BOUGHT WITH THE INCOME OF THE SAGE ENDOWMENT FUND GIVEN IN 1891 BY HENRY WILLIAMS SAGE
The original of this book is in the Cornell University Library.

There are no known copyright restrictions in the United States on the use of the text.
EARLY PLAYS
FROM THE ITALIAN

EDITED, WITH ESSAY, INTRODUCTIONS
AND NOTES

BY

R. WARWICK BOND M.A.
EDITOR OF THE OXFORD LYLY AND OTHER WORKS

OXFORD
AT THE CLARENDON PRESS
MDCCCCXI
PREFACE

What I have endeavoured to do in this little book is something wider than an edition of three plays, and something closer than can well be done in a literary history. I started with the wish to show how ancient Greek and Roman Comedy finds representation in our own, not only in subject and spirit, but in matters of form and technique; and to show this not only by statement and discussion, but by giving therewith actual plays to which the reader might instantly turn for verification of indicated parallelism or imitation. I wished to bring under the purely English reader's notice some facts about ancient comedy for its own sake, facts usually too cursorily dismissed in histories of the modern drama to leave a very distinct impression on the mind; and at the same time I wished to show the great importance of Italian Renaissance Comedy in handing on the classical form and substance to modern Europe, while introducing considerable modifications of it.

The general influence of Italy has been stated again and again. Critic after critic has raked together the allusions to Italian fashions, Italian books, Italian acting, found in English treatises of the first twenty or thirty years of Elizabeth, or in English plays of the latter half of her reign. But the illustration offered has been inadequate to ensure the due realization of the Latin or Italian connexion; and that largely because English exemplars of classical dramatic form were so few and so inaccessible. Until quite recently Roister Doister was the only early
Latinized play that the ordinary student had a chance of making his own; and the Latin Comedy relations even of that piece were inadequately stated, the Eunuchus being overlooked. Jack Juggler was, and remains, buried in the fifteen volumes of Hazlitt's Dodsley. Of Supposes, so important for Latin and Italian Comedy alike, the only modern reprints were in large collections, or in the same editor's expensive and limited edition of Gascoigne's collected Works. I well remember how long it was before I had any opportunity of reading the actual text for myself; and my case must have been that of countless others. The Buggbears and Misogonus, admirable examples of Italian and Latin influence, and of the way these combined with the native spirit, were never printed before 1897 and 1898, and then in Germany.

And it may well be questioned whether the failure to emphasize the Latin connexions of our drama has not been due to inadequate knowledge of Latin Comedy itself. Terence has fared better than Plautus, in modern as in mediæval days: he has always seemed more possible as an educational subject, whether on philological or moral grounds. With the twenty surviving plays of his more vigorous and original predecessor it is permissible to doubt the existence among us of any very full acquaintance, even in the case of professed scholars. Plautus, abounding in good things, is very seldom quoted; and outside histories of Roman literature, of the existence of which the average student of English is quite unconscious, there is but little to be found about his work and influence. Admirable service to Plautine literary study was done by the Spätere Bearbeitungen plautinischer Lustspiele of Dr. Karl von Reinhardstöttner (Leipzig, 1886): but for the English reader there was nothing of similar
kind before Professor M. W. Wallace's capital Introduction to his edition of *The Birth of Hercules* published at Chicago, 1903, which discussed his influence on our sixteenth-century drama, whether direct, or filtered through Germany or Italy. His subject is very similar to that of the present book; though our lines are different, approximating most nearly, perhaps, on the Education-drama, where we had to sketch the same plays. But the particularity of Professor Wallace's title will probably limit the merited diffusion of his essay; while of actual Italian work he says but little, though he enumerates, after Messrs. Churchill and Keller (*Shakespeare-Jahrbuch*, xxxiv), some prominent Latin university-plays of the last decade of the century, which show Latin influence strained through Italian work.

Of Italian Comedy, it is safe to say, our ignorance is greater than of Roman. The two volumes dealing with Italian Literature in Symonds' *Renaissance in Italy* constituted the sole source in England whence anything could be gleaned until Dr. Garnett's brief and general chapter on the subject in his *Italian Literature* of 1898. Mr. Lewis Einstein in his *Italian Renaissance in England* (Columbia University Press, New York, 1902, pp. 365–7) dismisses Italian drama as almost without direct influence on ours; while admitting that it assisted the transition from morality to comedy, that dumb shows and the play within the play were of Italian origin, that *Supposes* began the refinement of dialogue, and that Italian influence 'contributed to bring to life the ancient forms of tragedy and teach the canons of Aristotle as interpreted in Italy'. This is, indeed, the general attitude; adequately represented before by Dr. Ward (*English Dramatic Literature*, ch. ii *passim*), and as much, no doubt, as should be expected in a work of scope so large as his. Yet if Italian drama did all
this, it surely demands our closer consideration. Gosson assures us that, not only novelle, but Italian 'comedies' were ransacked to furnish our playhouses; we have the undoubted fact of Italian actors travelling in France, Spain, Germany, and England in the latter half of the century; and John Wolfe thought it worth while to publish four of Aretino's comedies (all except Il Filosofo) in Italian in London, 1588. His attention and that of Petruccio Ubaldini, perhaps his partner, would have been better devoted to the dramatic output of Ariosto, Cecchi, or Grazzini; but what they neglected has remained in neglect. There is no modern English edition, still less translation, of any Renaissance comic playwright—nothing beyond the elegant verse-rendering of Tasso's pastoral by Leigh Hunt (1820), which had predecessors and has one recent successor, and T. L. Peacock's abbreviated prose-version of Gl' Ingannati in 1862: while the only critical work which comes to really close quarters with any branch of Italian drama is Dr. W. W. Greg's recent book on Pastoral, 1906. While believing as firmly as any one in the substantial originality of our English drama, I have long felt that we were doing something less than justice to Italian precedence; that a comedy so enormously prolific as theirs must needs be more than prurience and barren husks and was worth attention for its own sake; and that until that attention was given something of the truth about our own would still remain hidden. In Germany the work of Klein, Gaspary, and Creizenach has done full justice to the commedia erudita: I hope English critics will be patient of an attempt to bring the English student a little nearer to it, and to that ancient comedy on which it is based.

Only now at the last moment have I met with Professor G. Saintsbury's The Earlier Renaissance (1901) in the
series entitled 'Periods of European Literature' under his editorship. I find his sixth chapter 'The Changes of European Drama', pp. 321–72, anticipates in part my effort to combine some notice of Italian Comedy with some of the Education-drama and of near-following English work. I have read the chapter with all my old pleasure in the professor's wide grasp and the vitalizing power which enables him to rise above a vast or dull material; and I shall expect to find some help from this and the following chapter in a later book. But he shares, I think, the tendency to underrate Italian Comedy in itself as a mere reproduction, and to minimize the modern dramatic effect of the antique example it handed on to Europe. At least I am able to feel that he in no way renders superfluous that closer illustration here attempted.

But, even if defect be admitted, it will also be recognized that no very comprehensive remedy can be applied in a book the bulk of which must needs consist of text and notes. Setting out in 1903 to supply a felt want rapidly by an edition of *Supposes* and *Buggbears* accompanied by an essay, I soon reached that state of self-dissatisfaction which tends, one may hope, to improve the work, while it impairs the fortunes, of literary men. I read long and closely in Latin and Italian comedy: I read much criticism, Latin, Italian, and German. Other editing or writing tasks, an occasional request for lectures, interrupted and delayed me; my matter had become unwieldy; and meantime the want I had recognized was partly supplied by Dr. Cunliffe's editions of *Supposes*, whether in the Belles Lettres series (New York, 1906) or the Cambridge English Classics, 1907. I saw that space for all I wished to say could never be found in the book I at first intended; and resolved to
limit myself, in that, to the most necessary points, such as might best illustrate the plays I had in hand, and to relegate fuller discussion, whether of Latin, Italian, or other English work, to another book of wider scope which I had already partly written. At the same time I felt it desirable to include the important and nearly contemporary play of Misogonus, of which Dr. Brandl had published an edition in his Quellen of 1898; partly because it illustrates the direct Latin influence, partly because it is intimately connected with that neo-Latin Education-drama which is one of the channels of the classical influence and was affecting us strongly about 1560–70, as even Supposes shows. Narrowing my scope for the present in one direction, I broadened it in another; and find myself now in the position of offering, along with two early plays from the Italian, one which is not really from the Italian at all; and yet exhibits something of Italian, along with much Latin and more of neo-Latin influence. I hope, however, the reader will recognize a sufficient homogeneity and kinship to my purpose; and will not quarrel with the fact that this third play does not strictly correspond with the title of the book. Dr. Brandl has even traced in I Suppositi a main original of Misogonus. That, I think, is unnecessary, in any specific sense; but it is the fact that the Latin, Italian, and neo-Latin influences can ill be separated, and it is a main object of this book to show as much.

I should further apologize, perhaps, for omitting some things the reader will most expect to find—for not discussing Jack Juggler, Roister Doister, and other plays; for not reproducing the usual mention of Ascham's tirade and Gosson's Captain Mario, or the allusions to Italian sports and devices in the work of Shakespeare and his predecessors or contemporaries. They have already been
collected by others; and in truth I have found enough to do in compressing the results of my personal observation into small space, in bringing together matter from works lying wide enough apart, and in trying to combine all into a somewhat new point of view.

My chief obligations here, besides those which all must owe to the larger historians like Symonds, Ward, D'Ancona, Gaspary, Creizenach, and others, are to Professor Herford in his Literary Relations, Dr. Grabau in his edition of The Buggbears, Dr. Brandl in his edition of Misogonus (see below, pp. 163-4), and Herr Schücking in his Stoffliche Beziehungen. When I was editing Lyly I could find little that was useful in the chapter Schücking devoted to that author, who did not, in fact, very well illustrate his thesis. Here, where my subject is more nearly parallel with his own, I gladly witness to the care and thoroughness shown in his treatise, and the use I have been able to make of its suggestions at several points, but particularly in regard to The Buggbears. Courtesy requires, too, a brief reference to Dr. Cunliffe. My own text and notes on Supposes were prepared some time before the issue of either of his editions; but when my essay was written and my book all but finished, I examined them, and embodied from him, after due verification in the quartos, seventeen textual variants overlooked or ignored before, besides adding to my note on p. lxiii a mention of the first French translation. That is the limit of my debt to work in which I was glad to note some points of coincidence with my own.

Alone, almost, among literary workers I have dedicated no book to Dr. Frederick Furnivall. I had hoped that this might have secured his consent to grace itself with an honoured name. I have been prevented by the too
swift execution of a sentence passed some three months ago; and to-day a world far wider than that of letters mourns the passing of an essentially noble figure, whose energy, versatility, and achievement compelled its admiration, whose fearless honesty and dislike of cant must have inspired respect even in the respectable, and whose unselfish kindness of heart won from me, and many another, the warmer tribute of personal love.

R. W. B.

Upper Norwood,
July 3, 1910.
CONTENTS

ESSAY ON THE RELATION OF THESE PLAYS TO LATIN AND ITALIAN COMEDY AND TO THE DUTCH EDUCATION DRAMA . . . . . . . . . . . xv
Various influences represented . . . . . . . . . . . xv
Ariosto founder of the modern drama . . . . . . . . . . . xvii
Bibbiena’s La Calandria; Machiavelli’s La Mandragola . xvii
other Italian playwrights, Aretino, Cecchi, Grazzini . xix
Their work grew out of revival of Plautus and Terence, . xx
but shows a large modern element—Italian 16th cent. life assimilated to ancient . . . . . . . . . . . . xxii

Comparison of Italian with Roman Comedy
I. General: subject and spirit: a burgher-comedy . . . xxiii
General type of Plot . . . . . . . . . . . . xxv
Changes induced by religion—clerical characters . . . xxvii
Learning represented by new types—doctor of laws, of medicine, professor, Pedant in Aretino’s plays, elderly suitor . . . . . . . . . . . . . . . . . . . . xxviii
The pretended Sorcerer—little magic in Roman comedy— xxxi
medieval demonology—impulse given by the Bull of xxxii
1484 and the Malleus Maleficarum—widespread belief in the occult—important place in Italian comedy . . . xxxiii
Ariosto’s Il Negromante . . . . . . . . . . . . xxxiv
Cecchi’s Lo Spirito and L’Ammalata . . . . . . xxxv
The Inn-keeper—the Parasite . . . . . . . . . . . . xxxvii
The burgher-household—the men little changed, . . . . . . xxxviii
the heroine becomes respectable, is disguised as a man, . xxxix
the Nurse or servant, . . . . . . . . . . . . xl
wives and mothers . . . . . . . . . . . . xli

II. Detailed Marks: form and technique
1. Prose and Verse . . . . . . . . . . . . xlii
2. Unities strictly observed—painted movable scenery— xlii–iii
effects of Unities—the English freedom in Misogonus . xlv–v
3. Stereotyped comic effects reproduced from Latin: (1) arrivals announced, (2) talking back on entry, (3) supposed invisibility, (4) asides, (5) direct address of audience, (6) mention of doors—violent knocking, (7) bringer of good news, (8) the *currens servus*, (9) forgetting a name, (10) abusive chaff, (11) cook with spit, (12) ominous dreams  

**Supposes**: its sources and treatment  
Ariosto's *I Suppositi*, prose and verse forms—  
His debt to the *Captivi* and *Eunuchus*, &c.  
Gascoigne's translation from both Italian forms  
his changes, names, allusions  
his additions  
his euphuism, proverbs and phrases  
oberves Unities  
general impressions of the play  
compared with *Taming of A Shrew*  

"", "*Taming of The Shrew*  

**The Buggbears**: its sources and treatment  
Grazzini's *La Spiritata*, sketch of  
Additions from *Gl' Ingannati*  
"", the *Andria* of Terence  
enlargement of necromantic element from Weier  
Grazzini's *Le Cene*  
Coarse humour—Trappola and *La Cassaria*  
Minor structural changes—the Songs  
Table of correspondence with Sources  
Original additions  
Proverbs and phrases  
Local colour and allusions  
The Verse: rhymes—abuse of alliteration  
Metres: Skeltonics; the Fourteener, its gradual introduction for serious characters  
The Doggerel; probable origin in alliterative verse, ana-pæstic four-accent basis in Heywood, becomes modified by iambic rhythm after publication of Tottell's *Miscellany*, holds its ground for comic matter after admission of regular iambic measure—reasons
<table>
<thead>
<tr>
<th>CONTENTS</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Misogonus</strong>: its sources and treatment</td>
<td>xci</td>
</tr>
<tr>
<td>Its English colouring and spirit</td>
<td>xci</td>
</tr>
<tr>
<td>Belongs to the Education-drama—objects of the latter—</td>
<td></td>
</tr>
<tr>
<td>Latin and Biblical sources</td>
<td>xcii</td>
</tr>
<tr>
<td>Parable of the Prodigal in the hands of the Humanists</td>
<td>xciv</td>
</tr>
<tr>
<td>Macropedius' <em>Asotus</em>, sketch of</td>
<td>xcv</td>
</tr>
<tr>
<td>Waldis' <em>Parabell</em></td>
<td>xcvii</td>
</tr>
<tr>
<td>Gnapehus' <em>Acolastus</em>, sketch of</td>
<td>xcvi</td>
</tr>
<tr>
<td>Macropedius' <em>Rebelles</em> and <em>Petriscus</em></td>
<td>xcix</td>
</tr>
<tr>
<td>Stymphelius' <em>Studentes</em></td>
<td>ci</td>
</tr>
<tr>
<td>Connexion of <em>Misogonus</em> with these plays</td>
<td>ci</td>
</tr>
<tr>
<td>&quot; &quot; &quot; Latin Comedy</td>
<td>ciii</td>
</tr>
<tr>
<td>Earlier English Prodigal Plays, a fragment c. 1530, <em>Disobedient Child, Nice Wanton, Jacob and Esau, Like Will to Like, Glasse of Governement</em>, play of the English actors in Germany, allusions in Shakespeare</td>
<td>civ-viii</td>
</tr>
<tr>
<td>Luis de Miranda's <em>Comedia Pródiga</em>, Cecchi's <em>Figliuol Prodigo</em></td>
<td>cix</td>
</tr>
<tr>
<td>Cacurgus as astrologer and quack combines Education-drama with Faustus-cycle, but has Italian affinities</td>
<td>cix-xi</td>
</tr>
<tr>
<td>Sir John and <em>The Tale of the Basyn</em></td>
<td>cxii</td>
</tr>
<tr>
<td>Jest-Books, German and English; vernacular proverbs, &amp;c., in <em>Misogonus</em></td>
<td>cxiii-xv</td>
</tr>
<tr>
<td>Effects of, or evidence afforded by, our plays—example of Italian construction</td>
<td>cxvi</td>
</tr>
</tbody>
</table>

**SUPPOSES**

Introduction: Argument—Text—Date—the Author | 1-9
---|---
Text | 10-73

**THE BUGGBEARS**

Introduction: Argument—the MS. and its treatment—Date—Authorship | 77-83
---|---
Text | 84-157

**MISOGONUS**

Introduction: Argument—the MS. and its treatment—Authorship—Date | 161-171
---|---
Text | 172-258
<table>
<thead>
<tr>
<th>NOTES</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Supposes</em></td>
<td>259–274</td>
</tr>
<tr>
<td><em>Buggbears</em></td>
<td>274–303</td>
</tr>
<tr>
<td><em>Misogonus</em></td>
<td>303–323</td>
</tr>
<tr>
<td>GLOSSARY</td>
<td>324–328</td>
</tr>
<tr>
<td>INDEX</td>
<td>329–332</td>
</tr>
</tbody>
</table>
ON THE RELATION OF THESE PLAYS TO LATIN AND ITALIAN COMEDY AND TO THE DUTCH EDUCATION DRAMA

The drama of modern Europe begins in Italy early in the sixteenth century with the work of Ariosto, Bibbiena, Machiavelli, and their successors, work which was a direct derivative from that of ancient Rome as represented by Plautus and Terence. To Latin Comedy the English stage, too, owes a direct debt, the full extent of which is hardly recognized: it owes also an indirect debt, through the medium of Italian work, of which the first two plays in this volume afford some illustration: and, further, Latin Comedy was a main constituent of that other growth, nearly contemporary with the Italian and to some extent indebted to Italy, the Education-drama, namely, of Dutch, Rhenish, or Swiss schoolmasters—a drama which stands as the chief model of Misogonus and must have had many representatives in this country, though but little of their work remains, and modern interest in it slumbered until the publication of Professor Herford's illuminative study in 1886.¹

The plays edited in this volume, then, are typical of three strains of foreign influence:

1. The direct influence of Italian plays, shown in Supposes and Buggbears.
2. The direct influence of the Dutch or German Education-drama, shown in Misogonus and in Gascoigne's slight additions to Supposes.
3. The influence of Latin Comedy; whether acting directly,

¹ *The Literary Relations of England and Germany in the Sixteenth Century*—a work to which this essay is at several points indebted.
as it certainly does in *Buggbears* and seems to do in *Misogonus*, or filtered through Italian work as in *Supposes* and in part in *Buggbears*, or through Dutch work as in *Misogonus*. To distinguish precisely the channel through which Latin influence came is not always possible.

To these we should add, I think, the influence of the German Jest-books, as translated and imitated in England. They certainly contributed to that rough humour of clownage and abuse and obscenity, that atmosphere of the tavern and the street, which so conspicuously marks English dramatic work from Heywood onwards; though, as it is found also in much earlier work like *Mankind* and Medwell's *Nature*, we must allot a due share of it to native tendencies. Of English rural life and character *Misogonus*, indeed, affords us a most lifelike representation; and gives us, too, the earliest known dramatic reflection of the institution of the domestic fool.

The reader will not only perceive the importance of these plays written within twenty to twenty-five years of the coming of Shakespeare; he will at once be struck with the innumerable connexions they suggest—he will see how difficult it is to dis-s severed them from others, e.g. *Jack Juggler, Roister Doister, The Comedy of Errors*, and *The Birth of Hercules* for the direct Latin influence; *Iocasta* and *The Two Italian Gentlemen* for the direct Italian; *The Glasse of Gouernement* for the Dutch; Lyly's work, and much else, the discussion of which would utterly overweight what purports to be merely an introduction to three texts. In a separate and longer work, which I have had some time in hand, I hope to deal more fully with the connexion between the Latin, Italian, and Elizabethan comic stage. Here my task must be more directly illustrative. Of Italian Renaissance Comedy, so much neglected in England, I must needs enumerate some leading names and dates: I must briefly exhibit its debt to that of ancient Rome, whether in subject and general spirit or in the detailed marks of form and technique, and the modifications it introduces—a debt and a modification amply reproduced in our first two plays: and, finally, I must essay
some close comparison of all three plays with their specific originals and sources, whether Latin, Italian, or neo-Latin.

The true founder of the modern European stage is Lodovico Ariosto (1474–1533), the poet of the Orlando Furioso, who was, first, secretary to Cardinal Ippolito d'Este of Ferrara, and from 1518 chamberlain to his brother Duke Alfonso I. Ariosto wrote five comedies, all produced at the ducal court of Ferrara, in the first half of the sixteenth century. These were

1. *La Cassaria*: (a) prose-form, produced the first week in March, 1508; (b) verse-form, produced Jan. 24, 1529, or perhaps not before the carnival of Feb. 1531.

2. *I Suppositi*: (a) prose-form, produced the first week of Feb. 1509, and again at the Vatican with new (lost) prologue March 6, 1519; (b) verse-form, not made till 1529 —no recorded performance.


4. *Il Negromante*: verse, composed for the carnival at Rome 1520, but not acted till the performance at Ferrara 1530.

5. *La Scolastica*: verse, begun ‘many years’ before 1532, but left unfinished, and completed (a) in prose (lost) by his son Virginio; (b) in verse by his brother Gabriele d'Ariosti 1543–8.

A priority in date was long claimed for *La Calandria* of Ariosto's friend, Bernardo Dovizi da Bibbiena (1470–1519), cardinal of S. Maria in Portico, whose play was acted at the Court of Urbino Feb. 6, 1513, and again before Leo X in Rome, 1514. However widely popular in its day and influential as an

---

1 See *The King of Court Poets* by E. G. Gardner (Constable), 1906, pp. 323–4, 323, 343–4.

2 Lettere di Lod. Ariosto per cura di Ant. Cappelli, Milano (Hoepli), 3rd ed. 1887; No. 193. See below, p. ii.


4 Campanini, pp. 115, 181.

5 Lettera 193; and Gardner, p. 349.

6 Cf. D’Ancona's *Origini del Teatro Italiano*, Torino (Loescher), ii. 101–2. Castiglione's undated letter about the play has been shown by I. del Lungo (Florentia, 1897, pp. 363–78) to be more appropriate to 1513.
example, I hold it much inferior to Ariosto's work in humour, interest, and power of management. There is perhaps a possibility that Bibbiena was author of another comedy, presented by him at the Vatican in 1518, which had Mantua for its scene.\footnote{See below, p. li, note 1.}

Another competitor for the priority is Niccolò Machiavelli (1469–1527), whose lost *Le Maschere* (1504) satirized contemporaries in imitation of the *Clouds* of Aristophanes, and whose *La Mandragola* and *Clizia* (the latter after Plautus' *Casina*) were composed between 1512–20.\footnote{Villari's *Life and Times of Machiavelli*, English translation 1898, pp. 342, 352.} The *Mandragola* is held by many critics as the best of all Renaissance comedies; an opinion I cannot share, feeling it far surpassed in vigour and variety, in ease and naturalness of conduct, and in humour, both by *La Cassaria* and *I Supposti*; while its subject, the corruption of an innocent young wife by her mother and confessor, is one that could only cease to be repellent if treated with the high seriousness and passion of tragedy. Neither on grounds of merit nor chronology should we yield to Bibbiena or Machiavelli Ariosto's claim to be the founder of the modern drama: and if the primacy be refused to these workers in the same kind, still more must it be so to efforts of earlier date but different aim—to the Latin plays acted from 1471 onwards by Pomponius Lætus' Academy at Rome; to Politian's mythological drama or opera, *Orfeo*, given at Mantua 1471 and followed by the similar *Cefalò* of Niccolò da Correggio at Ferrara 1487; and to the whole body of *Sacre Rappresentazioni* at Florence, which occupy roughly the century 1450 to 1550, the earliest of known date than to the period 1504–8; and his statement that the author's prologue came too late, so that one by himself had to be substituted, is perhaps more naturally understood of an original prologue at a first performance than of a new one written for a revival.\footnote{G. B. Pigna, however, forty years later (*I Romani*, 1554, p. 115) states that Ariosto, having *La Calandra* before him, wrote his own comedies in prose ('*Egli haunendo dinanzi la Calandra del Bibennai fecele in prosa*) and afterwards refashioned them in *sdrucciolo* verse.}

\footnote{For the present I simply acquiesce in D'Ancona's (ii. 8 sqq.) classification of the most interesting *Timone, Comedia* (c. 1492) of Boiardo with these hybrid plays.}
being Maffeo Belcari's *Abramo ed Isaac*, 1449.\(^1\) Undoubtedly these sacred plays set the scholars the example of introducing comic figures of contemporary life: but to Ariosto and his successors was open life itself and the whole harvest of the *novella*; and the diffusion of the *Rappresentazioni* was hardly wide until its rival, the *commedia erudita*, had become firmly established. Very quickly, too, the superior artistic and constructive merits of the latter began to affect the former; until in the sacred dramas of Cecchi, such as the *Morte del Re Acab*, 1559, the *Sant' Agnese*, 1582, or the undated *Il Sammaritano*, we get sacred themes handled, not in the old fashion, but with the wholly different technique of the secular stage.

