopes of Armes and Arts,
Bound on a faire adventure
To take your eyes, and wound your hearts,
Are ready now to enter.*

525 *When on a suddaine the Scene flew open, and
five Knights Adventurers were discovered as farre
off, sitting on an arch Triumphant, Prince BRI-
TOMART ouertopping them all; They were all at-
tired alike in a Warlike habit, after the Roman
530 fashion, of watchet and crimson Taffita, cut vpon sil-
ver in scollops, the bases & the buskins of the same,
and their caps after the manner of the Roman
Petasus, with great plumes in them.*

They are called forth by this song.

535 **W***hy stay you there braue knights? Descend!
And let these Ladies see
The action that your looks portend,
Which is loues Chivalry.
Why should you feare their eyes to meet?
540 You haue a sure defence,*

that

(27)

That might a greater danger greet ;

Your age, and Innocence.

*The Chorus of Priests retire, and the Knights
moue in their figure.*

*And their first dance being ended, six Squires or 545
Dwarfes come leaping in, attir'd in short coates of
Taffiti, bonnets of the same, with feathers round a-
bout them, bearing in their hands every one their
Knights or Masters sheild, with their Impressa, or
deuice, which in the conclusion of this dance, they lay 550
at the Queenes feete. Their deuices were thus.*

THE PRINCES.

The Sunne scarce risen. Only peeping be-
hind a mountaine, and shedding light vpon
the world. 555

THE WORD.

Nondum conspectus illuminat orbem.

My L. DVKE of *Buckingham's*.

A faire welspread tree, and tall, blowne
downe to the ground by a tempest, out of it a 560

D 2

streight

(28)

streight young tree springing, ouer which a
black cloud dropping, and through that cloud
the sunne breaking with his beames, and shi-
ning vpon that young tree.

565

The word.

Sub his radiis sic iterum resurgam.

My L. FRANCIS VILLARS.

A square Altar of greene turfe, vpon which
is placed an heart crowned, ouer against this
570 *Cupid* with a bow in his hand broken with a
shot. At the bottome of the Altar a shaft fastned
as shot from the bow, and a second shaft in the
middle way betweene *Cupid* and the Altar, yet
flying towards it.

575

The word.

Etiam fracto arcu huc destinatur.

My LORD of *Buckhurst's*.

An Altar of stone, vpon it a burning heart,
Cupid looking sadly towards it, and putting vp
580 his arrow in his quiuer, from the Altar to *Cu-*
pid written The

(29)

The word.

Non tibi, sed patriæ.

My L. CARR'S.

Vnder the Princes Armes a Youth lying on 585
the ground, the Sunne shining on him through
the feathers.

The word.

Sub istis lucem non impedit umbra.

M. SACKVILE'S.

590

A *Cupid* picking feathers for his arrowes
yet vnfeathered, out of the Princes Armes, a
Youth opening his breast.

The word.

Hinc tibi pro calamis si data pluma, feri. 595

*These being retired, the Adventurers dance
their second dance, which ended they returne to
their seats, and the Scene chang'd into a beautifull
Temple, from whence issued the Chorus of Priests,
and sung this song of valediction.* The 600

The last Song.

- What the sad heauens, the Sunne once gone,
 What plants, or the earth being widdow'd shoves,
 When warmth's shut vp, and nothing growes,*
 605 *What euer covets union,
 And is deny'd, the Elme, and Vine
 When forc'd unkindly to disioyne ;
 What without soule the body is,
 Or Louers at a parting kisse :*
- 610 *Such, best of Queenes, shall we to night
 Be to our selues, and all the world,
 When darknesse on this face is hurl'd,
 And you from vs withdraw your light,
 VVhen no soule's left to animate*
 615 *This earth, or growth to actuate,
 Or heat to liue, but what must burne
 Desiring hearts, till you returne.*

CHORVS.

- O then for pittie hast you to come hither*
 620 *To keepe these parts aliue, which else must wither.*
Then

(31)

Then was the Curtain let fall, and this folly (as all others doe) had consum'd it selfe, and left no impression in the spectators, or hearers, had it not bin that much admiration was conceau'd at the great quicknesse, and aptnesse of the PRINCE, who va- 625 rying figures so often, was so farre from being out, that he was able to lead the rest.

The speaking and action (which grac'd the words) perform'd by my Lord of Buckhurst, and M. Edward Sackville, shew'd that genuine acti- 630 on, was not so much confin'd to the stage, but a Gentleman might reach it, if not transcend it. The rest had it's support from the Musique, which prepar'd, and commended the numbers, to the eares of the Auditors, and was excellently compos'd by Master 635 Charles Coleman.