Besides Ariosto, Bibbiena, and Machiavelli, the three beginners, the classical comedy found innumerable other representatives. The chief names are

Adriano Politi: *Gl' Ingannati*, 1531, pr. 1538.

Pietro *Arethusa* (1492–1556): five comedies of a more independent type than the rest—*La Cortigiana*, beg. 1525, pub. 1534; *Il Marescalco*, beg. bef. 1530, pub. 1533; *La Talanta*, 1542; *L' Ipocrito*, 1542; *Il Filosofo*, 1546.

Lorenzino de' Medici: *L' Aridosia*, 1536.

Giambattista Gelli (1498–1563): *La Sporta*, 1543 (perhaps only finished from Machiavelli's draft \(^2\)); *L' Errore*, 1555.


Giovammaria Cecchi (1518–87): forty-five to fifty dramatic pieces, appearing between 1542–87, some of them sacred, one or two moral plays.

Antonfrancesco Grazzini (Il Lasca), 1503–84: *La Gelosia*,

\(^1\) D'Ancona's *Origini*, i. 217, 257–60.

\(^2\) A. Gaspary, *Storia della Letteratura Italiana* (trad. da V. Rossi), ii. ii. 257.
1550; La Spiritata, 1561; La Strega, La Sibilla, La Pinzonchera, I Parentadi; all writ. bef. 1566, though not acted and not pub. till 1582; besides L'Arzigogolo (doubtful), and three farces.


This Renaissance drama, fairly represented in the cinquecento by the names given above, lasted on till it was superseded in the eighteenth century by the more modern type of Goldoni. Riccoboni counted 563 comedies and 234 tragedies produced before 1650: Dr. Garnett, on what authority I know not, says 'more than 5,000 plays were written between 1500 and 1734.'

The alarmed reader, whose conscience has been very properly pricked by these figures, may be reassured by a concise statement of the limits of our plays' connexions, the nature of which will be seen in the following pages.

*Supposes* is closely translated, with but slight additions, from the two forms of Ariosto's I Supposti, 1509 and 1529.

*Buggbears* is a translation, not very close, from Grazzini's La Spiritata, 1561; combined with some scenes from Politi's Gl' Ingannati, 1531, and others from the Andria of Terence: and La Spiritata owes suggestions to Cecchi's Lo Spirito, 1549, which is itself indebted to Ariosto's *Il Negromante*, 1520–30, and that in some measure to Machiavelli's *Mandragola*, 1512–20.

*Misogonus* has no direct connexion with any Italian work.

Cinquecento comedy, we have said, is a derivative from ancient Roman. It arose directly out of the revival on the stage, at Rome and Ferrara, of the comedies of Plautus and Terence. The study of Plautus, in particular, had received a strong impulse from the discovery by Nicholas of Trèves in 1427 of twelve of his plays which had been lost throughout

---

2 *Italian Literature*, 1898, p. 224.
3 *Bacchides to Truculentus* in the order in which the plays are usually printed.
the Middle Ages, but now came to supplement the eight hitherto known. The appearance of so many Greeks in Italy about the middle of the century still further quickened Italian interest in a drama which could tell even more, perhaps, of ancient Athens than of ancient Rome. The scholars criticized the text, boldly completed it where defective, and began to present it on the stage. Very soon they passed to translation, a demand quickened if not engendered by the presence of ladies among the audience; and whatever the priority of Rome in performance of the Latin, the earliest acted Italian translation was that of the *Menachmi* given before Ercole I in the Corte Vecchia at Ferrara, 1486. Gradually translation was followed by adaptation, and adaptation by imitation in original Italian work. Putting aside isolated Latin plays given much earlier in the century, and the eclogues and mythological pieces presented in Italian at the Papal Court and elsewhere, including many indefinite *commedie* in the time of Alexander VI, we may assign as the period of performance of Latin or translated Latin work, the period of the drama’s incubation, a rough thirty years, 1471-1502, from the first efforts of Lætus’ Roman Academy to the marriage of Duke Ercole’s son, Alfonso, with Lucrezia Borgia; and, as the period of the first Italian comedies, another thirty years, 1504-33, from the composition of Machiavelli’s lost *Le Maschere* to Ariosto’s death.

The degree of originality exhibited in this latter period, and afterwards, varies widely. Ariosto passes from close imitation in *La Cassaria*—a play to which his genius gives nevertheless its own marked stamp of vigour and variety, and which has every claim to be counted original—to freer yet hardly better work in his later plays. Bibbiena’s *La Calandria*, apparently

1 On Feb. 18, 1479, Guarino the younger writes of a translation of Plautus commissioned by Ercole I, which is already advanced as far in the alphabetical series as the *Mercator* (Creizenach, ii. 217). It is mainly of translations that Guarino, Niccolò or Lelio Cosmico, and Castello, write to Isabella Gonzaga in 1498 (D’Ancona, ii. 372-4).

2 Gaspary, i, ch, xvii, pp. 200-4.

3 D’Ancona, *Origini*, ii. 65-77. Alexander VI was Pope from 1492-1503.
more modern, nowhere pleases so well. It owes more to Boccaccio than *La Cassaria* to Latin work, while Castiglione's prologue plainly admits a debt to Plautus also. Machiavelli's *La Mandragola*, too, is Boccaccian in matter, though more striking and original, especially in the character of Fra Timoteo; yet his *Clizia* is closer to Plautus in plot and conduct than Ariosto ever is. Aretino is the most independent of them all: his disinclination to study, his impatience of structure and restraint, his unbounded flow of dialogue, his variety of allusion, produce almost a new type, fusing the *commedia erudita* with the formless, popular, extempore *commedia dell'arte*. Cecchi begins with close adherence to Latin models and close reproduction of Latin matter; and passes on to a growing independence, a larger and larger admixture of contemporary Italian stuff. Grazzini, while professedly raising the standard of revolt from the Latin imitators, shows in reality the same tendencies, and is fain to have recourse to the old clichés in detail, the old *ritrovamenti* in general plot. Men of less genius than these are more slavish. Trissino's *I Simillimi*, Firenzuela's *I Lucidi*, are very close to the *Menechmi*; Dolce's *Il Marito* follows the *Amphitruo*, his *Il Capitano* the *Miles Gloriosus*; and the *Due Cortigiane* of that inveterate plagiarist, Lodovico Domenichi, is scene by scene from the *Bacchides* with merely an added word or two, and modernization of allusions, places, and the like. Yet the idea of cinquecento comedy as a mere lifeless reproduction cannot survive a study of the actual plays, a study, in England at least, hardly ever made. The point generally overlooked, yet well argued by some Italians like Agresti,¹ is the striking assimilation of the life and feeling of Renaissance Italy to those of classical times, of ancient Rome, or of Greece in the days of the Diadochi—of the New Comedy, in fact, from 338 B.C. onwards, for that, rather than the life of Rome, is what Plautus, and still more Terence, reproduce. Much that the modern student regards as merely

¹ *Studii sulla Commedia Italiana del Secolo XVI* per Alberto Agresti, Napoli (Stamparia della R. Università), 1871.
IMITATED—the gross immorality, the dangers of travel, the piracy and raiding of the Mediterranean coasts, the sack of cities, the political vicissitude, the separation of classes into military and political adventurers, sober burgher tradesmen, and clever unscrupulous servants—is a mere reflection of actual modern conditions in an age when Italy was harassed by foreign invaders and perpetual intestine war, when her seacoast was constantly threatened by the Moors and Turks, when her prelates, nobles, and princes cultivated in practice a pagan temper and endeavoured to be more Greek and Roman than the ancients themselves. A very large Italian element does undoubtedly enter into cinquecento comedy, drawn partly from the novelle, partly from actual burgher- and student-life. Still, the dominant tone and colour remain classical; and especially classical is the general structure and the detail of technique. With whatever infusion of new elements, it revives the latest form of Greek Comedy—though working on its Roman imitation—in the modern world: and the product serves in great part as model for the dramatic work of other countries.

Let us then briefly examine in what respects the commedia erudita reproduces the ancient, and in what respects it modifies it.

I. GENERAL: SUBJECT AND SPIRIT

In the first place the New Comedy was essentially a burgher comedy. The family conceived is that of the substantial merchant with estates or business-connexion in different parts of the Mediterranean, which often compel his own absence, or necessitate the dispatch of a son or representative. Or he is

1 The chief New Comedy writers were Philemon, Menander, Diphilus, Philippides, Posidippus, and Apollodorus of Carystus; and a rough 80 years is generally assigned as the period of their work, dating from the battle of Cliseronea 338 B.C.; but, in fact, the romantic comedy of private life, which they introduced, remained the type of subsequent classical comedy (with the exception of the Atellanae Fabulae and Comedia Togata in Italy) right down to Hadrian's time, A.D. 117-138. Cf. Haigh's Attic Theatre, 3rd ed. pp. 22-3.
a well-to-do citizen, whose town-house is largely dependent on
the produce of his country-farm, which is superintended by
a bailiff or one of his sons, and constantly visited by himself.
It is not a comedy of the governing-class. Under the supremacy
of Alexander and his successors the Greek comic poets,
whose earlier tendency to political satire had been checked by
repeated enactments, turned wholly from politics to private life,
and from satire to a realistic reproduction of family-affairs, ren-
dered romantic by prevailing political and social conditions.
Frequent wars, internal factions, unchecked piracy at sea—these
and the ancient custom of exposing children, especially girls,
whom the parents did not wish to rear, supplied that atmo-
sphere of vicissitude on which the Greek comic poets based their
plots. The Roman ruling-class, with whom the idea of the
State and its authority was more paramount than with the
Greeks, and who moreover had small native instinct for litera-
ture, was even less inclined to tolerate criticism or ridicule by
unlicensed poets of inferior social and political status, generally,
indeed, of servile condition without status at all. Drama at
Rome was, in fact, an exotic introduced by cultivated Greek
slaves. Latin comedy was Greek translated, or an adaptation
effected by mingling two plots in one (contaminatio); and
naturally retained the spirit as well as the subject-matter of its
originals. Some share of Roman colouring was introduced
by Plautus, whose work is comprised roughly in the twenty-
five years from 211 or 210 to 186 B.C., and who died in 184 1;
but warned by the example of Cnæus Nævius, imprisoned in
207 or 206 for free political reflections on the Metelli and
other senators, Plautus abstained from more than passing allu-
sions to current affairs; and his Roman colouring, largely
topographical, was reduced to a minimum by his successor,

1 Varro, the Roman critic of 116-28 B.C., considered him the author
of 40 plays, of which we still possess 20, and a fragment of the
Vidularia; but 13 others were assigned to him by various later gram-
marians, and before Varro’s time he was credited with no fewer than
130, probably by confusion with another poet of very similar name,
Plautius.
Terence, whose six plays, produced 166–160 B.C., were even more closely assimilated to Greek models.

Latin comedy, then, was in the main a burgher-comedy reproducing the conditions of Greek rather than Roman life; and nearly all those conditions, save that of the exposure of children, were reproduced in the imitative comedy of Renaissance Italy, not merely because they were Plautine or Terentian, but because they formed part of actual sixteenth-century life. In the much more disturbed politics of the latter the exception noted (exposed infants) could easily be made good by supposing the child to have been separated from its parents in the sack of some town, or by an accident of travel.

We have sketched the general conditions. Of plot the type is something as follows. The son of a wealthy merchant, instead of pursuing industriously the path of business marked out for him by his father, wastes his time and money in gratifying a passion for some girl of the *hetaira* class, or at least of a social position inferior to his own. Money is usually needed, either to purchase the girl from a *leno* or professional dealer, or to support the married life on which he has imprudently ventured; and to procure such, whether from his father or some other source, the ingenuity of a clever slave is called into requisition, the success of whose devices, or else their defeat and discovery by the outraged parent, forms the staple of the comedy. In three plays of Terence¹ and in one or two of Plautus² the real or pretended pregnancy of the heroine is an important factor in precipitating the crisis: and a solution is generally found in the opportune arrival of some former connexion of the girl; or at least in the discovery, by means of trinkets, toys, or clothes produced at the proper moment, that she is really of good birth, the daughter of one or other of the old men who figure prominently in the plot. Thus the marriage of the lovers is permitted or condoned; and the rascally slave receives the pardon which his splendid audacity and resource,

¹ *Andria, Adelphi, Hecyra.* ² *Aulularia, Truculentus.*
and his devotion to the young, if not the old, master, seem to merit. One of his commonest tricks is the procuring of some rogue among his circle of shady acquaintance to personate another character, a device always ultimately exposed. Both father and son usually have some crony of their own age with whom to forgather; besides the contrast of character thus afforded, this coupling of old men may give occasion to a statement of rival views of education or morality, the coupling of young men to a causeless jealousy about a girl beloved by one of them. Mistakes, deceptions, surprises, with a happy solution of all difficulties—these are of the essence of a comedy in which humorous situation and intrigue are made more important than character, and which, spite of a variety too great to be illustrated here, exhibits a pervading sameness of tone and subject.

The whole of this subject-matter is taken over by Italian comedy, with such modifications as result from a transference of the scene to modern Italy, a transference in itself sufficient to show that the writers meant to exhibit contemporary life and not merely to reproduce the ancient world. Politically the Pope, the prince of some Italian state, the Emperor, or the French or Spanish invader, are substituted for the rulers of the Greek world: and the invasion of Charles IX (1494), the capture of Milan by the French (1499), the sack of Rome (1527), or the siege of Florence (1530), takes the place of Hiero in the Menæchmi, of the capture of Sicyon in the Curculio, or the wars of Seleucus in the Miles Gloriosus. The unpopular Spaniard quartered on unwilling Italian inhabitants is the usual representative of the Greek alazon or braggart with the unmanageable

1 An exception is often cited in the prose version of Ariosto's La Cassaria, which lays its scene in Mitilene; but in fact the modern Mitilene is intended, under Turkish government, expressly represented by the 'Bassam' (basso or pasha), Caridoro's father; a place where it would be natural enough to find a dealer in girls like Lucramo. Even 'Sibari', to which (in the verse form) that worthy transfers his operations, need not, in view of the frequent Turkish descents on the coasts of the Kingdom, be considered so unlikely a market for his wares. See the examples of such raids given by Agresti, op. cit., pp. 122–30: 'Delle donne,' he says, p. 126, 'i turchi facevano uso per gli harem.'
name, such as Pyrogopolinices (Miles), Polymachæroplagides (Pseudolus), Therapontigonus Platigidorus (Curculio), or Peri- phanes Platenius (retired) of the Epidicus. External changes like these are easily made in a comedy in which politics appear only as remote background. It is in the sphere of social or domestic life that the chief alteration occurs; leading to the elimination of one or two types, the modification of others, and the introduction of some new ones.

The change in religion and the more intimate way in which Roman Catholic Christianity enters into the individual life is reflected in churches which appear on the stage and are used for retirement; in nunneries which ladies visit, at which ‘comedies’ are acted, and in which unmarriageable girls may be immured; in the part played by the confessor and by religious motives, and in the occasional appearance of a friar or cleric in the actual cast. An art which depended so largely on the patronage of great prelates, Popes and Cardinals, could not venture too far in this last direction; and with the advance of the Reformation, and the growth of a new spirit of circumspection among the clergy, these figures disappear. At the beginning they are frankly satirical. In the fourteenth and fifteenth centuries the friars had furnished the novelists with some of their most scandalous scenes, and might still do so in the sixteenth; nor is such ribaldry absent from Ariosto’s great poem, though a sincere religious temper also finds occasional expression. In drama the two most notable instances are, Fra Timoteo in La Mandragola, who as Lucrezia’s confessor accepts a heavy bribe to persuade her to a sin represented as innocent, yet feels strong twinges of conscience and is concerned for popular faith; and the frate of Ariosto’s Scolastica (iii. vi) who quiets Bartolo’s conscience, made uneasy by his parish-priest, by assuring him that the costly restitution he ought to make may be commuted for some pious gift or endowment. The conflict in the popular mind between religious habit and sceptical distrust of the friars is well seen in Albigia and the guardiano of Ara Coeli in Aretino’s Cortigiana iii. x–xii). The frate is unrepresented in our plays
save by Amedeo's report of his visit to his confessor: the rakehell chaplain of *Misogonus* is of other than Italian derivation. The Church is less directly satirized by the *pinzochera* in her gray habit, ostensibly repenting in minor orders a misspent youth, but eking out her living by the corruption of young women—a vile type, seen in Cecchi's *Gl' Incantesimi* and *L' Assiuvolo* and still better in a play of Grazzini's to which she gives a title.

Renaissance learning and enthusiasm for the classics are shown in the much larger part taken by the learned professions. The practising *doctor of laws*, like Cleandro in *I Suppositi* or Giansimone in *La Sibilla*, can hardly be held original in view of the Advocati of the *Paenulus* and Menæchmus' daily pleading in the courts; but he fills a larger space: and we have satire of the lawyers' chicanery and delay from Ariosto; and, in *L' Arziggogolo*, an amusing instance of an advocate outwitted by his client, borrowed from the French farce of *Maitre Pathelin*. In the extemporized *commedia dell' arte*, which came into vogue about the middle of the sixteenth century, the Bolognese doctor became a stock type: but in it he is ridiculed, not for his professional quality, but for some defect or departure from it; as also in Comedy proper, for instance, where Cleandro or Giansimone indulge hopes of marriage more proper to youth, or where Basilio of Cecchi's *I Rivali* engages in a discreditable intrigue. The *doctor of medicine*, too, is no longer the farcical figure of the *Menæchmi*: *La Sibilla* (iii. v) describes the pomp of dress and equipment affected by the profession in Florence in the first quarter of the century. If the family physician in Cecchi's *L' Ammalata* has a distrust of consultations from the point of view of the patient, it is quite unshared by the patient's father: while Innocenzio in *La Spiritata* is indispensable, and Biondello of Aretino's *L' Ipocrito* (iii. vi, v. iv), whose name is perhaps

---

1 *Buggbears* iii. ii, on which see p. lxxx.

2 Prof. F. Rizzi (*Commedie osservate di G. M. Cecchi*, Rocca S. Casciano (Licinio Cappelli), 1904, p. 172) mentions Alessandro Piccolomini's *Raffaela* (1539) as a portrait of the type. My own impression, when I read the dialogue some years ago in connexion with other work, was rather of a confessed bawd and witch.
borrowed in *Buggbears*, though engrossed in his science, is sensible enough to supply a fantastic girl with something more innocuous than the poison she requests. Doctor Antonio in Cecchi’s *Lo Spirito* (iv. vii) is sensitive on the score of repute. He aspires to the chair of medicine at Pisa, a position which supplies another original figure to Renaissance comedy, illustrated by Basilio in *I Rivali* and more creditably by Lazzero in *La Scolastica*, a family-man, like Antonio, of dignified character. The student-life that figures in these two plays and *I Suppositi* is another new feature.

The ludicrous side of learning is expressed rather in the *Pedant*, usually indeed a teacher, but one who has lost touch with practical life through sheer devotion to classical study; a type necessarily unrepresented in the ancient world, so that we can hardly find its model in the pedagogue Lydus defied by Pistoclerus in the *Bacchides*. Sebastian Brandt had allotted to the bibliophile the foremost place in his great shipload of fools, ridiculing rather his neglect to read the tomes he gathered. It was Erasmus who in his *Moria Encomium* first drew the picture of the vain dictatorial schoolmaster, tyrannizing over a parcel of boys, intensely eager about grammatical trifles and apparently blind to the toils and discomforts of his position. In drama the character is original in Francesco Belo’s *Il Pedante*, 1529, who falls in love with Livia the sister of one of his pupils, opposes a rival with Latin quotations, and rewards a servant with a Latin epigram.¹ He appears again in Piero, Fabrizio’s guardian in *Gli Ingannati* (iii. i. 2); but finds his best exponent in the work of Aretino, whose contempt of mere book-learning made the satire particularly congenial. Indeed the Pedant of *Il Marescalco* may perhaps claim priority over Belo’s, for Aretino’s play, though not published till 1533, was written shortly after *La Cortigiana*, which was first sketched in 1525.² He is not unkindly drawn: he seems to be a cleric, and has to preach the sermon at the veterinary’s mock-wedding (i. ix), his chief foible being a mild

¹ Creizenach, *Geschichte des neuen Dramas*, 1901, ii. 262.
vanity and the untimely display of learning. The only other joke played on him is that of a boy who attaches a cracker to his coat-tails and sets it alight, an outrage he indignantly resents and one for which, though advised to overlook it, he exacts some chastisement later. Fuller treatment is accorded to Plat- aristotele the hero of *II Filosofo*, 1546, who forgets to consummate his marriage with his young wife Tessa. She consolnes herself with a gallant; and, on his appeal to her relatives, contrives to put him in the wrong, like George Dandin, who owes something to him. He has to ask pardon, and decides to be less remiss in future. Manfurio, the pedant of Bruno's *Candelaio* (1582), is a schoolmaster and misogynist, but more reminiscent of *II Marescalco* than of Plat aristotele. The Pedant of Munday’s *Two Italian Gentlemen* (ent. Sta. Reg. Nov. 12, 154) is part of Pasqualigo’s *II Fedele* which Munday is adapting; and to Italian models, no doubt, we owe Sidney’s Rhombus in *The Lady of May*, 1578, and the hero of the university-play *Pædantius*, which Harington mentions in 1591, and to which Keller considers Holofernes indebted.

Neither pedantry nor the old husband with the young wife, both favourite subjects of Renaissance comedy, are represented in our three plays: but the first two afford example of a kindred type in the *elderly suitor*, another Renaissance addition, of which Cleandro may be considered the original instance; for, if we except the amours of old married men like Lysimachus in the *Casina* or Demipho in *Mercator*, the only case in surviving Roman work is that of bachelor *Megadorus* in the *Aulularia*, whose sister Eunomia only faintly suggests an inappropriateness in the match he seeks. Cleandro is followed by Girifalco in Ricchi’s *I tre tiranni*, 1530, Gherardo in *Gl’ Ingannati*, Giansimone in *La Sibilla*, Lando in Cecchi’s *Le Pellegrine*, 1567, and others. What actuates these old lovers is less vanity

---

1 Creizenach, iv. a8. The play has been edited for the Malone Society by Mr. Percy Simpson. Munday allows himself greater freedom in recreating Capitano Frangipietra as Captain Crackstone.

or passion than covetousness, or the desire for offspring to whom they may leave the wealth secured by years of toil. This is the real motive of Cleandro. With Gherardo in Politi's comedy, however, senile desire and vanity predominate, and are accordingly reproduced in Cantalupo of the Buggbears.