FINIS.

ERLÄUTERUNGEN.

4. *None will the Musique owne* steht im Widerspruch mit 635 f., wo ausdrücklich Charles Coleman als Komponist genannt wird. Die Musik zum *Entertainment* ist nach Rimbault (*Bonduca... By Henry Purcell*, London, 1842) teilweise unter den Manuscripten der Music School in Oxford erhalten. Ueber Coleman vgl. *Dictionary of National Biography* und das ausführlichere Verzeichnis seiner Werke in Eitners unschätzbarem *Quellenlexikon*.
49. Der Gentleman-Usher karikiert den Dialekt Toms.
63. *Presence* = *present*; die komischen Figuren wenden hier wie öfter Wörter der gebildeten Umgangssprache in unrichtiger Bedeutung an, bekanntlich ein alter Scherz der englischen Volksbühne.
66. *Million* im Wortspiel mit *melon*; vgl. Halliwell s. v. *millon* und Van Dam und Stoffel, *Chapters on English Printing, Prosody, and Pronunciation*, p. 170, Z. 6 (*Anglistische Forschungen*, IX).
74. *Pompeon* = *pumpion* (107; cf. *Sir Thomas More*, ed. Dyce für die Shakesp. Soc., p. 25) = *pumpkin*.
79. *Lies* : *Well, thou moot deliuer it, I see*.
81. *Which is the Queene?* Aehnliche Fragen werden in den Maskenspielen öfter gestellt : vgl. den Beginn der *Irish Masque* Jonsons. In unserem *Entertainment* wiederholt der Postbote den Scherz Z. 445 ff.
92. *Two words etc.* Vergl. Lodge's *Rosalynde* (ed. Caxton Series, London, Newnes, 1902, p. 105) : *there goes more wordes to a bargaine than one*.
95. *Poultry* = *poetry*.
102. Hier wie in Z. 249 liegt eine Anspielung auf eine frühere Aufführung zu Richmond vor, die leider nicht mehr zu deuten ist.
104. *Court-nolls* : vgl. Bang zu *Blind Beggar* 2322.
117. *Ifaith*; der obere Querstrich ist rechts abgesprungen, sodass das Wort fast wie *Ifaith* aussieht.
139. *Wilshire Toms delight*. War das wirklich ein Tanz? In W. Chappells *Popular Music of the Olden Time* ist eine solche Tanzweise jedenfalls nicht verzeichnet, aber ähnliche Bezeichnungen sind häufig : *The Waterman's Delight*, *Betty's D.*, *Tom Brown's D.* (*Bagford Ballads*, pp. 257, 514, 578).
157. *wasters* : « hölzerne Schwerter, Knüttel »; vgl. Nares s. v.
158. *gambrels* vgl. *English Dialect Dictionary* s. v.; *veise* ebd. s. v. *seeze*. Uebersetze etwa : « ich will Dir die Beine ausrenken ».
165. *a voote and a legg at end ont* : die auch der deutschen Volkssprache nicht unbekannte Verwechslung von Bein und Fuss.

167. Lies : *owne, Madge*.
175. *bogh to a Goose*, vgl. Bohn, *Proverbs*, pp. 162, 369.
184. Lies : *Che cont tell; whare* u. s. w. *Whare* kommt einem *when* nahezu gleich; vgl. Schmidt, *Shakespeare Lexicon*, s. v. *where*.
192. Lies doch wohl : *and reason, good Madge*; doch ist die Aenderung nicht unbedingt nötig.
200. Trotz der nie versagenden Hilfe Stoffel's ist uns der Ausdruck *burst gold together* unklar geblieben, bis Dr. A. E. H. Swaen uns an den Gebrauch des Volkes erinnerte, eine Münze zu teilen, von welcher der Bursche und das Mädchen je eine Hälfte als Liebespfand behielten. Vergl. Thackeray, *Great Hoggarty Diamond*, Chap. I : « *Next there was threepence; that is to say, the half of a silver sixpence hanging by a little necklace of blue riband. Ah, but I knew where the other half of the sixpence was, and envied that happy bit of silver* ».
- Die einzige Schwierigkeit, die hiernach noch zu lösen blieb, d. h. die gewissenhafte Erklärung von *gold*, wird durch den folgenden Hinweis aus dem Wege geräumt : Bruce, *Letters and Papers of the Verney Family etc.*, Camden Soc. Publ., 1853. p. 72 : Daniel is stated to have revealed the intentions of the conspirators to Edmund Verney, and Edmund Verney and Henry Peckham to have made a similar disclosure to Francis Verney. Both consented, and Peckham and Francis Verney plighted their troth to each other in a way still remembered, even if not still practised, in the north [dazu Anm. : « He had but ae saxpence, he brake it in twa, And gi'ed me the half o't, when he gaed awa ».—Logie o' Buchan]. Peckham took a *gold coin*, « called a demy-sovereign, and broke it in two parts, and one part thereof, to the before mentioned Francis Verney then and there, in the presence of the said Edmund Verney, for an undoubted sign of their common consent to perform the said treason, traitorously delivered, which said Francis the same piece of gold coin then and there, with the consent of the same Edmund Verney, traitorously received.... » [dazu Anm. : Verney MS. 12th July, 1556. Letters patent under great seal.]. Vgl. auch Brand, *Observations on Popular Antiquities*. Revised by Henry Ellis, London, 1841-42, II, p. 55.
209. *vist*. Oft statt *hand* gebraucht; vgl. *Roister Doister*, V, 6, 36; *The Returne from Pernassus*, 1625; Dekker, *Works*, I, p. 236; Ford, ed. *Old Dramat.*, p. 195.
214. Amesbury, eine kleine Ortschaft in Wiltshire.
220. *you come a day after the vaire*; cf. Heywood's *Proverbs* ed. Sharman, p. 33 : *But a day after the faire, commeth this remorse For releife*. Bohn, *Proverbs*, p. 263.
240. *ingraunt* ist eine Verballhornung von *ignorant*, wie *poultry* für *poetry* oben 95; vgl. *ignoram* in *Respublica*, Brandl, *Quellen*, p. LXIII.
248. *zong of Short-coate*? Bei Chappell, a. a. O., nicht verzeichnet.
250. Lies *'bomination*.
290. *A compartiment* ist eine in die architektonische Einfassung der Szene eingefügte Tafel, welche zur Aufnahme von Emblemen, Inschriften oder des Titels der Maske bestimmt war; vgl. Davenants

Temple of Love, Einleitung (*The Dramatic Works*, Edinburgh 1872, I, 287 f.).

- 305ff.** Der Dialog zwischen dem Krieger und dem Priester spiegelt die im Herbst 1636 am englischen Hofe herrschende kriegerische Stimmung wieder. Durch Karls unbeständige Politik schien um diese Zeit ein ernstes Zerwürfnis mit Frankreich unausweichlich, und eine starke Partei drang auf Eröffnung der Feindseligkeiten (Gardiner, *The Personal Government of Charles I, 1628-1637*, London, 1877, II, 201, 272); daß diese nicht zum Ausbruch kamen, ist auf Rechnung des Einflusses der Königin, einer Schwester Ludwig XIII., zu setzen. Ihre Rolle als Friedensstifterin kommt denn auch in unserem *Entertainment* (420-443) deutlich zum Ausdruck.

Sollte für Frankreich Stimmung gemacht werden, so konnte anderseits der Dichter einen Vertreter der spanischen Nation als komische Figur auftreten lassen (Z. 497-516); gerade im September hatte ja der Krieg mit Frankreich für Spanien eine ungünstige Wendung genommen, und Richelieu wusste durch geschickt geführte Verhandlungen den schwankenden König Karl von einem Bündnis mit den Feinden Frankreichs abzuhalten (Gardiner a. a. O. 270 f.).

Deutlich sind auch die Hinweise auf Karls Bestrebungen, seine absolutistische Regierung mit Hilfe eines stehenden Heeres zu sichern (Z. 348-358).

- 315.** *thè*; hier und im Folgenden vertritt der Circumflex das Nasalzeichen *~*, das uns leider fehlt.
- 328.** *From whom we derive our selues*: der Feldhauptmann spricht im Namen seines Herrn, des Prinzen Karl (Britomart); von dem Schwestersohn Ludwigs XIII. konnte man mit einer kleinen poetischen Lizenz ganz gut sagen, er stamme von dem König von Frankreich.
- 479.** Der Vers dürfte in ungenauer Erinnerung an Spenser niedergeschrieben worden sein; vgl. *The Faerie Queene*, I, 1, 6, und I, 1, 13. Der Zwerg in Davenants *Britannia Triumphans* spielt eine ähnliche Rolle.
- 494.** *Tantost irg*: lies *Tantost icy*.
- 545ff.** Ein ähnlicher Auftritt von Zwergen mit den Schilden ihrer Herren findet sich in der 1595 aufgeführten *Masque of Proteus* (Brotanek, *Maschenspiele*, 134).
- 558.** In dem Emblem Buckinghams liegt eine deutliche Anspielung auf die Ermordung seines Vaters durch Felton (1628).



3 2044 018 085 910