These learned or professional types lead us to another figure, the most distinct expression of the modern element, that of the Negromante or pretended sorcerer, who often replaces, but does not entirely displace Plautus' mere impostor or assumer of another's identity. This element of magic enters so largely into the Buggbears—it is represented also in Misogonus—as compels us to notice a little more fully its place in the Italian life of the time. Sorcery existed, of course, in the life of ancient Rome; but, even had Roman comedy closely represented Roman life, this nefarious and superstitious element can hardly have claimed the importance which Horace's Canidia seems to give it after much longer and closer contact with the East. Much that became later a constituent in mediæval demonology was still a recognized part of the Roman religion; and a playwright's attempt to handle matters connected therewith would inevitably have brought down the interference of the censors. Mommsen notes that subjects like Menander's moon-conjurress and mendicant priest are not reproduced. The gods, that must be introduced in tragedy, would be Greek gods: the permission of such a handling of Jupiter and Mercurius as we find in a comedy (or tragicomedy) like the Amphiltruo, Greek though the story be, is matter for surprise. It is at least the only surviving instance: for the rest, beyond the ominous dreams in Plautus, usually misinterpreted, the pretence of a haunted house in the Mostellaria, the suggestion of Gripus that Palæstra may be able to tell the contents of the cistella by supernatural means, or the occasional address of an old or a

1 Italian instances of the Plautine type are Trappola in La Cassaria, Ciuffagna in La Sibilla, and the feigned Sinolfo in Le Pellegrine.
2 Book III. ch. xiv (ed. 1901, iii. 152).
3 Rudens, iv. iv. 95-6.
young woman as 'venefica' by an irate paterfamilias, the element is wholly unrepresented. The mediæval field of magic and demonology was far larger: it had been reinforced by all those deities and rites of pagan Europe which the Christian Church had wished to discredit. Late in the fifteenth century it received an immense impulse from the bull of Innocent VIII (1484), and from the operations of Sprenger and Krämer (Institor), the Dominicans appointed under that bull as inquisitors to stamp out witchcraft in Germany. In Italy, as Burckhardt has shown, superstition drew nourishment from the decay of faith, and the reaction to pagan feeling that accompanied the revival of the classics. Throughout the fifteenth and part of the sixteenth century astrology was everywhere cultivated, and its professors occupied chairs in the chief universities. Exemption from the superstition as in the case of Pius II, protests against the fatalism it engendered like the Disputationes adversus astrologiam divinatrificem (1495) of Pico della Mirandola, were rare. With the desire to read the future, and a faith in those who undertook to declare it, went naturally the hope of a possible modification of events by beings so gifted: and a comparatively innocent astrology brought in its train a vast traffic in the occult, which found votaries among the highest in days of vicissitude and opportunism, when the attainment of the ends of love or ambition by swift and extraordinary means seemed so much more possible. Had religious faith been stronger, life more ordered and secure, such prevalence and persistence of superstition would have been impossible. Some of the best brains of Italy strenuously

1 Aulularia, i. ii. 8, Epidicus, ii. ii. 40: the term is also applied to the boy Pægrium in Persa, ii. iv. 7, and to the girl Pythias in Eunuchus, v. i. 9.
2 The suggestion of sorcery made in The Comedy of Errors is not found in the Menschmi, the nearest approach to such being the Epidamnian's reflection in v. vii. 57 that what is happening to-day is like a dream.
3 Lecky's History of Rationalism, i. 37.
5 See Burckhardt, Die Kultur der Renaissance, Eng. trs. ii. c. 4: Maury, La Magie et l'Astrologie, 1860, pp. 211-12.
opposed it. Petrarch, Boccaccio, Piccolomini, Politian, and the novelists and dramatists as a body, met it either with indignant argument or bright mockery. Yet Aldus, Sannazaro, Bembo, Leo X, were all believers; and the poem of Marcellus Palin-genius, published in 1536, describes an interview he had with four demons as he travelled to Rome one moonlit night from Mount Soracte.¹

Burckhardt draws some distinction between the northern witch with her hysterical dreams, carnal union with demons, and wonderful journeys through the air, and the Italian strega with whom witchcraft was rather a money-making profession, and her chief field the love-affairs of her clients, the provision of philtres, the manufacture of poisons.² But the diffusion of the inquisitors' text-book, Malleus Maleficarum, 1487, had familiarized Italy with German superstitions; and though in Renaissance comedy it is naturally love which brings sorcery into play, yet appeal is freely made to all those circumstances which figured elsewhere, to demonic possession, conjuration, familiar spirits, or the transformation of one person into the likeness of another.³ The characters most liable to the superstition are members of the burgher-class who may be acquitted of any high degree of culture; but it is not confined to them. Temolo, the servant in Il Negromante, 1530, finds his own scepticism dashed by the fact that men so much his betters are believers (1. iii): and as late as 1548 Cecchi can write in the prologue to Gl' Incantesimi—

'The sum of the matter is to make you understand the whole truth of this fine art, which with the simple herd—a name under which I include not merely the crowd of common folk but the great lords, princes and prelates, who let these enchanters turn them about like a weathercock and attach to them a faith much greater than they repose in the Gospel—these set such a rate on this roguery that they think to turn Heaven and Nature from their

---

¹ *Zodiæus Vitæ*, x. 770 sqq.; described by Burckhardt, ii. 356-7.
² *Ib.* 352-4.
³ *Instances* occur in *Gl' Incantesimi*, La Pinzochera, L' Arzigogolo, &c.
course: the way they squander treasure on its professors shows they expect to profit by it; and meanwhile the hogs grow fat, and laugh at folks' simplicity, giving lies and tales in change for money.  

The *Malleus* and the vigorous persecution that ensued had, in fact, roused the curiosity of many who would else have been indifferent. In *La Spiritalia* (ii. iii) Albizo wonders that a lettered man like Giovanguardberto should be so credulous, and is told that magic is a craze he has lately taken up. Such a revival of superstition makes less unreasonable the constant assumption of the dramatists, that experienced old men of the world are the natural victims of imposture, while unstaid youth is exempt.

This element of magic finds a place in cinquecento comedy from the first; and the material was too valuable to be easily lost. In *La Cassaria*, indeed, it does not appear: the impostor is merely disguised as a merchant. But in *I Suppositi* we have at least some palmistry (i. ii): in *La Calandria* Fulvia employs magic to retain her lover (i. i, ii. iii), and when Santilla his sister appears, quite believes that Ruffo has changed Lidio into a woman, and angrily requires his retransformation (iv. i. 2): in the *Mandragola* there is something more than nature in the strange operation of the drug promised by the (disguised) doctor: and in *Il Negromante* we get the full representation of the tricks which popular credulity enabled rogues to play. The motive of the chest, indeed, as a means of entering a mistress' chamber, is not new: it had been used in *La Calandria* and by the novelists, being original perhaps in Boccaccio's 'Bernabò da Genova',¹ whence it was borrowed in Shakespeare's *Cymbeline*. But for what concerns the necromancer and his frauds Ariosto has, so far as I know, no literary model.

Maestro Jachelino is a Spanish Jew who, though hardly able to read or write, professes philosophy, alchemy, medicine, and of course astrology, magic, and conjuration of spirits; and who travels from land to land, changing name and nationality at need and

¹ *Decamerone*, ii. 9.
enriching himself at the cost of gentle and simple of each sex. Such is the account of Nibbio, the assistant of his frauds and sharer of his profits. To him applies the wealthy old Massimo to remove for a fee of twenty ducats the strange impotence of his foster-son Cinthio, recently married to Emilia, but secretly married before to another girl: to him applies Cinthio himself, quite believing Nibbio's tales of his master's power to darken the sun, to illuminate the night, or cause an earthquake, and fearful lest his subject-spirits should acquaint him with the truth, a contingency against which he will provide by an offer of forty ducats: to him, finally, applies Camillo, Emilia's ardent lover, who is possessed of a mass of plate, to induce him to keep up the farce of impotence and procure the dissolution of the marriage at the price of fifty florins. With an eye to the plate Jachelino suggests a plan for smuggling Camillo into Emilia's chamber during Cinthio's absence. He could change him to a dog, cat, or rat, or make him invisible; but the former might expose him to blows, the spells for the latter would take too long—better he should be carried in in a chest, which none will touch if declared full of spirits; and meanwhile Jachelino in Camillo's chamber, which has the advantage of looking to the East (and of containing the plate), will perform rites that shall cast a slumber on all in Massimo's house save Emilia only. To Massimo the chest is represented as an experiment to test Cinthio's curability—it contains a corpse into which he has sent a spirit, whose mere neighbourhood will remove any grudge that may exist between the couple: in the morning he will come himself and remove the spell. Besides two silver basons already borrowed from Massimo for mixing the drugs in Cinthio's case, some further slight expenses will be necessary, twenty ells of fine linen for an alb ('shirts for himself!' interjects Nibbio), some cloth ('his waistcoat is getting a bit worn!'), a pentacle; but all shall be done as economically as possible. So the rogue lies and schemes, neglecting no chance of profit; but partly by his grasping at another petty gain, partly as a result of Temolo's suspicions, the grand coup miscarries, and the astrologer hardly escapes, without his cloak, and robbed of his baggage by his own servant.

Modelled with some closeness on this excellent figure, yet \textit{L Spirito} conceived with independent imagination, is the 'Aristone Greco' of Cecchi's \textit{Lo Spirito}, 1549, a play which advances us a stage
nearer to the *Buggbears*. The plot has distinct similarities to Ariosto's.

We have a young wife, Emilia, whose nominal husband, Aldobrando, is only the screen for intercourse between her and his friend Napoleone, her real husband, though the marriage is a secret. Anselmo, with whom Aldobrando lives as adopted son, offended with Neri, Napoleone's uncle, forbids Napoleone the house; and Napoleone, thus debarred his wife Emilia's society, begs aid from Aristone, whose public profession is that of a herbalist, but who is also reputed a master of magic, alchemy, and engineering. Aristone, having some acquaintance with Anselmo, coaches Emilia's servant in Latin phrases for her mistress to utter, in order to persuade Anselmo she is possessed: and, when Anselmo consults him on the case, prescribes the introduction into her room of a chest full of powerful charms which will control the spirit (and will also contain Napoleone). Anselmo shall keep the key of the room: he himself will come and feed the girl, and guarantees the departure of the spirit within four days. He persuades Anselmo he learned his lore at Pisa of a wonderful Calabrian, who 'had gone as a young man to the wise Sibyl above Norcia, in the mountains where the truffles grow, and had drawn from her the true art and conjuration of spirits once possessed by Zoroaster and Malagigi', and, had he chosen, might have learned to make castles as in the *Morgante*, but refrained 'to avoid being burnt, for our rulers nowadays dislike anyone being more powerful than themselves': he taught me all I know—'sequences, characters, pentacles, suffumigations, diagrams, and the Key of Solomon'. Like Jachelino, Aristone has a servant, Solletico, who plays into his hands and soliloquizes on his roguery: 'he has cooked in three kettles; he sucks at three breasts, the young man's, Anselmo's, and the young woman's.' Aldobrando, the supposed husband, is another client, and the same trick of a chest is employed to get him into the house of doctor Antonio, whose daughter he loves. The widow Laura, too, pays him to forward her love-affair with Anselmo, which her brother, Neri, opposes. She is expecting a chest full of linen, and nothing better occurs to Aristone than that this shall be unloaded at his lodging—the linen will be useful—and Anselmo take its place and so be carried into Neri's house. The dénouement is brought about, as in Ariosto's piece, by a miscarriage of the
INTRODUCTORY ESSAY

That containing Napoleone reaches its right destination; but that in which Anselmo is hidden finds its way by mistake to the doctor’s, where it is lodged in his study alongside that containing Aldobrando, and others belonging to the doctor, who is packing preparatory to a journey. Sending Aldobrando’s by mistake for one with books in it to the custom-house, Antonio is shamed by the discovery of this young man, whom he rightly suspects of designs upon his daughter. Returning home, he finds Anselmo in the other, and hounds him out; while Anselmo at his own house surprises Napoleone. The astrologer, assailed now with reproaches on all sides, and finding flight and evasion equally impossible, falls back on the position of the honest friend of all parties, who, aware of the truth about the young folk, feigned Emilia’s possession simply in order to precipitate a crisis and terminate a position sure to breed scandal. The lame excuse passes, and the plausible rogue is employed to placate the outraged doctor, who is relieved alike of disgrace and responsibility by the discovery that his supposed daughter is really Neri’s child. The matches are made up; and, as sometimes elsewhere, the hasty and prolific author trusts to the fulness and crowding of his matter to hide some weaknesses of his plot.

Doubtless it was Lo Spirito that suggested to Grazzini the motive of possession in La Spiritata, though the hoax of a visitation by devils in order to frighten a man out of his own room is anticipated in his own Le Cene¹ and may possibly be due to Plautus’ Mostellaria. Cecchi repeats the motives of pretended magic and pretended sickness of the heroine in L’Ammalata (1555), where Laura by this means secures the attentions of her father’s secretary, Fortunio; and barber Calfuccio, engaged to furnish a pretended love-charm, acquires a sudden reputation for magical powers that yields him a golden harvest from all parties.

Among cinquecento characters of less importance is the inn-keeper, represented by Bonifazio in La Scolastica, who combines sympathy for his young guest with a general practical shrewdness. He won’t hear his fellow townswomen abused, and his

¹ See below, pp. lxxiii–iv.
ready self-defence against Bartolo (v. iv) quite wins our hearts. An even closer bond of sympathy and service unites Arrigo, the bottegaio in L' Ammalata, with Fortunio, whom he once saved from his father’s anger, and now vainly tries to deflect from his quixotic fidelity in resisting Laura’s advances. Gl' Ingannati (iii. ii) shows an amusing competition for the custom of some travellers between two rival inn-keepers of Modena. Gascoigne’s change of Philogano’s Ferrarese acquaintance into his host is noted below.¹

The Parasite, represented by Pasifilo ² and less closely by Misogonus’ servants, is of course perennial; as much a reality of the cinquecento as of Greek and Roman society, and surviving to-day in the talented diner-out. He is rarer, however, on the Renaissance stage, and his social status rather higher; witness Ligurio in Mandragola, Aretino’s Ipocrito, and Frosino in I Parentadi. He leads us naturally to the burgher-household, where there are some changes to note, due to the altered position of women.

Old and young men remain much the same: the old pre-occupied with business and the preservation of their wealth, or with making profitable matches for their children, and exhibiting the Latin contrasts between avarice and liberality, strictness and indulgence; the young with an almost exclusive interest in love, contrasted as energetic and resolute or weak and desponding, and exhibiting much carelessness of the paternal feelings or purse, so but the desired girl or sum of money be obtained. And in the young man’s interest is the same resourceful and daring servant; though the risks he runs are far less serious, the extreme penalty mentioned being that of the galleys, of which we are once told that it is never really inflicted.³ His foil is usually, not as in Latin one who has chosen fidelity to paterfamilias as the most prudent course, but one who shows the more independent

¹ p. lv. ² See below, p. liv. ³ Giorgetto in L’ Assiuolo iii. i ‘i non vo’ dire né ammazzatemi, né cacciatemi in galea, chè queste sono scioccherie, che non voglion dir niente, perché le non si fanno mai’, &c.
INTRODUCTORY ESSAY

and voluntary nature of his service by much grumbling, as with
the servants in L' Ipocrilo, Guagniele in La Spiritata or his
representative Piccinino in Buggbears. In I Parentadi' (iv. viii)
we have a brief soliloquy by Guidotto on a servant's duty, much
in the Plautine manner; but such 'philosophizing' is usually
transferred to a woman-servant.

The chief change is in the position of the heroine. In Greek the heroine
and Roman comedy, the scene being always in a public place;
respectable unmarried girls could take no part. The heroine,
therefore, either does not appear, or, as a more frequent alterna-
tive, is lowered to the rank of psaltria, tibicina, or other girl in
charge of a leno or lena, though she is often discovered in the
end to be of free birth, and resumes her proper rank. The
changed cinquecento conditions are reflected in the fact that
young men are no longer attracted solely by these déclassées, but
usually fall in love with respectable girls, though the plot may
require that they shall be poor or dependent, and not a match
which a calculating parent would approve. But Italian custom,
equally with classical, forbade the appearance of citizens'
dughters in the streets; so that the drama would have lost,
not gained, by the change in young men's taste, but for the
device, introduced from the novelle, of presenting girls in male dis-
guise. To English notions such disguise involves a much greater
shock to modesty, as is felt by the Julia and Jessica of Shake-
speare, who borrowed the idea perhaps from Montemayor, perhaps
from Italian novelists, perhaps even directly from Italian plays.
To the Italian dramatist the male dress excused the heroine's
appearance in male company, and conferred upon her the right

1 Giraldi Cinthio, Sulle Comedie, &c., p. 103 (dated 1543, pub. 1554).
'Serva, messer Giulio, la comedia una certa religione che mai giovane
vergine, o polzella, non viene a ragionare in iscena, e pero lo contrario
nelle scene tragiche vi s'introducono lodevolmente.' G. B. Pigna in
I Romanzi, 1554 (lib. ii) says virgins should not be included in the cast
of Comedy, which shows public and private streets: 'in the public ones
it is not proper that a citizen's daughter should stop to talk and hold con-
ference; while the private are not for people of rank, but vulgar and
unrespectable, where therefore she is forbidden, not merely to stop, but
to go at all.'
to talk. Hence the large part taken by Santilla in *La Calandria*, Lelia as page in *Gl' Ingannati*, Laura as Pisa student in *I Rivali*, Fiammetta as page in *Le Pellegrine*. Ariosto never resorts to the device: Eulalia and Corisca, who appear in *La Cassaria*, are in the same position as the Latin heroines; Polinesta opens *I Suppositi* by a conference with her nurse, but retires indoors on the approach of the men, and appears no more save mutely at the end; in *La Lena* and *Il Negromante* no young heroine appears; in *La Scolastica* Ippolita speaks but a few words as she hurries across the stage, while the other heroine, Flamminia, makes no appearance. In Grazzini girls appear only when espoused, as in *La Gelosia* and *La Spiritata*; or are silent, like Sibilla in the play which bears her name. Hence the absence of the heroine of *Buggbears*. In *Misogonus* she is of the disorderly class, and is allowed to figure in two long consecutive scenes.

Accompanying the change in the social position of the heroine is the substitution of the Nurse (*balia*) for the horrible *lena* of Latin comedy. Neither on grounds of integrity or morality is the Nurse well fitted to be the guardian of her young mistress; yet, spite of covetousness and an excess of sympathy with youthful passion, she has usually conscience and care enough to insist on the lover giving the troth-plight and the ring which may secure the marriage-ceremony at a later date. The type, well represented in *I Suppositi* and *La Spiritata*, acquires in *Buggbears* some serious sentiment from assimilation to the Mysis of the *Andria*; but to the usual Italian type must certainly be attributed that tinge of coarseness with which Shakespeare draws her English representative, whether Lucetta (*Two Gentlemen*), Margaret (*Much Ado*), Emilia (*Othello*), or, best of all, Juliet's Nurse. In Italian plays she is sometimes merged in the more general type of *serva* or *fantesca*, and may be old or young, shrewd or simple. Some of these servant-girls are excellently drawn—a very different type from the Milphidippa or Astaphium of Latin work—especially by Cecchi and Grazzini, who excel Ariosto in characterization. The best, I think, are
INTRODUCTORY ESSAY

Nastasia in *Le Pellegrine*, Agata in *L' Assiuolo*, Betta in *Il Figliuol Prodigo* and Dinorah in *I Parentadi*; also the old nurse of Aretino's *Il Marescalco*, who vainly lectures the vet on the blessings of matrimony. The frequent jealousy between this older, more trusted, servant and some young house- or kitchen-maid is better seen in *La Spiritata* than in *Buggbears*, where it survives only in the competition for the 'beverage' (v. viii).

Change is also seen in the mothers and wives who often the wife diverge considerably from the harsh lines of the *dotata uxor* of Latin comedy. Strong-minded masculine women are not, however, wanting. Niccolozzo in *Gl' Incantesimi* (r. iv) is said to be fortunate in the rule of a young second wife; and Liseo in *L' Ipocrito* (ii. sc. 3, 9, 19 and 20) openly admits the same governance by Maia. Albiera beats Gerozzo in *La Pinzochera* (iv. ix); but her wrath, like that of Nausistrata in the *Phormio*, or Oretta and Cangenova in *L' Assiuolo* and *I Parentadi*, is justified by the husband's amours, real or supposed. There are an equal or greater number of good and gentle women, of marked piety and conscientiousness, submissive to their husbands and anxious about their children or protegées. Such are Antonia in *Il Servigiale*, Veronica in *I Rivali*, Clemenza in *Il Figliuol Prodigo* (all Cecchi's), Zanobia in Grazzini's *La Gelosia* and Caterina and Margherita in his *La Sibilla*; while Marino's wife in Cecchi's *L' Ammalata* approaches the saintly type of the *Sacre Rappresentazioni*, from one of which she is derived. There is some echo of Latin-comedy allusions by husbands to their household-plague, e.g. in *La Lena*, iii. ii; but Damone in *I Suppositi* (both forms) realizes by his daughter's trespass how much he has lost in his wife. In our English *Misogonus* Philogonus has the same feeling, and reveres her memory; and Rosimunda's mother in *Buggbears* (1. ii, 11. ii. 38–49) is anxious to screen her daughter's fault,1 like the mothers of Terence.

1 In *La Spiritata* Maddalena has committed no such fault and her mother is not mentioned, while Giulio's is away at the farm (1. iii, v. x).
II. Detailed Marks: Form and Technique

1. Prose is generally substituted for the invariable verse of the ancients. Ariosto wrote his first two comedies in prose, but for his others adopted *sdrocciolo* unrhymed verse of twelve syllables (closing with a dactyl) in imitation of the iambic trimeter of the ancients; and about the same time turned his two earlier comedies into the same metre. Ricchi and Bentivoglio followed his example, but made their verse of eleven syllables (*endecasillabo piano*). Bibbiena wrote *La Calandria* in prose, which he defended as more natural for the familiar speech of comedy. Cecchi, like Ariosto, began with prose, but wrote *Lo Spirito* and almost all his later pieces in verse. All Grazzini's comedies are prose. The question of the two forms was much debated; but it is now generally agreed that verse was only adopted in deference to ancient practice, and since even its champions insisted that it should be a verse as near prose as possible, prose ultimately triumphed.

2. As in Latin comedy, the unities of Place and Time are always observed. The scene, that is, remains one and the same spot throughout, a street or square in some Italian town; and the time of the action is limited to a single day, sometimes extended to a day and a half, but sometimes reduced to only a few hours. Both unities are marked, not only by internal references, but by scenic adjuncts. A set piece or *prospettiva*, exhibiting a view of a receding street or streets, with houses of three dimensions and practicable doors and windows standing on the stage, fixed the scene definitely throughout as one spot, while giving the impression of a larger area than the stage

---

1 Creizenach, ii. 291.
2 *Il Figituo Prodigo* (1570), however, is in prose.
3 *e.g.* Giraldi Cinthio, *Sulle Comedie*, &c., pp. 49-50 "since domestic and popular matters are dealt with, it is desirable that the mode of speech should lean to the familiar. Since prose is not proper to comedy, those verses beseech it which, though conformable to verse by the obligation of number, are most like prose, and such are the blank verses which want rhyme", &c.
really afforded; and the two or three hours required for the acting were occasionally marked as a whole day or night by a representation of the sun (or moon) rising to the meridian near the middle of the piece and setting at its close.\(^1\) This introduction of movable scenery seems to have been made at Rome by Baldassare Peruzzi about 1513, but should perhaps be assigned rather to Girolamo Genga at Urbino before 1508.\(^2\) It went probably much further than any arrangements the Greek, the Vitruvian,\(^3\) still less the Plautine stage, could boast; and set the scenic fashion for the whole subsequent theatre of Europe, though it was long before this pictorial ideal won the victory in England. It reinforced the arts of the poet and the actor by those of the painter and the architect, enabling the former to give realistically, by help of an exaggerated perspective, much that had anciently been conventional, requiring an exercise of the spectator's imagination; for instance, the assumption constantly made that characters who enter from opposite sides, seeking one another, are invisible or inaudible to each other for many lines after their entry. Pigna justifies such asides by the distance supposed to lie between the speakers: 'the scene being a prospe\(\text{t}t\)iva we must allow the space to be more ample than it actually is, and the buildings proportionately greater;\(^4\) i.e. the imagination is now assisted by an apparent realization of the conditions imagined.

\(^1\) Vasari's Lives of the Painters—Aristotile di San Gallo, 1539. A moon appeared in Grazzini's nocturnal piece, La Gelosia.

\(^2\) See Vasari: Lives of both artists. Genga employed, we are told, his knowledge of perspective and architecture in making 'apparatus and scenery for comedies' for Duke Guidobaldo, who died in 1508. So that the prospe\(\text{t}t\)iva painted by Pellegrino da San Danielle for Ariosto's La Cassaria (1508) was probably not the first, though in any case it is difficult to be sure whether this or Genga's work was more than painting on the flat. The luoghi deputati of the Sacre Rappresentazioni had familiarized the Italians with stage-buildings; and Isabella Gonzaga, writing of the Ferrarese performances of 1502, says 'on the stage are the houses of the Comedies, which are six, not superior to the ordinary' (the comedies were five) (D'Ancona, ii. 134). The only question is of the degree in which these 'houses' were combined with perspective painting to produce a consistent and beautiful whole.

\(^3\) Vitruvius' De Archit\(\text{e}t\)ura dates about 20-11 B.C.

\(^4\) I Romani, 1554, p. 115.
This matter of scenery is important for the evidence it affords of Renaissance observation of both Unities long before any Italian critic touches the subject.\(^1\) They were part of the classical tradition which the modern stage took over; and have effects very important for classical drama, whether ancient or modern. The Unity of Time tends to produce a sense of overcrowding in the plot, and some abuse of coincidence, where characters arrive so pat to the occasion\(^2\); and, further, hinders the portrayal of the development of character. The Unity of Place is also fruitful in improbabilities, e.g. where people of widely differing social status reside close together; where the same spot, and that a public one, is chosen for conference in succession by opposite parties in an intrigue; and where exits and entries are often dictated merely by stage-necessity. And both Unities tend to an effect of excessive involution and same-ness which sometimes renders the action very difficult to follow. These rules, though certainly observed by the New Comedy and the Roman poets, were less stringent in the best period of Greek drama. Aristotle himself actually formulates only that of Time, though that of Place is implied by the continuous presence of the Chorus, which the New Comedy dropped while adhering to the Unity. They were first emphatically insisted on by Castelvetro, the Italian critic, in 1570; and became an irrefragable rule with the French critics of the seventeenth century.\(^3\) In England, after finding some initial acceptance with

\(^1\) Giraldi Cinthio, *Sulle Comedie, &c.* (1543, pub. 1554), is the first; and he, like Aristotle, speaks only of Time (p. 10), though Place is clearly implied by his requirement that the fall (or as we should say, rise) of the curtain should discover a scene suitable to the kind of play in hand (p. 109).

\(^2\) Ariosto seeks to anticipate the criticism by making the servant in *I Suppositi* v. iii emphasize the untowardness of Filogono’s arrival: ‘Ah maligna fortuna! li mali, che dispensati a parte a parte fra molti anni sarebbono stati a fare un uom miserrimo sufficienti, tutti insieme raccolti da due ore in qua me gli hai versati in capo! ... e questo giorno appunto, quando meno era il bisogno nostro! ... nes prima di oggi, nè dopo tre giorni o quattro n’ha possuto giungere’—words reproduced with but slight change in Gascoigne’s text, v. iii. 5-17.

the dramatists of the universities and the Inns of Court, they were early modified in accordance with the demand for freedom made by the Romantic stage, which also lacked for the most part localizing scenery. In Lyly's work the opposing principles can be seen struggling for the mastery. Of our three plays, the Unities are strictly observed in the two of Italian derivation; while in the probably later _Misogonus_, though modelled in part on neo-Latin work which observed them, we already see their partial relaxation. The Unity of Place is evaded by the exhibition of an interior, used, I think, not only for Melissa's 'bowre' (II. iv. 12),\(^1\) but also for Cacurgus' booth as travelling astrologer and quack-doctor (III. iii).\(^2\) It was probably arranged, as Brandl suggests,\(^3\) by means of a recess with a curtain. The Unity of Time is taken as a rough working-hypothesis, but disregarded at the dramatist's convenience. Acts i and ii, which are closely continuous, may be taken to occupy the afternoon and evening of one day; though there is inconsistency between the supper of Philogonus at the close of i. i (cf. ii. iii. 82 'the foole thinkes trulye I am still at supper') and ii. ii. 22 'How shall we spende this whole afternoone?'\(^4\) In Act iii inconsistency is still more apparent. Codrus' communication would naturally be made, as an answer to the broken-hearted father's prayer of ii. v, on the following morning (III. i). The first line of iii. ii shows it closely continuous with iii. i, wherein (I. 258) Philogonus said he would dispatch Liturgus 'to morrowe'; yet in I. 55 of sc. ii we hear that he 'went forward a fortnit ago', while in I. 18 Misogonus has longed to talk with Cacurgus 'this sennitt'. This indecision of view is exactly paralleled in Lyly's _Gallathea_, _Endimion_, and _Loves Metamorphosis_.\(^5\)

3. Subsidiary in part to the Unities and to ancient scenic

---

1 II. iv. 105-11 show this interior to occupy only part of the stage: cf. Plaut. _Mostellaria_, ii. 1, &c.
3 See note on I. i. 215.
4 See my edition of his _Works_, ii. 267, and introductions to the several plays (Place and Time).
conditions are certain stereotyped comic effects or tricks of technique, which strike every reader of Latin comedy and are nearly all reproduced in Italian work, most of them finding a place in the plays of this volume.

(1) The advent of other characters is usually announced by those already on the stage. Sometimes this informs the audience who the new-comers are: often it suggests an excuse for departure. In any case it is the expression of a regular rule, that of the close continuity of scenes within the limits of the single Act. Occasionally the Acts themselves are represented as closely continuous, whatever break for music or dancing may have intervened.

(2) Characters as they enter frequently address some person off the stage (generally in a house), whom they are just leaving. The object, no doubt, is the same, to promote the continuity of the action; but it has the further purpose of reminding the spectator of the position in which a particular department of it was left, and somewhat lessens the confusion and over-involution to which classical drama is specially liable.

(3) Two characters, both visible to the audience, deliver one or more speeches apiece before they become aware of each other's presence. In Roman comedy, what was probably at first merely a Greek stage-convention, is developed into a comic effect. In Renaissance Comedy some interposing scenery might give it vraisemblance, as suggested above.

(4) On the advent of another person characters frequently say they will step aside to listen before declaring themselves; and, having done so, comment aside on what they hear. The explicit announcement of the intention on the ancient stage seems to point to the absence of scenery behind which cover

---

1 See end of Supposes, i. i, i. iii, ii. i, iii. iv, &c.: Buggb. i. ii, ii. ii. iii, iv, iii. i, ii, &c.: Misog. i. v. 5, ii. ii. 11a.
2 Supposes, v. iv. i: Buggb. i. iii. 1-3; ii. iii. i sqq., 65 sqq.; iv. i. 1-2; v. iv. 1-6, vi. 1-6: no instance in Misogonus.
4 p. xliii.
5 Supposes, ii. i. 186, iii. 13 (and iv): Buggb. iv. i. 37; v. vi. 40: Misog. ii. iii. (Cac.); iv. i. 45 (Philog.).
INTRODUCTORY ESSAY

might be found. Ironical asides by one of two interlocutors are not uncommon; also derisive asides by a third party. These asides, and likewise soliloquies, which abound, are mentioned here only to assure the English reader of their frequency in, and ultimate derivation from, Latin comedy, though the sacred drama presents sufficient examples.

(5) Direct address of the audience in soliloquy was fairly common in Latin comedy; being justified perhaps by analogy with the Prologue, which in Greek work and sometimes in Plautus formed part of the play itself; or it may have been a legacy from the Old-Comedy Parabasis, in which the audience was talked to about current affairs. In Italian comedy, played on a separate stage erected at one end of a hall and furnished with elaborate scenery, I do not find it very common; though Giraldi Cinthio thinks it worth while to disallow the practice (Sulle Comedie, pp. 112–13), and Pigna praises Ariosto for abstaining therefrom, an abstinence ‘che da pochi è seruato’ (I Romanzi, 1554, p. 112). But on the Elizabethan popular stage, bare of scenery, and projecting into a standing crowd of spectators, it was as natural as on the Greek, where the central position of the Chorus in the orchestra related that body more closely to the audience, or on the stage of Plautus set up in the middle of the Circus. Gascoigne, playing in Gray’s Inn, inserts no instance in Supposes, unless Pasifilo’s ‘I promise you’, i. iii. 4, ‘I warrant you’, 20, be taken as such; nor is any found in Buggbears: but the more distinctly English Misogonus, which we have just seen to lack some of the Italian marks, has this direct address in three cases, two by the Clown or Vice, Cacurgus, and one by the rustic Codrus. Both Supposes and Buggbears, however, afford instances of the Italian licenzia or

1 Supposes, i. ii. i4, i15, i17, i19, i29 : Buggb. i. iii.
2 Supposes, ii. iv. i3, 24, 26 : Misogna ii. iii. 9–12, &c.
3 See La Calandria, iii. i (Fessenio) ‘O spettatori’ : Lorenzino de’ Medici’s L’ Aridosia (1536), ii. i ‘se nol sapete lo intenderete’ : Gl’ In-gannati, iv. iii (Pasquella) ‘Donne mie, . . . a uoi lo uo dire, & non a questi hominacci’, &c.
4 ‘My masters,’ ii. iv. 292, iv. iii. 70 (and ‘Sirs’, l. 9); iii. i. 2.
dis dismissal of the audience, which found example for its matter in the brief epilogues of Plautus. In these allusion is sometimes made to further developments ‘within’; the spectators are bidden not to wait—the actors won’t appear again; they’re going to undress and get blows or drinks, as they happen to deserve; or else the audience is jocularly invited to dine at some remote date, or bidden go home to its own meal. The trick of alluding to ‘comedies’, censured, perhaps mistakenly, by Gaspary, as destructive of the illusion, is represented by Supposes, v. vii. 41–2, and Buggbears, v. iv. 12.

(6) Nothing is more frequent in Latin and Renaissance comedy than talk about doors, entry from a house being nearly always heralded by a mention of their creaking or movement. The only instance in our plays is Piccinino in Buggbears (ii. i. 31). Similarly we hear perpetually in Latin and Italian work of a new-comer’s intention to knock at a door; and there is a general desire to spare him that exercise, for the slave’s ostentatious zeal makes him assail it with a fury that threatens to lay it in ruins, and, should he come short of the due standard of violence, he is sometimes replaced by a more efficient performer. Express mention of knocking is reproduced in Supposes, v. v. 145 and Buggbears iii. ii. 28–33 (Amedeus); and the insistence on

1 For which see Biondello’s last speech in Buggbears.
2 See epilogues to Casina, Cistellaria, Pseudolus, Rudens, Stichus; and Terence’s Andria.
3 Gaspary, ii. ii. 273. Latin instances are Amphitruo, iii. iv. 4, Curculio, v. i. 1–2, Mostellaria, v. ii. 30, Pseudolus, ii. iv. 17, Rudens, iv. vii. 23. Besides I Supp., v. vii, Corbolo in La Lena, iii. i trusts he can concoct a scheme ‘as well as any Davus or Sosia he has seen on stage’. Bonifazio in La Scolastica, iv. i compares himself to the slave in ‘l’antica commedie’; and Virginio in Gf Ingannati laments among other mishaps that he has lived ‘to be put into a comedy’ by the Intronati, an instance which may deserve censure.
4 Such mention would enable the ancient actor to point to the particular door in question, and so (each door having its fixed significance) indicate the person expected.
5 Cf. Asinaria, ii. iii. 4–11; Menachmi, i. ii. 66–9; Pseudolus, ii. ii. 12–13; and, for the replacement, Bacchides, iv. i. 6 to ii. 4. ‘Ut pulsat propudium!... Fores pul tarea nescis’... ‘Fores pe ne effregisti’. This comic exaggeration is probably meant to suggest the slumber or truancy of the porter.
vigour in *Supposes* iv. iii. 72-3. A relic of the cliché is seen in *The Taming of the Shrew* i. ii. 5 sqq. and v. i. 16 ‘What’s he that knocks as he would beat down the gate?’, a play partly founded on *Supposes*.

(7) Slaves and parasites are always anxious to be the first bringers of good news and secure the reward due to such. Examples survive in *Supposes* v. vii. 3 (Pasiphilo); *Buggbears* v. v. 2-3, 12 ‘beverage’ (Biondello), v. viii (Tomasine and Phillida); and *Misogonus* iv. i. 23-36 (Codrus, Isbell and Madge).

(8) Associated with this last is the specific cliché known as the *currens servus*, wherein the slave (or parasite) in his zeal on his master’s errands throws his cloak over his shoulder and rushes wildly through the streets, elbowing or striking out of his way all who oppose his passage. The instances in Plautus are Ergasilus in *Captivi* (iv. i), Curculio (iii. iii), Epidicus, ii. ii. 23-4, Acanthio in *Mercator* i. ii, Pinacium in *Stichus* ii. i, and Mercury in *Amphitruo* iii. iv. Terence, who preferred the quieter *stataria comedia*, scoffs at this old motive in the prologue to *Heautontimorumenos*. I recollect no precise instance in Italian work, but perhaps Pasifilo in *I Suppositi* v. vi (prose-form), might be cited,¹ as well as *Buggbears* v. iv. 22-3 and the other English instances given in (7) above. As a corollary of this furious speed, the Latin slave on arrival sometimes pretends complete exhaustion, sinks into a seat, demands refreshment, and only after much entreaty will gratify his impatient master with his news: e. g. Curculio, Acanthio and Pinacium. It is difficult to believe Shakespeare had not this humorous Latin-comedy situation in mind when he wrote the scene between Juliet and her Nurse.

(9) A constant incident of impostures is the forgetting or ignorance, at the critical moment, of some name essential to the success of the fraud, and the clever evasion of the difficulty. We find it in *Supposes* v. v. 85-9, 112 sqq., and faintly in *Misog-
I EARLY PLAYS FROM THE ITALIAN

gonus iv. i. 90–110, in neither case associated with imposture, though in the former with suspicion of such.

(10) Slaves' abusive chaff of each other, as in Asinaria ii. ii. 31–41, is reproduced at the meeting of Biondello and Trappola in Buggbears i. 2, and in the scene between Crapino and Psiteria in Supposes iv. ii.

(11) It is a trait of Latin comedy that a cook appears with some implement of his craft, knife or spit, as a weapon. Norcia, the cook in Cecchi's Il Figliuol Prodigo, has both spit and mortar: Dalio in Supposes iv. v. 36 brings out his 'fawchion' (schidone, spit, Ariosto's prose iv. 5) and 'pestil' iv. vii. 46. Codrus in Misogonus iv. ii. 17 bids Alison fetch his 'gose spitt' to let a little of the prodigal's hot blood.

(12) Lastly Plautus is fond of introducing ominous or allegorical dreams, on which the characters speculate, e.g. those of Demipho (Mercator ii. i) and Dæmones (Rudens iii. i). Italian instances occur in Ruffo (La Calandria iii. xx), Luc' Antonio in La Strega ii. ii, and Berna of Il Figliuol Prodigo v. v. It is unrepresented in our plays, but much imitated, of course, by Lyly and Shakespeare.

It remains to consider briefly the sources of our three plays, and how the English adapters or composers have dealt with them.

Supposes

Gascoigne's sole, and acknowledged, original is Ariosto's comedy, I Suppositi ('the Substituted' or 'Supposed'), the prose-form of which was first acted at Ferrara at the carnival of 1509,¹ the earliest dated edition being that of Siena, 1523. The

¹ The representation is described in a letter of Feb. 8 from Bernardino Prosperi to Isabella, Marchioness of Mantua, given in Campori's Notizie per la vita di Lod. Ariosto, Modena, 1871, p. 50, and partly translated in E. G. Gardner's The King of Court Poets, 325–6.
date of the verse-form is uncertain. It has been assumed that this latter was the form given before Leo X in the Vatican on March 6, 1519; but evidence is wanting. The present verse-prologue is not that described in Paolucci’s letter to Alfonso of Ferrara of March 8,¹ and contains allusion to engravings in a book not published till 1524. The appearance of another edition of the prose-play at Rome, 1524, would rather suggest that that was the form given at the Vatican. There were further performances, at Venice 1524, and Ferrara 1525 or 1526. Writing to Guidobaldo Feltrio on Dec. 17, 1532, the poet mentions that his first two plays ‘stolen from me by the actors, twenty years after their performance at Ferrara, went to press to my great annoyance; then about three years ago I took La Cassaria in hand again, and changed it almost throughout and refashioned it’. He does not specifically say that the revision of I Suppositi yet existed, and we should certainly infer that at least it was not made before that of La Cassaria. No date can be fixed for its performance; and the earliest known edition of it is that of Bindone, Venice, 1542, 8vo.²

The differences between the two forms, of which some examples occur in the Notes, are very numerous, but very slight, and usually without purpose beyond that of adaptation to the metrical form. How near that form lies to prose may be seen in the ease with which whole sentences are transferred almost without change. Generally Ariosto abbreviates, with an occasional slight loss of force or picturesqueness,³ and rarely of clearness; though more

¹ Capelli’s Lettere di Lod. Ariosto, Docum. xvi, p. clxxvi. Paolucci says the prologue alluded to a comedy of Bibbiena’s, with Mantua for scene, played at Rome the year before—an allusion not found either in the prose- or verse-prologue we now have.
² See the bibliography in Polidori’s Opere Minori di L. Ariosto, vol. i, p. xvi. Ferrazzi, Bibliografia Ariostesca, 1881, p. 222, mentions no earlier edition than that of Giotto de’ Ferrari Venice, 1551, 12mo, which Campanini (L. Ariosto nei prologhi, 1891, p. 110) calls the first, while regarding the Ferrarese performance of 1525 or 1526 as that of the verse-form.
³ e. g. in ii. 1 the classical allusion ‘a greater liar than any born in Crete or Africa’ is abandoned in the ‘bugiardo, adulatore e perfido’ of the verse; and the ‘più netto che una bambola di specchio’ of the stripped gambler in iii. 1 becomes merely ‘povero’.
often the verse clarifies a point, or adds an effective detail. In \textit{ii. i} the name of the gate is changed from ‘porta del Leone’ to ‘porta degli Angeli’, and a mention of Ercole I’s duchess introduced; while a coarseness is deleted in sc. \textit{iv}: in \textit{ii. i} there is slight addition to the cooking-directions, and in sc. \textit{iv} some detail added to Dulippo’s arrest and some expansion of Damone’s soliloquy: in \textit{iv. iii} there are the added touches of Filogono’s nightly tears and quickened pulse as he knocks at his son’s door: while revision in Act \textit{v} is almost always on the side of abbreviation. Slight addition or redistribution of scenes occurs in Acts \textit{ii, iii, and v}, without addition of matter. Throughout, the course of the action, and the characters, remain the same; and the dialogue shows no considerable addition or omission. Ariosto’s riper judgment seems to have been able to approve his earlier work more fully than in the case of \textit{La Cassaria}, wherein his alterations were extensive.

His debt to Latin comedy in this play must be shown, because it is all reproduced by Gascoigne. In the prologue to the prose version he confesses that in making master and man change places ‘he has followed both Plautus and Terence, the one of whom made Cherea take the place of Dorus, and the other made Philocrates exchange with Tyndarus and Tyndarus with Philocrates, the one in the \textit{Eunuchus} and the other in the \textit{Captivi}: because not only in the manners, but in the arguments also of his plays, he wishes to imitate to the best of his power the ancient and famous poets; and as they in their Latin comedies followed Menander and Apollodorus and the other Greeks, he too in his native Italian has no wish to avoid the methods and procedure of the Latin writers. As I say, he has transferred part of the argument of his \textit{Suppositi} from Terence’s \textit{Eunuchus} and Plautus’ \textit{Captivi}, yet within such limits that Terence and Plautus themselves, if they knew it, would not take it amiss, and would give it the name of poetic imitation rather than of theft.’

The plea is entirely just, though the debt is insufficiently stated.

The story of the \textit{Captivi} is briefly as follows.

\textit{Captivi} Philopolemus, son of Hegio of \AEtolia, has been taken prisoner
in a war with Elis, and Hegio buys Elean captives with a view to
an exchange. Among these are Philocrates and his slave Tyndarus,
who agree to exchange rôles in order to secure at once the advan-
tage of Philocrates’ liberty. The latter, supposed the slave, is
sent to Elis to negotiate; and Tyndarus, supposed the master,
remains in bondage, but is unfortunately recognized by another
captive, Aristophontes, whose irritation at the slave’s attempt to
discredit him makes him reveal to Hegio a deception, the motive
of which escapes him. Thereupon Tyndarus is sent to hard labour
in the quarries; but is rescued by the return of his master with
Philopolemus, and is himself discovered to be a younger son of
Hegio, stolen by a slave in infancy. An important subsidiary
figure is the parasite Ergasilus, who, reduced to great need by his
patron Philopolemus’ absence, offers sympathy and flattery to the
father, is invited by him to a sparing meal which he thinks he can
better with another friend at the harbour, meets Philocrates there
returning with Philopolemus, hurries back to Hegio with the good
news, and, appointed by him to supervise the evening’s banquet,
makes a grand to-do among the cooks and servants in the kitchen.

Of the *Eunuchus* the only part that concerns us is that
a young officer, Chærea, enters a house disguised as the
eunuch Dorus in pursuit of the beautiful Pamphila; and that,
later, Parmeno, the slave who assisted him in the disguise,
believing him in bodily danger from the girl’s relatives, reveals
the matter at his own risk to his father Laches on his return
from the country: but all is happily settled by Chærea’s under-
taking to marry the girl. In this play, too, there is a parasite
Gnatho, whose variety of acquaintance, and consideration with
the market-tradesmen, show him as occupying a somewhat better
position than the needy Ergasilus.

The points borrowed by Ariosto from these two plays are as
follows:

1. The exchange of rôles between master and man resembles
that of the *Captivi* in being carried out on both sides, though
the circumstances are quite different, and the motive is rather that
of a love-intrigue, which prompts Chærea to assume a servant’s
character in the *Eunuchus*. The despair of the servant (feigned
Erostrato) when threatened with discovery (*I Supp.* iv. i, v. iii) recalls that of Tyndarus in like case (*Capt.* iii. iii); his bold front maintained in iv. vii reflects Tyndarus' resource (*Capt.* iii. iv); while his resolve to risk making a clean breast of the deception to Filogono (v. iii) in order to save his master from peril, is borrowed from Parmeno's similar resolve in *Eunuchus* v. iv and v.

2. The discovery that the servant is really the son of Cleandro, lost in infancy at the sack of Otranto, is paralleled, if not suggested, by the discovery in the *Captivi* of the real parentage of the devoted Tyndarus.

3. Ariosto's parasite, Pasifilo, is borrowed from Ergasilus in the circumstance of his dependence on a variety of patrons and anxiety about meals, his unpopularity with servants (i. iii Dulippo, ii. iv Carione, iii. iv Nevola—cf. *Capt.* iv. iv, *Menachmi* i. iv), his sympathy with Cleandro (i. ii), his mission to 'the water-gate' (iv. i, cf. *Capt.* iii. i), his being made president of Erostrato's supper and the stir that he makes in the kitchen (v. ii and iv, beginning—cf. *Capt.* iv. ii, iii, iv), and his anxiety to be the first bearer of good news to Damone (v. vii), as Ergasilus to Hegio (*Capt.* iv. i. ii). The parasite's function of catering for his patrons is suggested both in Ergasilus (*Capt.* iii. i) and Gnatho (*Eun.* ii): Pasifilo's habit of hanging about the market to watch other caterers as a guide to his choice of a house at which to scrape a dinner (i. iii beg., iii. i end), seems to be Ariosto's improvement.

Other points borrowed by Ariosto from Latin comedy are the servant's procuring the Sienese to impersonate Filogono in the manner of the Plautine impostors, e.g. Simia personating Harpax in the *Pseudolus*, and the Sycophant personating Charmides in the *Trinummus*; Dulippo's impatience (ii. i) with the servant's recital of a scheme, the drift of which he is slow to grasp; Filogono's grief for his son's absence (iii. iv), like that of Menedemus in *Heautontimorumenos* (i. i); the introduction of

---

1 Cf. *Panulus* i. i. 39-45 'quo evadas nescio', *Curculio* ii. iii end, *Mil.* *Glor.* iii. i. 211 sqq., *Andria* ii. ii. 16-24 'Quorsumnam istuc?' &c.
an abusive cook, as in Aulularia iii. i–iii, Mercator iv. iv, Mil. Glor. v. i, &c., and of a mischievous boy Crapino, like Pægium in the Persa, Dinacium in Stichus, or Hegio's in Captivi; the allegorical names of an abusive kind in ii. iv, iii. ii, as in Persa rv. vi. 20–3; and perhaps the way in which Damone rates his old servant Psiteria, as Euclio Staphyla in Aulularia 1. i. ii.

Turning now to Gascoigne, it is evident that he had both forms of the Italian before him, and followed sometimes one, sometimes the other, occasionally using both in the same scene. He translates with vigour and freedom, almost always speech by speech, but always rendering sense rather than words, keeping closely to it, condensing at times but making no important omission, inserting stage-directions and a line or two here and there in the actual text, besides his considerable development of Damon's mournful soliloquy on parents and children (iii. iii), often introducing racy English phrases and proverbs unrepresented in the original, and substituting English equivalents for names or allusions that he felt would be unintelligible, but without making any change in the action or the characters beyond converting the Ferrarese stranger to whom Philogano appeals on his arrival into an Innkeeper. Of the numerous minute changes of sense in the dialogue the great majority were certainly made with intention: indeed the translation as a whole is of such vigour and accuracy that one hesitates to attribute any of them to a misunderstanding of the Italian. Some ten

1 See Notes, the first on each Act.
2 In the Italian, as in Latin and classical comedy in general, there are none beyond the enumeration at the head of each scene of the characters who have a share in its dialogue; those present, but mute, being omitted.
3 The change, confined to stage-directions and the insertion of 'your hoste' in the text at iv. vii. 35, was no doubt suggested by the reflection that his host was the person Philogano would be most likely to question, and by the Ferrarese's remark in iv. iii about the bad inns along the river between Ravenna and Ferrara; but has no further warrant in Ariosto's text. It is contradicted by the philosophical tone of the Ferrarese in iv. iii, by Lizio's epithet for him in iv. vii 'questo giovene, Che nostra guida e scorta dovrebbe essere', and perhaps by Filogono's reproach that one in whom he thought he had found a lasting friend is a confederate against him, iv. viii (verse).
years later, on Jan. 1, 1576, Gascoigne presented Elizabeth with an elaborately-lettered MS. translation of 'The tale of Hemetes the heremyte', apparently not his own composition and of no great length or merit, which had been 'pronounced before' her at Woodstock in the previous summer. He renders it into Latin, Italian, and French; and Professor F. E. Schelling is probably right in supposing the gift intended as evidence of his competence for diplomatic employment abroad. In his introductory address Gascoigne speaks with modesty of his linguistic accomplishments: 'my latyne is rustye, myne Italyan mustye, and my frenche forgrowne: I meane my latyne over long yeared, myne Italyan to lately lerned, and my frenche altogether owt of fashyon. But yet suche Italyan as I have lerned in London, and such lattyn as I forgatt att Cantabridge: suche frenche as I borowed in holland, and suche Englishe as I stale in westmerland: even such & no better (my worthy sovereighe) have I here poured forth before you,' &c. Professor Schelling suggests that he may possibly have been assisted in these renderings; but in view of the general closeness with which he follows the Italian, whether of Ariosto in Supposes or of Dolce in his share of Jocasla (Acts ii, iii, and v), I hardly feel the supposition necessary; and the date of both plays, 1566, shows that his Italian at least was in 1576 no very recent acquisition. I collect below the few passages which seem to me suggestive of mistake rather than of conscious change,

1 The Life and Writings of George Gascoigne, Philadelphia (1894), p. 70.
2 W. C. Hazlitt's ed. of the Works (Roxburgh Library), ii. 139.
3 i. i. 104 'strange adventure' for 'gran ventura' (great good luck).
ii. 92 'Why, even now, I came but from thence since' for 'Io non son stato a quest' ora' (I have not delayed to do it till now).
117 'He speaketh of a dead mans faste' for 'Parla coi morti, ch' altresi digiunano' (Talk with the dead, who also fast).
iii. 3 'As though I should dine at his owne dishe' for 'quasi ch' io abbia a mangiare con la sua bocca' (as if I must needs fast because he does).
9 'Marie I reach always to his owne dishe... that only on the table' for 'Senz' altri avvantaggiuzzi che a un medesimo | Desco ha sempre da me' (apart from other points of advantage over me at one and the same table).
iii. i. 16 'laden either with wine or with ale' for 'carico o di vino o di bastonate' (blows).
iv. v. 24 'Phi. Nay I will doe more than I haue yet proffered to doe, for I will proue thee' &c. for 'Oltra il dirla [ingiuria],
while feeling that even these may be intentional or due to mere carelessness; and note here Gascoigne’s other departures, under headings which may best illustrate his detailed treatment.

**Changes:** The Prologue differs a good deal from those of Ariosto. **II. iv. 100** ‘like to die for hunger’, said of Pasiphiilo, not of Polynesta. **III. i. 18** ‘strike and say neuer a woorde’ for ‘tu biastemi clo cuore, e non osi con la lingua’ (dare not utter the rage you feel). **iii. 38** ‘so carelesse a creature’ softened from ‘vecchia puttana’. 38–41 ‘for we see... rewards’—3 ll. on nurses substituted for Damon’s reflection that he should made Polinesta sleep in his own room and kept no men-servants. **v. 17** ‘this other day’ for ‘questa mattina’, an unfortunate change; cf. note. **IV. i. 12** ‘setting forth his first step on land’: in Ariosto the servant sees the bark approaching the wharf, Lizio on the prow, and Filogono just putting out his head. **iii. 21** ‘the marchants bobbe them, but they play the knaues still’ for ‘vi si fanno grandi assassinamenti’, Ar. I, or ‘i mercatanti vi assassinano’, Ar. 2. **viii. 1–24** Philogano’s opening speech changed and shortened, and the Ferrarese’s reply loosely given. **27** ‘cut his throate, or by some euill meanes made him away’ for ‘venduto o assassinato, o fattone Alcun contratto, alcun governo pessimo’. **v. i. 9–12** Erostrato lays stress on his debt to Philogano rather than his affection for home and adds that he has no other father, to prepare the discovery of his parentage. **ii. 28** ‘fasted this night with maister doctor’ for ‘senza mangiar tutt’ ogni intero’, G. recalling that he has had one square meal with Damon. **iii. 6** ‘to subuer a legion of Louers’ for ‘A far tutta sua vita un uom miserrimo’. **viii. 6** suggestion of a good story transferred from Cleander to the Sienese himself. **x. 36** ‘loue of the childe to the father’ for ‘tenerezza de li padri verso i figliuoli’. end ‘to make... the sample’, 3 ll. changed. The whole of sc. x is rather freer.

saria piu dritto a fartela’ (it would be better to leave mere insult and proceed to deeds). **31** ‘See. Well, you may beleue me if you liste’ for ‘Ormai dovreste intendermi’ (You should understand me by this time). **v. v. 19** ‘a knaue, but no villein’ for ‘ghiotto (glutton), ribaldo no’ (of Pasifilo). **v. ix. 6** ‘Pas. I am glad then that it proceeded rather of ignorance than of malice’ for ‘Mi piace che la ragione non sia stata de la malizia oppressa’ (‘I am glad right as represented by himself’ (or ‘your better sense’) ‘has not been quite overborne by malice’). **x. xi** ‘I here in proper person’ for ‘presente questi gentiluomini’ (in these gentlemen’s presence).
Early Plays from the Italian

Names, allusions, or play on words: I. i. 85 'in the street' for 'nella Via Grande'. 108 'Doctor Dotipole' for 'il dottoraccio', and below for 'il dottoraccio de la berretta lunga'. iv. i 'Where is Erostrato?... in his skinne' for the untranslatable play 'che è di Erostrato? Di Erostrato sono libri', &c.; and 'finde him... by the weeke or the yeere' for 'm' insegni... A compito, o a distesa'; while 'Casket... basket', 15-16, fails to give 'canestro... capestro'. II. i. 2 'every streete and every bylane' for 'Or per la piazza or pel Cortil'. 70 'S. Anthonies gate' for those named in Ariosto. ii. 20 'Haccanea' as the mistake for 'Catanea', instead of Italian 'castagna'. iv. 2 'the Maiors officers' for 'Ogni banchiero, ogni ufficial di camera'. 87 'Roscus or arskisse' for 'Rospo o Grosco'. 142-5 'Foule fall you... Scabbe catch you' for 'Maltivenga... Tagliacozzo'. III. ii. 3 'primero' for 'bassetta o zara'. 12 'left with as many crosses as God hath brethren' for 'lascia netto l'altro più che una bambola di specchio' (glass doll). iii. 6 'John of the Deane... the Grange ferme' for the ominous names 'Lippo Malpensa... Ugo de la Siepe... il Serraglio'. iv. 2 'Casteling the iayler... S. Antonies gate' for the different play 'Paolin da Bibula... a San Francesco'. 18-19 'as fine as the Crusade... as course as canuas' for 'd'oro finissimo, Di fango... e di polvere'. IV. iii. 10 'had affaires to dispatche' for 'all' Oreo avevano voto'. v. 36 'this good fawchi5' for 'questo schidone' (spit). vi. 3 'the falsehood of Ferara' for 'questo nome Ferara' ('Ferara'). 23 'at the conuocations' for 'al circulo in vescovato'. v. ii. 48-9 'if you should haue studied this seuennight, you could not haue appointed me an office to please me better' for 'Se m' avessi fatto giudice de' savi', &c. iv. 24 'a cornerd cappe of a new fashion' for 'il cimiero de le corna'. vi. 12 'the weauers' for 'Monna Bionda' (who weaves).

Additions: all stage-directions and marginal notes. The speeches of Dulippo, i. iii, Damon, III. iii, and Erostrato, iv. i, v. iii are considerably developed. i. i. 15-16 Polinesta's reproach 'marie... cappe'. 39-42 'Indeede I... flames of love' (though quite in the Italian nurse's character). 61 'you loue... Dulipo very well'. ii. 4 the Nurse's aside. 57 'Logike' added to philosophy and poetry. 73-4 'rafts of suche a stocke are very gayson in these dayes'. 86-9 'and lette him thinke... in this Citie' (flattery) and 98 'I forget nothing that may furder your cause'. iii. 17 'with codpeece poync and al'. 52-3 'maister doctor neuer dineth...
INTRODUCTORY ESSAY

knoweth'. 64-7 'for as the flie... consumption'. 71-4 'I haue free libertie... my desire'. 81-8 'I know she loueth me best... then may I say' (about 16 ll. in all). II. i. 60-2 'when he... of shame' (student-interest). 72 'he should be none of the wisest'. III. i. 4 Crapino's stick. iii. 25-6 'for to suche... onely death'. 28-9 'The lawes... wrongs', and 43-63 'if thou hastd liued... to little by theselues'—all in the student-interest. iv. i Erostrato's speech much developed. iv. 27 'I am matched... another while', referring to Crapino. v. 38 'I wold not be... conney skins... twelue monethes' (Dalio). viii. 44 'a good purse to procure it' (favour with a Judge), and 63-5 'but within a seuënight... twëtie times in an houre' (on legal 'refreshers'). v. ii. 50 'You shall see what dishes I will deuise'. iii. 38 'wondring about me, as it were at an Owle'. iv. 15 'caphers'. v. 11 Philogano's exaggerated offer 'if you finde me contrarie let me suffer death for it'. 23 Pasi- philo's retort when Cleander devotes him to the gallows. 133-4 indecency in Litio's speech. x. 1-10 Cleander's opening speech a little expanded. 15 Philogano's offer of his whole lands as dower. 21-2 'to leaue that little which god hath sent me' for 'lasciare erede'.

As against these additions the only _omissions_ I notice are (reference to the _English_ scenes)—the pun on 'ears' of vessels missed in Polinesta's first speech (i. i. 5), and a pun on Bari (bari, rogues) found untranslatable in v. v. 100; the detail 'in giubbone' of Cleander's escape from Otranto (i. ii. 52); Pasifilo's comparison of himself to beaver or otter who can pasture on water or land (i. iii. 19); his remark that there is no whisper of Polinesta's ever having been in love (iii. iv. 46); Philogano's sneer that the servant 'looks like a doctor' (iv. vii. 17); his reproach of the Ferrarese about 'lasting friendship' (iv. viii. 5); and 'although I should have to enter Damon's house' in Erostrato's speech, v. i. 6.

And the above list of additions to matter must be swollen by many others due rather to Gascoigne's style, which exhibits the growth of a Euphuism traceable, perhaps, as far back as Berners' translation of Guevara, 1534. It is shown chiefly in an abounding alliteration, especially in pathetic soliloquies, and the insertion
everywhere, to that end, of clauses not found in the Italian; but there is also occasional antithetic structure, once at least a simile from natural history in Lyly’s manner, and a host of racy English proverbs or proverbial phrases equally unrepresented in Ariosto.

_Euphuistic alliteration, antithesis, &c._: I. i. 43 ‘fittie nor _pension_, _pnry_ nor _pater-noster’ (represented in the Italian ‘compassione o _pensione_ . . . _prece o _prezzo_’); 113 ‘be combred with such a _coystrell_’; iii. 8 ‘feede at the _bordes ende_ with _browne bread_’; 20 ‘mo _pastures_ to _passe_ in’; 64–7 ‘for as the _fie_ . . . his owne consumption’; 74–6 ‘yet as my _ioyes_ . . . the more _I desire_’ (antithetic); 78–9 ‘farre _fetches_ . . . _father_ . . . _doting doctor_ . . . _buzard_ , this _bribing_ _villaine_’; 83–5 ‘the _pleasant_ _tast_ of my _sugred ioyes_ . . . _gal_ in my _mouth_’; 86 ‘_delight_ . . . _dreadful_ _dolours_’; 96 ‘knowing the _wealth_ of the one, and _doubting_ the state of the other’; 97 ‘_sed_ . . . _with faire_ _words_’; II. i. 57 ‘_finger_ and _hue_ in _hope_ . . . _longer_’; iii. 2–6 ‘the _silly_ _Doctor_ with the _side bonet_ . . . _desirous_ of the _dower_’ (5 II.); 12–13 ‘_iest_ and _hau_ _no _ioy_ . . . _laugh a little_ at this _lобcocke_’; III. iii. 45 ‘wouldest _prudently_ _hau_ _provided_ for the _preservation_ of this _pearle_’ (much alliteration and antithesis in the added portion of Damon’s soliloquy); IV. viii. 40 ‘a _fardell_ of the _fowlest_ _falsehood_’; v. ii. 42 ‘which hath _bene_ the _broker_ of all this _bargayne_’; 44 ‘_haue sorew_ _soppes_ _too_ _their sweete meates_’ (faranno de’ _pecccati lor durissima _penitenzia_); iii. Erostrato’s soliloquy highly alliterative; 6 ‘to _subuer_ a _Legion_ of _louers_’ for ‘A _far_ _tutta sua vita un uom _miserrimo_’; viii. 16–17 ‘me _thinketh_ _every_ day a _yeare_ , _every_ _houre_ a _daye_ , and _every_ _minute_ to _much_ _till_’ , &c. for ‘ogni _momento uno anno_’.

_Proverbs and phrases_: I. i. 62 ‘this _geare_ is _Greeke_ to me’; 65 ‘make so _deintie_’; 92 ‘with the _turning_ of a _hand_’ (‘quel _di medesimo_’); ii. 5 ‘ouersee the _best_ _poynt_ in _his tables_’; II. i. 13 ‘so _long_ the _Parat_ _vseth_ to _crie_ _knappe_ in _sporte_ , that at the _last_ _she calleth_ _his maister_ _knaue_ in _earnest_’; 123 ‘_You_ _would_ _fayne_ _leape_ _ouer_ _the_ _stile_ _before_ _you_ _come_ _at_ _the_ _hedge_’; 185 ‘_he_ _that_ _fisheth_ _for_ _him_ _might_ _bee_ _sure_ _to_ _catche_ _a_ _cods_ _heade_’; III. i. 14 ‘is _the winde_ _in_ _that_ _doore_?’; ii. 10 ‘pull _out_ the _guts_ of _his_ _fellows_ _bags_’; iii. 66 ‘a _collop_ _of_ _my owne_ _flesh_’; iv. 38 ‘he _shall_ _be_ _sure_ _of_ _mo_ _than_ _one_ _at_ _a_ _clap_ _that_ _catcheth_ _hir_’; 47 ‘_hee_ _shall_ _be_ _sure_ _to_ _lacke_ _no_ _corne_ _in_ _a_ _deare_ _yere_’ (Un _pai_’ _di_ _belle_ _corna_ _non_ _ti_ _mancano_); IV. ii. 19 ‘teache you to _sing_ _sol fa_’ (darò una basto-
INTRODUCTORY ESSAY

nata); 21 "scare crows with you" (ti spezerò testaccia); iv. 14 'thou speakest truer thâ thou arte aware of'; vi. 7 'there is neuer a barrell better herring beetweene you both' for 'Tutti n' avete colpa'; vii. 24 'you take your markes amisse'; v. v. 41 'call me cut' (renditi certo).

Gascoigne makes no change in Ariosto's observance of the Unities. The scene remains always one open place or street in Ferrara, in front of the houses of Damon (i. i. r, iii. iii. 3) and Erostrato (ii. ii. 42, v. vi. 37–8), that of Cleander, and Philogano's inn, being supposed elsewhere. Hence what would have been the excellent scenes of Erostrato's meeting with the Sienese outside Ferrara (ii. i. 70 sqq.) and his witnessing Philogano's arrival at the wharf (iv. i. 11–13), are only reported. The time of the action is limited to one day. In i. ii. 7 morning is implied in 'the ayre is very mistie too day', and Pasifilo (121) is invited to dinner (the midday meal), but accepts an 'earley' meal with Damon in i. iii. 50, is sought vainly by Cleander rather after the usual dinner-hour (ii. iv. 4), and in v. ii. 47, and 49, accepts Erostrato's commission to arrange a supper for the evening. In ii. i. 68 Erostrato first met the Sienese 'this morning' and in iv. iv. 22 Dalio says he arrived 'three houres since or more', while in v. iii. 15 Erostrato deplores Philogano's arrival on 'this happie day' when their scheme might have been brought to a head. In iii. iv. 2 Damon, who heard of Dulippo's intrigue only after dinner (iii. v. 7, iv. 28, 35), sends Nevola for fetters, an errand from which he returns only at the very end (v. x. 42).

Of the general merits of Ariosto's play it is superfluous to speak. La Cassaria, 1508, being the earliest extant pure comedy of Europe in a modern tongue, I Suppositi, 1509, is the second; and, in spite of their greater debt to Latin work, they are more worthy of that proud position than, and superior in interest and vivacity to, the three he produced some twenty years later. Nothing can be further from either than the mechanical deadness we are apt to associate with imitative work. Everywhere in these lively scenes we feel the working of the same gay fancy; we find the same constructive imagina-
tion as enabled Shakespeare to transmute and vivify the materials he found. The initial information is given without artificiality, for Polinesta has matter to communicate which the Nurse does not yet know, and Cleandro’s talk of his loss of wealth and son arises directly out of Pasifilo’s flattery. The admirably natural action evolves with rapidity and smoothness: there is none of the *pertractatio* so often found in Plautus; nothing poor, insipid, or otiose, as so often in contemporary English work, to a far worse degree than in the Manutius and Iphigenia of *The Buggbears*. The servant’s account of his first meeting with the Sienese has all Ariosto’s power of concise and lucid narrative; the scenes between Filogono and the confederates (iv. iii–vii) are comedy itself; and the characters of Cleandro, Pasifilo, Filogono, of the Nurse, of Lizio with his stubborn suspicion, and of the fussy red-faced cook, are quite adequately given. The absence of love-scenes is partly a heritage from Latin comedy, which excluded respectable girls from the stage, partly a consequence of Italian custom, which discouraged their appearance in the street. Quadrio ¹ notes how French work differs from Italian in admitting scenes of tender passion after the more romantic example of Spain: but the sentimental is not the side on which Molière excels, and the best examples of the union of love-interest with comic effect must be sought in Shakespeare or Beaumont and Fletcher. Where sentiment is admitted in Latin or Italian work, it is found far less in represented love-scenes than in the despairing confidences of lovers to their servants or guardians, in the relations of parents with their children, or in the sphere of some other passion.

Gascoigne’s rendering, vigorous and English as it is, shows some loss of the gaiety and polish of the original, due partly to his development of the serious soliloquies, partly to some coarsening of effect in the multiplication of terms of abuse, partly to the more archaic air of a diction that has undergone much greater change than that which separates Ariosto from

¹ *Della Storia e della Ragione d’ogni Poesia*, 1745, ii. ii. 2, pp. 146–8.
modern Italian. In less vigorous hands than Gascoigne's these
drawbacks would be far more felt: *Supposes*, as it stands, is
more modern in effect than either of the other pieces here
printed, a difference which is largely that between an utterly
uninspired and inartistic verse and a natural and lively prose.
It is surprising that the example found so little noticeable following
till Lyly's *Campaspe*, composed probably 1579–80. But, though
critical theory in England hardly yet existed, the verse-example
of Plautus and Terence, no less than English stage-tradition,
was powerful enough to make the schoolmasters and university
playwrights persevere in their shambling popular doggerel,
qualifying it first with septenars and then with decasyllabics for
dignified passages, with but sparing admission of prose for the
more farcical portions.

*I Suppositi*, of which many later Italian plays exhibit traces,
had already been translated into French by J. P. de Mesmes, who
followed the prose version only, printing Italian and French
on opposite pages. His is a purely literal rendering, without
omission, addition, or change of any kind, very different from
the version of Gascoigne, who shows no trace of acquaintance
with it. Nor does *Supposes* exhibit signs of independent study of
Ariosto's Latin sources; any more than *Jocasta* shows reference
to Euripides' *Phænissæ*.  

1 The rude *Famous Victories*, wholly in prose, probably preceded
Lyly's work; and Gosson allot's high praise to 'twoo proses Bookes
plaid at the Belsaunge' some time before 1579 (*The Schoole of Abuse*,

2 *La Comedie des Supposées de M. Lovys Arioste, en Italien & Francoys
... A Paris ... 1552. 12mo*. Dr. Cunliffe (p. 107 of his edition, New
York, 1906) alludes to some other French translation; and I find the
following in Brunet—"Comédie très élégante en laquelle sont contenues
les amours recreatives d'Erostrate filz de Philogone, de Catania en
Sicile: & de la belle Polymneste, fille de Damon, bourgeois d'Avignon
... [en 5 actes et en vers, trad. par Jacques Bourgeois]. 1545, à Paris,
de l'imprimerie de Jeanne de Marnef, veufue de feu Denis Janot". ... in-16 de 84 ff., dont 5 de prélim.' There is no copy in the Brit. Mus.

3 Pasiphilo's retort 'I pre, sequar', inserted v. v. 23, is too common
a tag.

4 With the single exception of the mention in stage-directions or
dumb shows of the gates 'Electrae' and 'Homoloydes', which are
never mentioned in Dolce's Italian, and seem to have been taken by
Gascoigne or Kinwelmersh from Oporinus' parallel Greek and Latin
Supposes, though only a translation, had important results. It contributed the sentimental underplot to The Taming of the Shrew, as also to its predecessor and model The Taming of A Shrew. In my edition of the former for the Arden Shakespeare (1904) I noted some points of likeness and dissimilarity between these, deciding against Shakespeare's original concern with the older piece; and I gave, further, some evidence of his independent reversion to Supposes.1 The relation of either piece to Gascoigne's play may here be briefly stated, leaving on one side the Kate-Ferando (Petruchio) portion, with which we have no concern.2

In A Shrew Aurelius, son of the Duke of Sestos, visiting his student-friend Polidor at Athens, falls in love with a girl seen in the street on his arrival, to wit Philema, second daughter of Alfonso, an Athenian merchant. Polidor being already in love with Emelia, the third daughter, the two friends are interested in finding a husband for the eldest, Kate, before whose marriage Alfonso will admit no addresses to her younger sisters. The required bridegroom is speedily forthcoming in the wealthy Ferando, whose relations with Kate are closely reproduced in Shakespeare's Petruchio. Polidor is attended by his boy Catapie: Aurelius brings with him his man Valeria, and in the first scene announces his intention of passing as 'a merchant's son of Sestos', while Valeria shall assume his dress and manner of life as prince (i. 87-92). At l. 276, however, we find it has been decided that he shall first discharge another function. Polidor recommends him to Alfonso as music-master for Kate, who may thereby be distracted from interference with their courtship of her sisters. Alfonso accepts of the musician's services, and receives Aurelius graciously as Polidor's friend (i. 296-305); and though Valeria's music-lesson (II. i) is no more successful than that reported by Hortensio in Shakespeare (II. i), his master makes rapid progress as Philema's

text (Basilææ, 1562 fol.), the Latin translation being by Gasparus Stiblinus.

1 Introduction, pp. xliii-iv, xviii-xx, xxxvii-xlii (authorship), xxvii-viii (direct debt to Supposes).
2 It will be most convenient to refer to Prof. F. S. Boas' recent useful edition of the older play in the Shakespeare Library (Chatto and Windus, 1908), with its numbered lines and conjectural division into Acts.
lover and assures Alfonso of his father's arrival from Sestos within a week to make the necessary settlement (II. ii. 109-25). In III. ii. Valeria procures a merchant, Phylotus, to act the part of merchant-father; in III. iv. Phylotus promises Alfonso to estate Aurelius with 300 a year, besides other treasure, while Valeria is introduced as the Duke of Sestos' son and Aurelius' companion; and in III. vi., after much high-flown profession of love, Philema and Emelia are duly taken off to be married. But on their way back from church (IV. ii.) the munificent promises of Phylotus and Valeria are cut short by the appearance of the Duke of Sestos himself, who has travelled in disguise to Athens to see his son (IV. i. 20), and now recognizes and challenges Valeria in his princely dress. A brief attempt of the two impostors to brazen it out is defeated (as in Shakespeare V. i. 101-9) by Aurelius kneeling to the duke for pardon, and they make off. Alfonso protests his ignorance of the prince's real rank, Aurelius assumes all the blame, and the duke at length yields to entreaty and consents to the match.

The circumstances borrowed here from Gascoigne or Ariosto are—the sudden passion of the master for a merchant's daughter on arriving with his servant in a university town, the installing of the servant in his position while he himself assumes another character, the suborning of a stranger to personate the father and promise dowry, and the discovery of the plot by the arrival of the real father who recognizes the servant in his son's dress. The changes, however, are very great. Dulippo is split into Aurelius the prince and Polidor the student, Polinesta into Philema and Emelia: Cleander, the old doctor, is wholly eliminated, and with him all idea of rivalry and of the servant appearing as suitor or being found to be Cleander's son: there is no connexion between the prince and Philema before the play opens, and no assumption by him of a servile position, therefore no shameful discovery, distress of the merchant-father, or arrest of the offender: while Pasifilo, the Nurse, the cook, Crapino, and Psiteria disappear, like Cleander. Appearing only as underplot, the tale necessarily receives more cursory treatment; the conduct is rather stiff and crude; and the play's most noticeable feature (apart from Kate and Ferando) is an overloaded poetical diction,
much in Marlowe's manner, and abounding in reminiscences of
that poet.

Shakespeare, while closely following the lines of the Kate-
Ferando plot, keeps much less closely to the underplot. He
adopts and develops the opening scene: he retains Polidor as
Hortensio, but makes him the rival not the friend of Aurelius-
Lucentio, and finds a Widow for him at the close: he adopts
the idea of the music-master, but develops it by adding a rival
tutor, and repeating the musician's discomfiture by Kate (ii. i)
in his later failure with Bianca (iii. i, iv. ii): he adopts the
business-interview, unrepresented in Supposes, between Phylotus
and Alfonso in that of the Pedant with Baptista (iv. iv): like
the author of A Shrew, he makes the real father arrive alone,
encountering Katherine and Petruchio on the way; he repro-
duces the meeting with his son as he comes from church with
his bride, the kneeling for pardon, and the precipitate flight of
the impostors (v. i. 106–9); and he follows A Shrew in deleting
Dulippo's menial service with Damon and all its consequences,
as well as the discovery of Erostrato-Tranio's gentle birth, and
in omitting the minor characters mentioned above. But he
reverts to Supposes in the demure slyness of Bianca's character:
he revives in Gremio the old suitor Cleander, and in Tranio the
pretended rival suit of the servant: he reproduces in Biondello,
Tranio and the Pedant (iv. ii. 59–120) the first meeting of Ero-
strato and the Sienese, and the pretense of political danger to
induce him to play his part: he reattaches the Boy (= Biondello)
to the father's household, and finds a hint for his stupidity in
Litio's wrong-headedness; while he transfers Litio's name to
Hortensio as musician, whose service, like Lucentio's, is a
harping back to Dulippo stooping to conquer: and in the

1 Lucentio, though spoken of as 'your servant' iv, iv. 57 and sent on an
errand i. 6, is introduced as an accomplished 'scholar', ii. i. 79.
2 Those of Tranio and Grumio, and something of their distinction as
urban and rustic, are borrowed from Plautus' Mostellaria i. i; the drub-
bting of the latter by Petruchio may be from Agostacolcs and Milphio in
Panculus i. ii; while Katharine's 'Go, fool, and whom thou keep'st
command', ii. i. 252 is probably a recollection of 'Emere meliust, cui
imperes', Trinummmus iv. iii. 54 (cf. Persa ii. iv. 2).
scene of Vincentio's arrival (v. 1) he reproduces many details absent in _A Shrew_—the indication of the house by Petruchio who stays to witness the greeting (ll. 7, 24–8), like the Ferrarese; the violent knocking; the conference conducted from a window before the entry below; Vincentio's reproaching Tranio with his early kindness to him, his sneer at his fine dress and suspicion that he has murdered his master. The line 'While counterfeit supposes bleared thine eyne' (v. i. 114) has often been cited as alluding to Gascogne's play.

**The Buggbears**

The literary student of to-day hardly needs to be reminded that his life walketh in a vain shadow; and there is much beside Radical legislation to convince him of the infinite superiority of his cook. But on John Warburton, Somerset Herald, the calamitous and overwhelming loss of almost his whole collection of MS. plays by the action of that famous domestic, may have fallen with salutary and chastening effect—the tone of his allusion to it shows, at least, humanity. _The Buggbears_ is one of the three poor survivors of that holocaust, and is printed here probably for the first time in the country of its birthplace. It is an adaptation, with additions, of Antonfrancesco Grazzini's (II Lasca) _La Spiritata_, produced at Florence in 1560 and published 1561. Of this, the original, edition the only known copy is in the Royal Library at Göttingen: Herr Schücking[^1] reports it as exhibiting no important differences from that of 1582[^2], from which subsequent reprints are made; almost the sole change being the omission in 1582 of specific allusions to the Church, omissions probably induced, Herr Schücking thinks, by the Catholic reaction, e.g. a 'medico' is substituted for an original 'frate', and an

[^1]: Die stoffliche Beziehungen der Englischen Komödie zur Italienischen bis Lilly von L. L. Schücking, Halle a. S., Niemeyer, 1901. Kap. iii, of which I have made free use, deals with _The Buggbears_. See his p. 39 note.

‘incanto’ is substituted as the charm to be copied out by maestro Innocenzio, for the ‘De Profundis senza la gloria’.

The following sketch of Grazzini’s piece might almost serve as Argument for our own.

A year before the play opens Giulio (Formosus), son of Giovangualberto (Amedeus), a miserly Florentine burgher, has gained the love of Maddalena (Rosimunda), daughter and heiress of Niccodemo (Brancatius), and having betrothed himself to her has been secretly admitted to her chamber by her nurse and the family doctor, Innocenzio, intending to marry her publicly when their parents’ consent is obtained. Niccodemo looks with favour on the proposed match, but Giulio’s father insists on 3,000 scudi paid down as dowry. This is more than Niccodemo can afford; and, somewhat piqued, he finds another rich young man who will take her with nothing but the farm she already has. Thereupon Maddalena, instructed by Giulio and the doctor, feigns herself possessed with a spirit, who insists by her mouth on the marriage with Giulio. Her violent symptoms postpone the new betrothal; and Giulio further engages her good-natured uncle Daniello (Donatus) to make a pretended offer of the required dowry, himself undertaking to furnish the money by subtracting it previously from his father’s chest and persuading the old man that he has been robbed by spirits. The scheme is aided by the servant Trafela (Biondello) and by a personal friend Amerigo (Camillus), from whose house he enters his father’s by a window in the roof and terrifies him with hideous noises in the room above his head; while another friend Albizo (Trappola) is engaged to act the part of necromancer and work on the old men’s superstition—assuring the miser that the spirits have stolen his money, and urging Niccodemo to the match with Giulio as the sole condition of his daughter’s restoration. Lest Giovangualberto should recognize his often-counted hoard, Daniello changes the money before coming forward with his apparently liberal offer; and uncle, necromancer, servants and son all play their parts so well that the trick passes quite unsuspected, and the lovers are allowed to celebrate their union.

Such is the story very closely followed by our adapter, with change of all the names and considerable abbreviation of some minor parts, e.g. Phillida and Piccinino have no love-interest like
that of their prototypes Lucia and Guagniele; Amerigo-Camilus, who is rather superfluous in Acts iv and v of the Italian, never actually appears; and the heroine, for whose possession by the spirit is substituted a real pregnancy covered by feigned illness,\(^1\) is also robbed of the single brief entry near the end allowed her in *La Spiritata*. This absence of the heroine on whom all turns, however in accord with Latin comedy and necessitated by her condition, cannot but strike the modern as a defect:\(^2\) and the further absence of Camillus, who plays so large a part in the hoax, and whose servant Piccinino discusses him in two soliloquies,\(^3\) is perhaps even more unnatural. But by these abbreviations and omissions we are relieved of Act i. ii, Act ii. i, iv, v, Act iv almost all of v, vi, Act v. ii, iii, vi–x, of the Italian; while of iii. ii, iv only very limited use is made.

To compensate for them and enlarge the scope of the plot considerable additions are made. The fresh matter is mainly taken from two sources.

(1) Instead of the young rival Pietro Pagolo, barely mentioned by Grazzini (i. iii), a new suitor is introduced in the rich old *Cantalupo*, who to remove Formosus from his path offers him his daughter (i. ii. 77–8) *Iphigenia* with the dowry required by Amedeus; much to the distaste of the lady, whose affections are already engaged to *Manlius*. To each of these three new

---

1 The motive of avoiding an unwelcome match by a feigned illness occurs also in Cecchi's *L' Ammalata*, where Laura, in love with Fortunio, her father's secretary, adopts this means to avoid the suit of Teodoro. But *L' Ammalata*, like *La Spiritata*, shows some reminiscence of *I Suppositi*, and, though acted in Dec. 1555 (cf. Prol. to *Il Servigiale*: Dr. Rocchi (1895), however, puts the date of production at May, 1555), remained unprinted till Tortoli's edition of 1855.

2 See above, pp. xxxix–xl.

3 ii, i and iv; with which compare those of servants in Plautus, *Aulul.* iv. i, *Menachmi* v. vi, *Poen.* iv. i, &c. Piccinino's grumbling in ii. i is pretty closely translated from the corresponding soliloquy of Guagniele in *La Spiritata* ii. ii, and that of ii. iv at least suggested by Guagniele's in iii. iv. Similar instances of grumbling servants in Italian comedy are Melanotte and Perdelgiorno in Aretino's *L'Ipocrito* iv. ii, and Guardabasso and Tanfuro in v. xiii of the same play; the servant's remark in Cecchi's *Il Donsello* (1550) i. ii that it is much better to ride than "correre alla staffa"; and the talk in the last scene of the same author's *I Malandrini* between the servant-girl and the German groom Jorgh.
characters a servant is attached. For the greybeard lover, with man Squartacantino to exhibit to us his folly, Grabau points us to old Gherardo (with servant Spela) who woos Lelia in Adriano Politi's comedy Gl' Ingannati, produced before the Intronati at Siena in 1531, translated into French by C. Estienne, Paris, 1549, 160, but not printed in English until T. L. Peacock's abbreviated version of 1862. The only scenes derived therefrom are—i. iii, translated with much freedom from Gl' Ingannati i. iv and first speech of sc. v, the Englishman rendering sense rather than words, reassigning speeches to suit the absence of the nurse Clementia (present in the Italian), amplifying at will, and introducing English phrases and proverbs like Gascoigne, e.g. 'Saint Cornelius badge' l. 12, 'these women are all of the hastinges' 37, 'kepe an old stoe re the tailor' 44, 'thers a meane twene starring and starke blinde' 48; 16 of the 55 ll. of iii. i, fairly closely from Gl' Ingannati ii. v (given in full in the notes); the situation, not the words, of iv. v borrowed from Gl' Ingannati ii. viii, where Flaminio is informed of his mistress Isabella's misconduct with his page by the servant Crivelli, another servant Scatizza being named as corroborative witness, just as Squartacantino refers to Biondello as his informant; and Biondello's closing speech v. ix, which has originals indeed in Plautus' epilogues, but may be regarded as an enlargement of Stragualcia's licenzia in Gl' Ingannati v. vii. Thus only Cantalupo and Squartacantino are borrowed, for Isabella, Gherardo's daughter, has a different part and character to Iphigenia in our play; and for master and man Politi, or Jeffere, may have owed something to Cleandro's talk with Pasifilo or Carione in I Suppositi i. ii, ii. iii. Even in Ariosto, however, the idea of the elderly suitor cannot be held quite original in view of Megadorus in the Aulularia ii. 1; while,

1 The Latin university-play Lelia performed at Queen's Coll. Cambridge 1590 and 1598 (M.S. Lambeth Palace 838 4°—discussed in Churchill and Keller's article, Shaksp.-Jahrbuch, xxxiv. 221-325, No. 20), though a translation of Gl' Ingannati, is too late to concern us here.

2 Among modern modifications of a perennially humorous theme may be mentioned the relations of the decrepit old fop Lord Ogleby with his Swiss valet Canton in Garrick and Colman's The Clandestine Marriage, 1766.
INTRODUCTORY ESSAY

for Gherardo or Cantalupo, Politi or Jefferé may well enough have remembered Lysimachus in the *Casina* ii. iii. i–ii, especially

'[Amor facit] hominem, ex tristi, lepidum et lenem.
Hanc ego de me coniecturam domi facio, magis quam ex auditis:
Qui, postquam amo Casinam, magis initio munditiis munditiam antideo,
Myropolas omnes sollicito, ubicunque est lepidum unguentum, ungor,
Ut illi placeam: et placeo, ut videor', &c.—

or those other Plautine scenes where old men appear as their son's rivals, e.g. Demaenetus in *Asinaria*, Demipho in *Mercator*, or the last scene in *Bacchides*.

(2) By the addition of Iphigenia Formosus, no less than *Andria*. Rosimunda, is threatened with a new marriage, a situation reproduced, as Grabau points out, from the *Andria* of Terence; where Pamphilus and Glycerium, Charinus and Philumenia, are placed in the same situation as Formosus and Rosimunda, Manutius and Iphigenia; where the dialogue between Pamphilus and the nurse Mysis (*And. i. v, iv. ii*) affords a close original in substance and partly in words for that between Formosus and Tomasine in ii. iii of our play; while Manutius, Carolino and Formosus in ii. v. 1–15, 52–91 are taken closely from *Andria* ii. i, some lines of Donatus in v. iv copied from *Andria* v. iv. 1–2, and Manutius, Carolino and Biondello in v. ix from Pamphilus, Charinus and Davus in *Andria* v. v and vi, with which

1 An undated Latin and English version of the *Andria*, 'Terens in englysh (The translaycon out of latin into englysh of the fryst comedy of tyrens calldy Andria)’ fol. is in the British Museum, printed, according to the Catalogue, by ‘J. Rastell: London, 1520?’, and made, says Ward (*Eng. Dram. Lit.* i. 253) 'by more than one hand'. Further, in 1533 Thomas Berthelet published Nicholas Udall's *Flores for Latine Spekynge* (art. Udall, N. by Sid. Lee in *D. N. B.*). It is a translation of all difficult phrases or idioms in the *Andria*, *Eunuchus*, and *Heautontimorumenos*, amounting in many places to an almost continuous translation, and with occasional notes, but only full and frequent on the two last-named plays. There were later editions in 1538, 1544, and 1560; while to that of 1575 (repeated 1581) John Higgins appended similar translations of phrases in the *Adelphi*, *Hecyra* and *Phormio*, but on a much less extensive scale.
should also be compared Chærea and Parmeno in *Eunuchus* v. 8.

It should also be noticed that a miser's hoard and its theft, with a pregnant daughter, her anxious lover and sympathetic nurse, figure in the *Aulularia* of Plautus; and that the anxiety of Rosimunda's mother to screen her fault may be paralleled in the Sostrata and Myrrhina of Terence's *Adelphi* and *Hecyra*. Further evidence of the influence of Latin comedy may be seen in the addition of 17 lines of abusive chaff between servants (i. ii. 1-17), as between Libanus and Leonida in *Asinaria* ii. ii. 30-41 and ending with a similar formula, of passages where a character entering addresses some one off the stage (e.g. i. iii. 1-3, ii. iii. 1 sqq., iv. i. 1-2, v. iv. 1-6, vi. 1-6), and of speeches delivered by characters unconscious of each other's presence (e.g. ii. iii. 65-83, v. v. 1-8, &c.). The complaisant uncle Donatus may be suggested by Micio in *Adelphi*, and the unexplained mention of 'Bindus and Octavius' in ii. v. 96, v. ix. 9-10 may be a mere slavish imitation of the 'Simus et Crito' of *Heautontimorumenos* iii. ii. 89.

For the portions where Iphigenia appears with Catella (ii. v. 18-51, iii. iv) there is no direct original: and it must be admitted that, while Cantalupo and his man are vigorous and amusing, Iphigenia and Manutius are thin and colourless, and their servants quite superfluous to the action.

Other points, either involved in these changes, or original humorous developments by the author, are the following.

(3) An enlargement of the burlesque necromantic element is a leading feature in the English treatment. Though a simple pregnancy is substituted for the possession of the heroine, yet her illness is treated in v. ii as a mysterious matter calling for magical as well as medical aid, and amenable to an incantation and a caballistic charm to be worn round the neck. The hocus-pocus and list of spirits in iii. iii receives large additions—33 lines (43-75) as against 15 in *La Spiritata* iii. iii; and, in addition to absurd rites prescribed for the old men's private performance (79-107 a good deal altered from the Italian),
is inserted a mock conjuration (108-125), actually pronounced by the necromancer as his dupes kneel upon the stage. This
magic element, whether burlesque or serious, was sure of a
welcome in an age which had produced Agrippa and Nostradamus in France, Paracelsus and Faustus in Germany; and
interest in the subject had just been stimulated by the publication of Johann Weier or Wier's De Praestigiis Daemonum
(Basileae, 1563) with its venturesome plea for common fairness and reasonable caution in accepting alleged diabolical practices by old women, often the victims of sickness or private malice. Jeffere certainly made use of this work, and I think of Agrippa's De Occulta Philosophia also. I quote from both in the notes.¹

After twenty years and more this element of magic can still be
turned to dramatic account by Munday, by Lyly in Endimion and Loves Metamorphosis, by Greene in Bacon and Bungay, by Marlowe in Doctor Faustus and by Shakespeare in the Second Part of Henry VI.

I have dealt above² with Grazzini's Italian exemplars in this
motive of magic imposture, especially Ariosto's Il Negromante, 1530, and Cecchi's Lo Spirito, 1549 and L'Ammalata, 1555, all of which probably afforded him suggestions. I may mention here what was probably his previous handling of the same idea of hoaxing a man into the belief that his house is haunted by spirits. It occurs in his collection of novels entitled Le Cene.³ In the sixth of the second Cena a party of young men revenge themselves on a friend Guasparri, who has abandoned his laudable custom of supplying excellent wine at their meetings, by playing on his known superstition. As he is going home late after a prearranged talk about devils and spirits at Pilucca's house, two pikes with cross-pieces, draped in sheets and topped by fantastic luminous masks, are raised over either parapet of the Ponte alla Carraja. Not daring to cross the bridge he returns

¹ See also on Misogonus, below, p. cx.
² pp. xxxiv-vii.
to the party and describes these ‘cuccubeoni’, as they are called, as ‘più brutti e terribili che l’Orso, la Tregenda e la Versiera’. When they accompany him to the spot the bogies have of course disappeared; and he pursues his way alone, only to find his own bedroom brilliantly lit, and occupied by a corpse and by images of dead people lifted from a neighbouring church. As in La Spiritata, there is a loggia over the room, and the adjoining house belongs to a confederate, ‘per la cui casa si poteva entrare agevolmente in quella di Guasparri.’ Once more he flies back to his tormentors, and offers his ruby ring as pledge of the truth of his account; which ring he loses, the room on their arrival having recovered its ordinary aspect. He moves to another house, where another trick is played on him: but news of the conspiracy reaches his ears, and he forswears their acquaintance. The Cene do not seem to have been published till after Grazzini’s death on Feb. 18, 1584; but the name ‘cuccubeoni’ (drunken darlings) is more likely to have originated as part of the conception of the convivial frolic in the novel than as part of our play, to the plot of which it has no special appropriateness.

(4) A strong colouring of coarse English humour is added, entirely akin to that prevailing in preceding interludes or moral pieces—a humour which found appropriate food in early jest-books like the C Mery Talys, 1526, or Howleglas introduced from Germany by Copland¹—revelling in abuse and obscene allusion in dialogue, and rough horseplay in action. This element, distinctly exaggerated by Gascoigne in translating Supposes, abounding in Buggbears, and appearing less prominently in Misogonus, is far more Teutonic than Latin, and may almost be called the staple, at least the most constant factor in our sixteenth-century drama up to about 1570. It is specially prominent in the greeting of the rogues in i. ii and the talk there and throughout of

¹ Copland’s Howleglas, edited by Frederic Ouvry 1867, is undated—he printed from 1548 to about 1560; but the British Museum contains some ‘Fragments of an English translation of Tyll Eulenspiegel’ in black-letter, published according to the Catalogue by ‘J. Doesborke : Antwerp, 1510?’. For a discussion of the German Jest-Books see Professor Herford’s Literary Relations, &c., ch. v ‘The Ulenspiegel Cycle’.
Rosimunda's condition, notably the inserted scene iv. v, where Squartacantino reels off to Cantalupo a list of current witticisms on the subject. In more pleasing directions Cantalupo's folly and Amedeus's superstition are worked for all they are worth, and the added details given of the latter's interview with his confessor, iii. ii. r–26, have the same purpose. The change of the supposed astrologer's name from Aristomaco, of the race of Nepo da Galatrona, to the French Nostradamus is accompanied by another coarse joke at the French queen's expense; and it is an addition to the humour of the hoax that for the Pisa scholar, Giulio's friend, far more likely to possess occult lore, is substituted a rogue of Biondello's acquaintance, a servant like himself (iv. i. 13–17). This may possibly be regarded as a reversion to Latin Comedy where the slave usually provides the brains and engages the impostor;¹ but the adoption of the name Trappola, the change in his social status, and Biondello's reference to a previous experience of his abilities 'when we dwelt both in Venice' (iv. i. 17)—a detail wanting, of course, in La Spiritata—point rather to a direct reminiscence by the English author of Ariosto's La Cassaria ii. i, where Volpino recommends Trappola to his master as 'uno mio grande amico, servo de' mammalucchi del Soldano, venuto per faccende del suo padrone a Metellino... Io gran pratica al Cairo ebbi con lui, già fa l' anno, che vi andai con tuo padre, dove stemmo più di due mese' (I had much to do with him at Cairo, a year ago, when I went there with your father, where we stayed more than two months). In Cecchi's L' Ammalata ii. iv, if he knew it, our author might find example of a rogue Calfuccio engaged by a servant Nigi expressly to play the necromancer: but there is no close resemblance to our piece.

(5) Minor structural changes are—1. that the deletion of the motive of the heroine's possession gets rid of the doctor Innocenzio who coached Maddalena in her part, and makes

¹ e.g. in the Pseudolus and Persa. In the Miles the slave Palæstrio designs the disguise of his master Pleusicles as ship's-captain; in the Trinummus the burgher Megaronides himself hires the Sycophanta.
Brancatius, who (as Nicodemo) in the Italian (iii. ii) entirely credits the hoax and is treated with scant ceremony by his housemaid (ii. i), a little less ridiculous than Amedeus; while the substituted pregnancy induces a sympathetic interest reported as felt by her mother (i. ii. 94–104), who is altogether wanting in the Italian.¹ 2. That the uncle’s assistance (for which Micio of the Adelphi afforded some example), an afterthought in the Italian suggested by Innocenzio (iv. iii, iv), is here a factor in the plot from the outset (i. ii. 44–5, 115). 3. That, as a mode of working on Amedeus’ conscience, the visitation of his house by spirits is attributed to his meditated wrong of Manutius (v. ii. 39–52) rather than to some sin committed by his father.²

(6) The Latin affinities traced above (2) indicate the piece, however unedifying, as possibly intended for school-performance, an inference that might also be drawn from the introduction of Songs: 1. A comic duet between Cantalupo and Squartacantino (i. 3), for which suggestion is found in short lines of similar purport breaking the prose of Gl’ Ingannati. 2. Piccinino’s song about the ‘spiriting’ (ii. iv). 3. Squartacantino’s on Cantalupo affecting the dandy (iii. i). 4. Iphigenia’s exulting in the happy turn of her affairs (iii. iv). 5. A concluding chorus, in which the expression ‘we boys’ occurs, probably referring to the actors and not merely the singers. The author succeeds best in the comic second and third. The music for Nos. 4 and 5 is preserved at the end of the MS. and printed at the end of our text.

The following table of correspondence, taken with one or two additions and changes from Dr. Grabau, should be checked by reference to the Notes—the first on each scene.

For Buggbears i. i was used i. i of La Spiritata.
i. ii " i. iii
i. iii " i. iv, v of Gl’ Ingannati.
i. i " ii. i of La Spiritata.
i. ii " ii. iii
ii. iii. i–65 (Tomasine) was used ? iv. i of La Spiritata.

¹ Schücking, pp. 47–8.
For fuller details of treatment the reader may consult the Notes. In general it may be said that the considerable structural alterations and the change from prose to rhymed verse deprive the work of that close correspondence with its originals noticeable in the case of Supposes. Sometimes the author reproduces faithfully; sometimes he omits or abbreviates a good deal; sometimes he adds many lines in succession. As a whole the play is an adaptation rather than a translation; and while all the action is borrowed, the list of scenes, or passages in the dialogue, not traceable in the Italian or Latin, is large, though many of them are poor and otiose.

Additions:

I. i. 69–81 Biondello’s solil. I. ii. 1–17 abusive chaff. 25 ‘I can tell thee the matter: for I devised it’ for ‘Ogni cosa so benissimo’. 65–112 to suit changed plot. I. iii. 12–15, 28–30, 44–8, 56–9, 60–6, 96–8. II. iii. 35–81 replacing other matter. 137–45. II. iv. 37 ll. mostly original. II. v. 18–51 Manutius and Iphig. III. i. 22–9, 44–55 Squart. III. ii. 1–26 practically new, 35–50, and most of the rest. III. iii. 23–33, 39–43, 43–75 much developed, 79–107 a good deal changed, 108–25. III. iv Iph. and Cat. IV. ii. 23–7, 109 ‘It is now about hye noone’. IV. iv and v, new but not unsuggested. V. i
Don. and Picc. v. ii. 23-59 about Manut. and Cant., and 82-129 about Rosimunda's illness, substituted for 2 pp. of Ital. about Maddalena's possession. v. iii, iv, v, vi (four scenes). v. vii. 96-108

Don. makes Rosim. his heir.

I add references to a large number of English proverbs or proverbial phrases altered from or unrepresented in the Italian:

1. i. 46 'ii° stringes to ones bow'; ii. 32, 63 'dead mens showes'; 64 'birde in hand'; 124 'pull an old howse vpon his head' (fare acqua da lavare occhi); 158 'to have eat a conyes tayle' (sign of cunning); iii. 14 'never pise in medow' &c.; II. iii. 93, iv. 26 'saue some lypp labour'; 27 'as hot as a tost'; 28 'teache mee my lerrypoope' (and v. vii. 28); 33 'putt vp my pipes' (hold my tongue); 39 'vye slepes with him that lookes oute of a hood'; 41 'he mournes of the chine'; v. 9 'for yo' tooth she ys too dayntie a dishe'; 12 'more maydes then malkyn'; 13 wedding and hanging; III. i. 22 'that goeth in his last quarter'; 27 'hys coltes teeth'; 51 'a coolyng carde'; ii. 16 'not worth a whistle'; 23 'nothyng agaynst a rayneye day'; 45 'sytt on thornes till'; 70; iv. i. 13 'played his pageant'; 34 'fede them wth honesoppes'; 37 'stand a shore' (aside); ii. 20 'Content is agreed'; 61 'God send you good shipping'; 64 'the end maketh all'; iii. 22 'let vs mak vp their mowtes'; 30 'plye the box'; 37 'yet it lies & bledes' (of a raw or unfinished affair); iv. 6 'lurde'; 7 'afterclappes'; 8 'hunted at me'; 11 'a wild wannion on it'; 14 'cantie vantie'; 15 'tel a tale to the winde'; v. 1 'Is the wynd in that dore?'; 28 'hope well & have well'; 29 'young saint & old devell'; 39-45 nine proverbs for a woman's fall, to which must be added 1. 6 'she had her errand'; 22 'love in a cloake bagge'; I. ii. 43 'left his marke behind him'; III. i. 53 'sick of two left heele'; and v. ii. 88 'she hath a spyce of the fallyng evill' (14 in all); iv. v. 64 'must aryse early' (will find it difficult); 70 new brooms; 71 'All is to little for her, shee wilbe good wth a rake'; 72 'my thryfte is laid on soake'; v. ii. 23 'taught them their daddies daunce'; 79 'call me hardlie putt'; 117 'There lay a strawe'; iii. i 'shorne in the neck'; vi. 29 n 'strayne curtesy'; vii. 6 'good heale be her boote'; 21 'thou wast nurtured in hast'; ix. 81 'take all in gree'.

The matter of local colour and allusions has been dealt with fully by Herr Schücking, and I have very little to add. He

1 Schücking, p. 44, says this is represented in the Italian i. i by 'tenere i pie in due staffe': he must refer to ed. 1561; it is wanting in ed. 1582.
INTRODUCTORY ESSAY

hardly, I think, makes good his point that the author wished by his changes, e.g. of all the names, to efface his tracks; nor do I detect the signs of 'nervousness'. As he acknowledges, the Florentine colour is in part, if not wholly, preserved; and the Unities, it may be added, are kept, as by Gascoigne. We have 'quite beyond Arno' (ii. i. 29, ii. iv. 16) substituted for 'nella via de' Servi', with the addition of the costumier's name, Rondeletio, in both places; 'to Santa Maria Novella' ii. ii. 28, for 'da Santa Maria del Fiore per infino a i Servi'; and 'di Medici' added to the name Rosimunda in v. vii. 89: we have allusion to 'Calandrino' retained in i. iii. 24, and 'a booke of Orlando Furioso' as favourite reading of Amedeus (v. ii. 66) substituted for 'un quadro d'una Madonna di mano d'Andrea del Sarto', though 'hercules' is put for 'Orlando' in i. i. 3. If for 'Aristomaco da Galatrona' be named the French expert Nostradamus (iii. iii. 133), yet 'Nepos race' and 'the brethrn of syent paull' are kept in the same passage: and the only other concessions to English custom or ignorance are 'for the officer' instead of 'pel Bargello' and 'gli sbrirr' (iv. ii. 92), 'Justifie ther fact before the cunstable' for 'andare a gli Otto e fargli pigliare' (v. vii. 8–9), and the omission (v. vii. 49) of the father's statement that the 3,000 scudi were designed to set up Giulio in a woolshop in San Martino. No signification need attach to the mention of Cantalupo's offered dowry as 3,000 'frenche crownse' v. ii. 43. 'Vecchio' is twice introduced into the English text, i. ii. 61, 79: and the Italian jurists Baldus and Bartolus retained in iii. iii. 59, while 'Cino' is omitted. The only

1 The stage is always one open place with the houses of Amedeus (iii. ii. 28, v. iv. 23), Camillus (ii. iii. 65, v. 91–2), Cantalupo (i. iii. 1, but cf. v. vii. 60) and Brancatius (iv. i. 1), supposed standing on it: and the time is limited to one day, from early morning, i. i. 8, i. ii. 140, i. ii. 28 'so earlie', till some time in the afternoon—in i. i. 78 and ii. iii. 143 the money is to be got 'yett ere night', Rosimunda is to be cured within the same time v. ii. 127, and given to Formosus 'this day', v. vi. 39, she is said to be cured, v. viii. 8, and 'to morow they shall marre', v. ix. 47, 70. In iv. ii. 109 'it is now about hye noone', and in iv. iii. 33 Biondello and Trappola think of dining like their betters.

2 Proverbial use of these names occurs in Montaigne, Essais II. xii (1580) 'un aspre conflict entre Bartolus et Baldus'.
serious change of atmosphere lies, as Schüting notes, in the deletion of certain references to Roman Catholicism. Expressions like ‘per lo corpo della consagrata’ (i. i. 24), ‘per lo corpus Domini’ v. vii, 9, ‘Ringraziato sia l’Angelo e Tobbia’ (iv. i. 7) are represented by a simple reference to ‘god’; instead of ‘la mala pasqua’ Cantalupo imprectates ‘a double very vengeance’ (iv. ii. 77); the mention of the hearing of a mass is omitted in i. i. 61 and iii. ii; in iv. ii. 36 ‘in Paradise’ is all that remains of ‘il paradiso di San Felice in Piazza’ (i.e. a Sacra Rappresentazione at that church), and another allusion to puppet miracle-plays in honour of the Virgin (‘miracoli a Servi’) is omitted in iv. ii. 63; and if the omission in i. i. 44 of a proposal to seek the help ‘d’ orazioni o di salmi, d’ acqua benedetta o di reliquie’ seems compensated in iii. ii by Amedeus’ fuller account of the visit actually paid to his confessor, it is done rather with a view of ridiculing spiritual consolation and advice.

The general crudity of effect is far less due to defects of treatment which, save in the weak Manutius and Iphigenia, is not unskilful, than to sheer want of poetic art, to clumsiness of expression and a versification which exhibits the usual pre- Spenserian faults—a reckless disregard of propriety in the use of rhyme ¹ shared by most contemporary plays, e.g. Damon and Pitihtas, 1564; the same piled extravagance of diction and fondness for poetic platitude (especially about ‘lady Fortune’) ² as is visible in miscellanies like The Paradise of daynty

¹ Note in a single scene the bad rhymes, the expletive for mere rhyme’s sake, the common neglect to make accent coincide with the rhyme syllable: i. ii. 1–2 ‘biondello... noe’, 3–4 ‘majestie... lie’, 5–6 ‘capaine... graine’, 7–8 ‘storehouse... vs’, 13–14 ‘a low... elbowe’, 19–20 ‘be... tell thee’, 25–6 ‘devised it... every whit’, 31–2 ‘formosus... amorous’, 37–8 ‘plighted... wedded’, 39–40 ‘ringle... vnurtinge’, 53–4 ‘hottely... eye’, 66 ‘reason... season’ (expletive—cf. iv. ii. 94–5), 81–2 ‘concluded... sealed’, 87–8 ‘secret... set’, 95–6 ‘cunninglie... malady’, 101–2 ‘eye... closelye’, 109–10 ‘preferment... content’, 111–12 ‘formosus... on vs’, 121–2 ‘unlikelie... sile’, 123–4 ‘advised... head’, 125–6 ‘mornyng... rumbling’, 129–30 ‘formosus... howse’, 131–2 ‘window... by lowe’, 133–4 ‘head... trampled’, 157–8 ‘counyng... tellinge’, 161–2 ‘breffly... Nigromancie’, 163–4 ‘Cantalupo... Squartacantino’.

deuises (printed 1576, but compiled by Richard Edwardes before his death in 1566) and A gorous Galley of gant Inventions, 1578, or in The Mirroure for Magistrates, 1559–87; and the abuse of alliteration, that crying fault of the time, already noted in Supposes, and parodied (with the extravagant diction) by Polyhymnia in The Teares of the Muses, as

‘Heapes of huge wordes uphoored hideously
With horrid sound though having little sence.’

As regards metre, however, there is something to be urged in Metres qualification of the general impression of rudeness which this verse presents, a qualification extending also to Misogonus. Apart from the songs and a single decasyllabic couplet in Buggbears (iii. iv. 41–2), the measures used in either piece are three: 1. Short Skeltonics of three accents, a derivative perhaps from the short rhymed lines of Middle-English epics, occurring in Buggbears i. iii. 67–82 and Misogonus iv. iii. 21–69 (Cacurgus). 2. The seven-accent fourteener (or septenar), regularly written fourteener and rhymed in couplets in Buggbears as usually, but rhymed alternately in Misogonus. This is simply the English ballad-metre of eight and six written as one long line, as anciently, e.g. in the Poema Morale of the twelfth century and in Robert of Gloucester’s rhymed chronicle, 1298. Doubtful traces of it appear in the Mysteries*: it is found with interior as well as

---

1 Found in the above instances, and in i. ii. 31 ‘a passing percles primrose’, ii. iii. 103 ‘proute the prync e of praise in tyme shall so rye’, i.41 ‘dery drooping dumpes’, ii. v. 41 ‘gastlie grevous wound’, iii. i. 4 ‘perfumed brave with powders proud of pryce’, iii. iv Iphigenia’s song and speech are full of it, v. v. 17 ‘flonges, fared and fumed’.


4 Schipper, p. 197, quotes a passage from the Towneley series:

'Now hawe ye hert what I have sayde, | I go and cóm agáyn,
Therfór looke ye be payed | and also glád and fáyn
For to my fader I wéynd, | for more then I is hé,
I lét you wýtt, as fáythfullé freynd, | or that it dóné bë.' &c.

532
final rhyme in *The Nut-brown Maid*, c. 1500, and in a *Ballad against Slander* by ‘Haywood’, printed by John Alde; there is some of it in the work of Wyatt, of Surrey, and of Grimald, in Tottell’s *Miscellany*, 1557; and thereafter it is widely used, by Phaer in his Virgil (bks. i-vii, 1558, i–ix, 1562, i–xii completed by Thomas Twyne, 1573); by Jasper Heywood in Seneca’s *Troades*, 1559, and by the subsequent Seneca translators, by Barnabe Googe in his translation of Palingenius’ *Zodiacus Vitæ* (bks. i–iii, 1560, i–vi, 1561, i–xii, 1565) and in his *Epytaphes and Sonnets*, 1563, by Golding in his *Ovid’s Metamorphoses* (bks. i–iv, 1565, i–xv, 1567). In modern drama it appears first in *Gammer Gurton’s Needle*, acted 1559–60, where it crops up very often, mingled with much irregularity, with Alexandrines, and an occasional poulter couplet. In *Damon and Pithias*, 1564, it is used in Damon’s request to be allowed to set his affairs in order, in Pithias’ dramatic offer of himself as hostage, in the judicial speech in which the tyrant pardons the friends, and in Eubulus’ closing speech. In *Pacient Grissill*,

We may perhaps compare *York Plays* xxvi. 33–4:

1. J3, Sir, the is a ranke swayne | Whos rule is noet right,
   For thurgh his romour in jis reme | Hath raysede mekill reke 7:
and xxxix. 78–9

For in jis contre, hat we knawe, | I wisse ther is none slyke.
Wherfore we counsaile you | This cuppe saurerly for to kisse.’

1 Joseph Lilly’s *Ancient Ballads and Broadsides*, 1867, p. 9.
2 Morley’s *English Writers*, Bibliography, xi. 432.
3 Ib. 390.
4 Ib. 390.
5 iii, iii and iv. i are almost wholly, or wholly, in fourteener, not very regular: they are regular and unbroken in Dr. Rat’s speech, v. i. 182–95.
6 The poultir’s measure (an Alexandrine rhymed with a fourteener) is represented in the Prologue, in a song by Pithias, and in a duet between Eubulus and the Muses. Eubulus has also six *decasyllabic* (6 line) stanzas, rhymed *ababcc*. At the beginning of John Heywood’s *Play of Love* (print. Will. Rastell, 1533), where the rhyme arrangement is that of Chancer’s stanza, it is natural to find a continual mixture of decasyllabic and four-accent rhythm: but the blank verse of *Gorboduc*, 1561, and *Jocasta*, 1566, and the alternately-rhymed decasyllabics (with closing couplet to each scene) of *Gismond of Salern*, acted 1568, must be held to constitute the introduction of decasyllabic verse in tragedy, as Eubulus’ six stanzas, the single couplet of *Buggbears* iii. iv. 41–2, and the rhymed alternates of Nature’s opening speech in John Redford’s *Marriage of Wit and Science* (ent. S. R. 1569–70) form its introduction into comedy. *Misogonus* has no decasyllabics.
It is used largely, with occasional pulter, by the serious characters, who, however, use the doggerel also. Its regular appropriation to the serious action seems slightly later, not earlier than Horestes, print. 1567; unless Cambyses (ent. S. R. 1569–70) be rightly assigned to 1561, and Apius and Virginia (ent. S. R. 1567–8) were acted 'as early as 1563', as Collier supposed. In these three pieces at any rate it is almost consistently used for the more dignified characters, while the doggerel is employed for the lower and comic personages; though the fourteeners is still written with varying regularity, and the distinction does not always hold in quick dialogue between a serious and a comic character, as in Common Conditions\(^3\) (ent. S. R. July 26, 1576). There are no fourteeners in Roister Doister, \(^1\) 1552, none in The Disobedient Child, \(^5\) 1555–60, none in The Nice Wanton, pub. 1560, none in The Triall of Treasure, pub. 1567, none in Like Will to Like, or in The Historie of Jacob and Esau, both pub. 1568. In Buggbears they appear consecutively only in one scene, between Iphigenia and Catella (iii. iv. 1–40), possibly in v. vii. 99–102, and in a pulter-couplet added at the end of the play; in Misogonus only in the Prologue and in two scenes at moments of strong emotion (iii. i. 122–5, 270–77, iv. i. 67–70, 170–89).

3. All the rest of either play is written in the long doggerel The doggerel which forms the staple of dramatic work up to 1560 and retains its place therein for another quarter of a century, of an irregularity in number of syllables and accents that usually defies scansion and classification, but rhymed—in Buggbears, as generally, in couplets; in Misogonus alternately.\(^5\) Whether it be

1 Reprinted by the Malone Society, 1909.
2 Fourteeners are sometimes exchanged for regular anapaests by the serious characters in Apius and Virginia (Hazlitt's Dodsley, iv. 114–15, 144); while in Cambyses (lb. 215), Ambidexter, the Vice, is once allowed fourteeners.
3 Printed in Professor Alois Brandl's Quellen des Weltlichen Dramas, ss. 615–16, 645–6.
4 The basis, however, of the first half of Misogonus (up to the end of ii. iii) is distinctly anapaestic, and the anapaests are in some places almost regular.
5 Both couplets and alternates are found in the doggerel of The Triall of Treasure, print. 1567, and of Cambyses, ent. S. R. 1569–70.
historically derived, as Professor Saintsbury maintains, from the
and as Professor Schipper, from the
Middle English alliterative line of four accents, as written by
Langland but with the addition of rhyme, is a question we are not
here primarily concerned with; but to me the prevailing irregularity,
the abundant use of truncation, metrical equivalence, and
extra-metrical syllables, the lax use of rhyme, and the fact that
Alexandrines, as Professor Saintsbury admits, were never a
staple of English verse, seem rather to point to the alliterative
origin. The marked central pause often found is perhaps as
good an argument for the one as for the other: but surely
anapaestic or dactylic rhythm, caught from Latin, is at the
bottom of Langland's alliterative verse; and anapaestic four-
accent, far more than six-accent, character distinctly marks the
dramatic pieces of the beginning of the sixteenth century, e.g.
Henceforward this line of unfixed number of syllables retains
its tumbling tendency, no matter how far truncation and spon-
daic substitution may be carried, or the length of the line
and number of accents be increased. In John Heywood it
is very marked. Despite the fact that he begins his Play of
Love with rhymes arranged as in Chaucer's stanza, the majority
of the lines tumble to four accents; and though iambic rhythm
is seen contending for a place, he can never keep long away
from his anapaests or dactyls. Take the following:

1 History of English Prosody, i. 336–9.
2 Grundriss der Englischen Metrik, ss. 100–1.
3 p. 175, note.
4 William Rastell's print is conjecturally assigned to 1538; but the
First Part seems to have been played before Cardinal Morton, to whom
Medwell was chaplain, who became cardinal 1493 and died 1500. See
Brandl, Quellen des Weltlichen Dramas, pp. xxxiii, xlii, 73, 116.
5 See especially Adversity's speech, ll. 1876–1952, ed. R. Lee Ramsay,
E.E.T.S. 1908.
6 It becomes modified about 1550 under the influence of a new versi-
ification; but even in Buggbears, where the lines are mostly long, the
four-accent tendency produces a paeonic effect (—oooo or o—ooo) some-
times even in iambic rhythm, e.g. i. ii. 93–6, 100–4, 107–14, 121–24,
145–9, 151–4, 157–8, 160–3; iii. iv. 3, 8–9, ii–12, 21–6; iv. i. 1–6. In
the first Act of Misagonus and in the first three scenes of Act ii four
accent lines of anapaestic rhythm distinctly predominate.
‘We be so lioonde and loyfully loyned
Hèr loue for my loue so cùrrantly coyned
That all pleasures yèrthly the treuth to declare
Are pleasures not àble with oûrs to compàre,’ &c., ll. 1154 sqq.

Or take the following anticipation of Autolycus, where the beat is less distinct:

What! dost thou not know that every pedlar
In all kind of trifles must be a meddler?
Specially in women’s triflings;
These use we chiefly above all things.

Who liveth in love and love would win,
Even at this pack he must begin,
Wherein is right many a proper token,
Of which by name part shall be spoken:
Gloves, pins, combs, glasses unspotted,
Pomades, hooks, and laces knotted;
Brooches, rings and all manner of beads;
Laces, round and flat, for women’s heads;
Needles, thread, thimbles, shears and all such knacks,
Where lovers be no such thing lacks:
Sipers [cypress], swathbands, ribbons and sleeve laces,
Girdles, knives, purses, and pincases.¹

Heywood’s regularity, indeed, is not imitated by his successors. *Thersites*, 1537, is lame enough; and in *Roister Doister*, ? 1552, alongside the anapæstic cadence is seen an iambic tendency together with some lengthening of the line.² It is ill dogmatizing in this region of uncertainty; but I think we shall be right in conceiving a dramatic verse, whose native principle was anapæstic, undergoing about 1550-60 an iambic influence due to the non-dramatic work of Wyatt, Surrey, Grimald and others collected in Tottell. The *Miscellany*, 1557, had printed, along with the deca-

¹ *The Four PP* in Hazlitt’s *Dodsley*, vol. i: printed by William Myddleton between 1543-7, but probably written a good deal earlier. (Ward’s *Eng. Dram. Lit.* i. 244-5.) Four of Heywood’s six pieces, including *The Play of Love*, were printed by William Rastell in 1533. See Mr. A. W. Pollard’s *Introd. to Heywood* in *Representative English Comedies*, 1903, pp. 3-17.

² e.g. ii. i : iii. i begins with anapæsts and changes to Alexandrines.
syllabic sonnets, much fourteener verse and some in the poulter's measure, our earliest modern English naturalization of the Alexandrine line. The rapid diffusion of the fourteener has been already noted, and its effect on the ear of a dramatist is seen in Gammer Gurton. I have cited (p. lxxxii, n. 5) one passage (v. ii. 182–95) where its seven-accent rhythm is unbroken: I print, below, one where the six-accent Alexandrine movement is clearly visible, and its attainment by truncating the fourth foot of a fourteener, leaving the first half of the line with an extra syllable and a more marked pause.¹ Seldom is the rhythm so uniform as here; extra syllables everywhere recall the anapaestic tendency; yet iambic movement is seen in the last and determining half² of the majority of lines, and it is the result of all the recent work in iambic measures.

In the Buggbears a few years later the same thing is seen: a distinct iambic ending to the great majority of lines, a strongly-marked division of the line, with often an extra-syllable, and greater irregularity, in the first half. Wholly anapaestic lines, like 31–4 in the passage I am about to quote, are not uncommon, singly; but it is much more common to find the author beginning a line with anapaests and changing to iambbs at the pause.³

¹ Chat. I am as glad | as a wð|man cân | be || of this | thing to | here tèll. By Gòg|s | bònes, | when he còm|meth, | nòw that | I knòw | the mât|ter, Hè shal | [bè] sure | at the first | skip || to leàpe | in scàldling wàt|er, With a wòrse | tûrne | besides; || when he will, let him còme.

Diccon. I tèll | you às | ny sis|ter; || you knòw | what meàn|eth 'mùmh'! Now làckè | I but | my dòc|tor || to play | his pàrt | again. And lò | where he còm|meth tòw|ards, || peràdvèn|ture to | his paine!

D. Rat. What good | newes, Dìc|con, fèll|ow? || is Mòth|er Chât | at hòme?

Diccon. She is, | syr, and | she is nòt, || but it | please her | to whòme; Yèt did | I tåke | her târd|y, || as sub|tle às | she wàs. Gammer Gurton, iv. ii. 101–10.

² The latter half is determinative because it has the accented rhyme-syllable from which the ear reckons backwards to the preceding accent. At the beginning of the line there is no rhyme to restrain foot-substitution or truncation. When Professor J. B. Mayor denies the close of the line as a criterion of the metre, he is thinking almost entirely of blank verse. (English Metre, 1886, ch. vi. 'Metrical Metamorphosis,' p. 82.)

³ e. g. i. ii. 110–11, 114; iii. i. 24, 28, 35–6, 50; ii. 21, 23, 26; iv. i. 24–6; v. 12, 53–5, 58; v. vi. 15–16.
Bion. I am hyr|ød with you || to dò | my sim|ple sèrv|ice & nòt | to fight | with bùg|beares || O whàt | a noỳse | was this |

those shrikes | those cries| that crù|ell rò|r|inge fìtte | thoùgh thè nỳghte | bè quỳte pàst|, ring in | myne èàr|es yètt | I dò | not mèr|v|aìll İ || thoùghc yòùr sònne | dûrste nòt tàr|rye | but làlc | those lj | nyghtes för|the, || he hàd | good reàs|on on màr|ry

Ame. when mỳ sònne | tòld mè fìrste, || yò|t nìght | I hàrd nò|thinge | but thèse | íj nỳghtes gòn || thèr hàthe binne | àn öld rùmb|-|linge

Bion. whỳ? ín whàt | sort wàs | ìt

Ame. thèy boùnsed | ìn thè flo|òre | right bèr mỳ hé|d, || ýt I lòkte | èverỳ howre |
thàtt thè là|ft, | thè wàlles, | thè hòwse, | & áll | wolde downe |
bût ìlè lie | no mòre | nyghts thêr, || ýf I mâle | in áll | thìs 
tòwnè |

find nèver | so bàse | a lòdg|ìnge till | yò|t clàtt|(e|r|inge | be ènd|èd |

& streight | I mỳnd | to sèke || hòw ýt màt|tar mâle | be mènd|èd (i. i. 25–38).

Successive fourteeners are found, as said, only in one scene (iii. iv. 1–40); but a general iambic six-accent scheme, secured by omitting one or both syllables of the fourth foot of a four- 
teener into which the Alexandrine is occasionally allowed to 
pass,1 with anapaestic variations, is I think clearly visible.

Now to our ear to-day, trained by three and a half centuries of regular decasyllabic iambics, from Sackville and Spenser to the latest modern, this jumble of anapaestic and iambic rhythm is perhaps the most excruciating form that verse can assume—

felt as such when first we make its acquaintance, though custom and the historico-literary sense teach us to ignore it. But in the first half of the sixteenth century, and till the last quarter had well begun, there was no such strong iambic predisposition, and no such instant revolt of the ear from inconsistency that has not harmony behind it. The failure to retain Chaucer's versification

1 The following will serve as examples of this Alexandrine iambic character, with medi ally-truncated and sometimes perfect fourteeners: i. ii. 145–54; ii. i; ii. iii. 78–84; ii. v. 22–9, 50–9, 81–5, &c.
shows that iambic rhythm had not taken firm hold. Prosody existed not, save in the uncertain ear of the poets. Assuredly it was with but slight reference to formal scansion that Heywood, Stevenson, Jeffere and the rest produced their jumble, though the modern student of it must try to express in terms of prosody the course their ear followed. Gascoigne's 'Certayne Notes of Instruction concerning the making of verse'—five leaves appended to *The Posies* of 1575—is our earliest treatise on the subject; and the first three even of Wyatt's sonnets in Tottell illustrate the prevailing confusion. In the long and troubled period after Chaucer's death, when literature was largely in abeyance, the attempt to follow his rhymed and regular versification had been crippled and stultified by the lack of ear, skill and patience; by the confusion between two systems, the new French and the old English, and the persistence of the alliterative habit associated with the latter; still more, perhaps, by that gradual change in grammar, words and pronunciation which was transforming the language. Hawes' *Pastime of Pleasure*, printed by Wynkyn de Worde in 1509, represents an attempt to revive Chaucerian manner and spirit, but is no whit better than the drama in the matter of metre. Tottell's *Miscellany* shows the attainment of some regularity, at last, in non-dramatic work; but in drama the old confusion continued. The metrical indecision of the Mysteries and Morals of the fourteenth and fifteenth centuries was perpetuated by their continued performance. They set the fashion for dramatic work. Gradually the short ballad-metres disappear, or are relegated to distinct songs; while for the ordinary dialogue is accepted the formless hobbling jingle we have been discussing, with its one acknowledged law of final rhyme, by which, as Professor Saintsbury humorously says, the poet 'held on' and steadied himself for a fresh erratic career in the next line, although even rhyme was wofully misunderstood and its rhythmical backward effect ignored by a too frequent failure to place it on an accented syllable. It must have been the contrast felt between this dramatic doggerel and the

1 Ed. Arber, pp. 33-4.  
2 *Hist. of Prosody*, i. 340, 343.
regular rhythms introduced from Italy that guided the nation back to the sense of prosody it had lost, and set Drant and Harvey and Sidney on their attempt at reformation by quantitative scansion and classical measures. But when we consider its extraordinary persistence, despite Wyatt and Surrey, Sackville and Gascoigne, despite the influence of Latin comedy, and of the Dutch Education-drama with its attention to Latin comic metres; when we note how, modified and even partly displaced by more regular measures, it still holds its ground for the comic portions; when we remember that it is used, not merely by skilless scribblers who could do no better, but by scholars and schoolmasters like Udall and Preston, Edwardes and Fulwell, Jeffere and Barjona, some of whom were writing at the same time or even in the same play verse of smooth correctness—remembering all this, we cannot dismiss the doggerel of 1560 onwards as mere sloth, ignorance, or incompetence. It persisted not merely because it was traditional and popular, but also because the dramatists perceived it better adapted for average comic uses—for dialogue as opposed to set speech, and for farcical matter—than more regular measures. The same dramatic instinct which bade Sackville and Norton, Gascoigne and Kinwelmersh, and Marlowe later, reject the ‘jigging vein of rhyming mother-wits’ for the uses of the cothurnus, taught those mother-wits to retain it when they donned the comic sock, at least until Lyly had demonstrated the superiority of prose. Had Supposes been an original work, had the Latin use of verse for Comedy been less authoritative, a successful and consistent comic prose would doubtless have arrived earlier. In default of such the doggerel survived the introduction of regular measures by a quarter of a century; and did so largely as a matter of reasoned choice, as a compromise, parallel in fact to Ariosto’s choice of sdruccioli, and to Italian critical preference for a verse which, while not prose, might be as near prose as possible. Many men read Italian. Our author, who seems to have known

1 There is plenty of it still in the decade 1580–90; and fragments are embalmed, whether his or not, in the early plays of Shakespeare.
the *Decamerone*\(^1\) and the *Orlando Furioso*\(^2\) as well as *La Cassaria*, *La Spiritata*, and *Gli' Ingannati*, very possibly read Cinthio or Pigna; and even his rhymes, in which he seems so terrible an offender, may represent a deliberate attempt to lighten the pulse, and to reproduce something of the slide of Italian double rhymes and feminine endings in a language not well fitted for it.

To sum up this matter of metre, I hold the basis of the doggerel to be four-accent anapaestic; and its gradual replacement by iambic rhythm and a longer line to be mainly the result of the publication of Tottell's *Miscellany*, 1557, and the crop of verse-translation that followed. I trace the first infusion of this longer iambic rhythm in *Gammer Gurton*, 1559–60: I see it in the following decade, not only issuing in the gradual appropriation of regular iambic fourteeners to serious characters and special rhetorical effects, but also greatly modifying the character of the doggerel itself, a modification of which *Buggbears* affords excellent illustration: while by 1570 or a little later the distinction between serious iambic parts and comic doggerel parts is more clearly established, and *Misogonus* ii. iv to end shows us the doggerel written, not now with an approximation to iambic rhythm, but with an almost complete freedom from metrical trammels, approximating in fact to the prose that was soon to come. And since the earlier part of *Misogonus* (down to the end of ii. iii) shows a marked anapaestic regularity which almost disappears in the latter half, I am inclined to believe the play represents a revision or completion in 1570–77 of work begun much earlier (about 1560), before this distinction of vehicles had been clearly established; and for this later date of the latter portion of the play I find confirmation in its excellent ribald or rustic characterization. (See end of Introduction, p. 171.) Let us turn to consider its Sources.

1 The names Biondello and Iphigenia are probably taken from it, as well as Calandrino, i. iii. 24.

2 Besides Amedeus' remark in v. ii. 66, see note on Cornewayle iii. i. 29. Its foreign origin seems suggested by the form it assumes in Florio's *Second Fruits*, 1591, 'Lei fa le fusa storte, e manda il suo marito in Cornouaglia senza barca.'
INTRODUCTORY ESSAY

MISOGONUS

The play differs widely from the two just discussed. In the first place it is neither a translation nor adaptation of any known work, but an independent creation, whatever its debt to various sources. In the second, it is not strictly Italian either in subject or tone, its exemplars being rather Dutch and German, and its dominant inspiration native and English. The scene, indeed, is laid in Italy. The Prologue begins—

'Whilum there in Laurentū dwelte a toune'of antike fame in Itayle a countrey earste renounde wth troiane knightes a gentleman,' &c.

and the author keeps up the fiction by an occasional reference; but 'Laurentum' and 'troiane knightes', as well as the mention of Apollonia, a town without modern representative, show clearly that not modern, but ancient Italy, the Italy of Phaer's Virgil (1558), is in his mind, though no serious reproduction of antiquity is aimed at. The whole tone and atmosphere is unmistakably English. English are the names—

Will Somer or Summer given to Cacurgus, that of Henry VIII's famous jester, whose portrait Holbein has left us; and those of the servants, Dick Duckling, Will Wasp (i. i. 205), Jone (i. ii. 59, iii. 100); of the women, Alison, Madge (?)Caro, Isbell Busbye; of the priest Sir John and Jack his clerk; of games of cards (ii. iv. 94, 129), of dice-games (ib. 137), of dances (ib. 270–3). English are the allusions—local, 'a fine thinge that cam from London,' iii. i. 37, 'our swete Lady of Walsingham,' iii. i. 150, 'ye wethercock of poles,' iii. ii. 3, 'warrant him as bene at Cambridge,' iii. iii. 74; or literary, 'Robin Hood,' i. iii. 6, 'maid Marion,' ii. iv. 75, 'brown Bessy,' ib. 76, 'the nine worthies,' ii. ii. 11, 'some skoggingly feate,' i. iii. 28, 'a good mery greke,' ii. iv. 123: English, the whole picture of rural life—the relations between Philogonus and his tenants, 'rent hens,' iii. i. 15, rotation of

1 'In Italye,' i. i. 26, 'Laurentum,' i. i. 56, 'on Taleon grounde he near trode,' iii. i. 108, 'He that can doe that is not in Italia,' iii. ii. 33, 'welcome... into Laurentū toune,' iv. i. 63.
crops, iv. i. 132–6, the names of real herbs mixed with Cacurgus’ allegorical ones, iii. iii. 129–46, the roasting of a crab by the fire, i. ii. 60, the ‘pott oth best with a toust,’ iii. i. 269, Codrus’ call to his horses, iii. i. i, the putting the sow ‘out to mast’, ib. 4, the hobby horse, i. iii. 3, ‘lected for my scretion five tymes constable,’ iii. i. 19, ‘thirdborough,’ iv. i. 93, ‘the next market,’ iii. i. 189, ‘indite him at the size,’ iv. ii. 7, ‘this shire,’ ii. iv. 50, iii. ii. 29, iv. ii. 43. English, too, is the strong religious tone, e.g. the talk between Philogonus and Eupelas in i. i, pi. v, iv. i, of Liturgus in pi. iii and again with Miso- gonus in iv. iv; the conditions imagined being those of Elizabethan times with reminiscences of earlier Roman Catholicism, e.g. Cacurgus, i. iii. 47, and Codrus, iv. i. 153–4, have served in the choir; the dean orders the service, ii. ii. 63; allusions to changes in the Prayer Book (ii. iv. 244–5) by Orgelus, who sympathizes with Sir John as not ‘of this new start vp rables’ (ii. iv. 64), nor wont to carry a bible but cards and dice, though he can allude to ‘ye holy tyme of lent’, ib. 238, argue Jesuitically, ii. v. 33–6, and still hear confession, iv. i. 34; cf. ‘pild Jacke’, ‘yu Idolatrous beste’, ii. v. 32, 37; ‘tis popery to vse fastinge,’ ii. ii. 100; the deprecation of prayers for the dead by Philogonus, who is described by Codrus as ‘oth new larninge’, iii. i. 150–9: we may notice, too, the lay patronage, i. ii. 45, 88–9, and Miso- gonus’ promise to procure Sir John countenance from the bishop, ‘Yf thou nedst ath ordinarye Ile get the a charter,’ ii. iv. 218. All this shows the work of one who intimately knew the country-life he paints; and it is just those scenes where local atmosphere is strongest that are the best in the play. They seem entirely to preclude the idea of any foreign original. In one passage, four lines after ‘on Taleon grounde’, Codrus is made to say ‘Ile speake plaine English nowe’, iii. i. 112.

But while the general spirit and the local colour of Miso- gonus is English, the type of drama to which it belongs is of foreign growth: and though the chief exemplars are not Italian, Italy may claim at least some share in originating the genre.
INTRODUCTORY ESSAY

The type in question is that known as the Education-drama, originating in a combination of the story of the Prodigal Son with the forms and spirit of Latin Comedy. In the hands of the Dutch and German schoolmasters, among whom it found its chief development, it is animated by the double aim (1) of inculcating on youth sound morality, industry, and obedience to parents and teachers, (2) of making boys acquainted with the forms, language, and metres of Latin Comedy, without the accompaniment of pagan immorality; without, that is, inviting sympathy for lying, for the deceit of and theft from fathers, without condoning or bringing to successful issue the surrender of young men to youthful temptations, or the formation of marriage-connexions which a parent cannot approve. It aims, in a word, at presenting a 'Christian Terence'. Considerations of art are freely sacrificed to the need of speaking clearly and earnestly to the young. A strong didactic purpose is obtruded throughout. The tavern- and brothel-element of Plautus is retained; but the rich humour of Latin Comedy is for the most part eliminated, and the sentimental side of Terence is deepened to a melodramatic or tragic tone in the fate that threatens or overtakes the votaries of idleness and illicit pleasures. The Latin contrasts between sober and reckless young men, between severe and indulgent parents with varying ideals of education, between faithful and unprincipled servants, are seized upon by Protestant and Catholic schoolmasters alike and applied to emphasize Christian teaching. The material was less incongruous with such teaching than might be supposed: the Bible itself afforded very similar examples. The contrasts of obedience with self-will, of piety with irreligion, of sobriety with disorder, might find clear originals and analogues in Abel and Cain, Shem and Ham, Isaac and Ishmael, Jacob and Esau, and in the history of Joseph: Noah, Abraham, Isaac, Jacob exhibit the paternal relation: even the sinister influence of the mother on which the schoolmaster-dramatist so constantly insists, might find some warrant in the laughter of Sarah and the deceitful scheme of Rebekah. The New Testament offered its Parables.
Something might be drawn from the Sower, the Tares, the Talents, the Unfaithful Steward, the Two Sons: but that which stands obviously in the position of main source for the whole Education-drama is the touching story of the Prodigal, with its contrast of the brothers, its warning of penalties awaiting folly, its picture of repentance and of a father's forgiving love.

These points of connexion with the Bible give the Education-drama a distinct affinity with the sacred; and since the story of the Prodigal is directly handled in three of the fifteenth-century Florentine Sacre Rappresentazioni, but not, so far as we know, in other countries anterior to Asotus, Waldis' Parabell vam vorlorn Szoohn and Gnaphheus' Acolastus, there appears some ground for tracing the biblical as well as the humanist side of the new kind to Italian example, though we cannot be sure that the combination of the two was consciously made in Italy. Spengler notes with truth that those brothel-scenes, which are only hinted at by the sacred text and which formed the dramatists' natural line of development, are already fully represented in Castellani's Del Figliuol Prodigo, printed at the beginning of the sixteenth century and probably composed well before the close of the fifteenth; and thinks that Waldis, whose Parabell was published at Riga in 1527, may possibly have seen during his visit to Italy an Italian play on the subject; though he prefers the hypothesis of a lost Latin play which served as model to Waldis and Gnaphheus alike. The earliest real assimilation of Terentian form and spirit in Germany is

1 1. Festa del Vitel sagginato (Fatted Calf), of unknown authorship, ed. end of fifteenth century. 2. Del Figliuol prodigo by Antonia Pulci, pr. beginning of sixteenth century. 3. Del Figliuol prodigo by Castellano Castellani, ed. in D'Ancona's Sacre Rapp. 1872, i. 357–89. See Bibliografia delle Antiche Rapp. Italiane by Visconte Colomb de Batines, 1852, pp. 43, 18, 44.

2 See, however, note 2 on p. xcix below.

3 Der Verlorene Sohn im Drama des xvi. Jahrhunderts . . . Innsbruck, 1888, pp. 2–11. He quotes from Waldis' Prologue:—

'Senior pultron de ridi vor,
Madonna putana steyt ynn der der doer,
Rialdus vp sie beyde wardt,' &c.
found in the Henno of Johann Reuchlin,¹ on which Professor Herford admits some possible Italian influence: while we know from the undated dedication to Lazarus Mendicus ² that Macropedius had also visited Italy, though perhaps not till after the first composition of that play, and of the still earlier Asotus.

It is to this last-named play of the Utrecht schoolmaster, George Macropedius or Langveldt (c. 1475–1558), that we must point both as the earliest extant specimen of Education-drama and as one of the main influences on Misogonus. It was not, indeed, printed till 1537³; but in the dedication to Bollius he speaks of it as 'the beginning of all his labour', a work 'which now nearly thirty years ago I laid away as useless', but which he has now taken up afresh and published. The original date, then, will be about 1510; and about that time it was probably acted by other scholars than those of Utrecht. The action is as follows:—

Eumenius laments that while he has performed a father's duty, Asotus toiled and gotten wealth, educated his sons and not forbidden their chastisement, on Asotus, the younger, training, threats and strokes are alike thrown away, and he fills the house with contention. Starting now for the farm with the elder son Philætius, Eumenius leaves Comasta, the steward, in charge till his return on the morrow. Comasta is a rogue: he soliloquizes—'The dotard thinks me honest, which I never mean to be. My line is banqueting, immorality, milking the young heir: I filch from the old man and amuse him with false colours.' He will send all the household out, and arrange a revel for Asotus. Colax, a parasite, is hidden bring two meretrices. Several ensuing scenes are devoted to talk among other servants, exhibiting the steward's rascality; Tribonius, one of these, having spied the meretrices being smuggled in by the back door, goes off

¹ Entitled Scenica Progymnasmata in the first ed. Strasbourg, 1498; first entitled Henno in the twenty-first ed. 1614 (Holstein, Reuchlin's Komödien, 1888, p. 155). The far earlier medieval attempts of the Nun of Gandersheim were discovered and edited by Conrad Celtes a year or two later, in 1501. See Herford's Literary Relations, pp. 79–84.
² Printed second, following the Asotus, in the first volume of the collected edition of Harmannus Borculesus, Utrecht, 1552.
EARLY PLAYS FROM THE ITALIAN

to inform Eumenius: the appearance of Asotus himself, from fowling,\(^1\) is delayed till the end of Act ii, when he is informed by Colax of the pleasures awaiting him. In Act iii Colax quits the banquet, disturbed by a presentiment of Eumenius’ return; but Comasta mocks his fears and persuades him in again. Cometa, the bailiff, arrives from the farm; and, getting no answer to his knock, calls Comasta loudly by name, who comes out, abuses and beats him off; but is himself recalled to the house by a sudden tumult. Eumenius and Philætius have returned: their voices are heard high in anger within; and Asotus issues with his meretrices, who begin to quarrel, and are with difficulty placated and dismissed. Eumenius, since the house reeks with wine, bids a servant bring a seat outside, where he will judge the offenders: in a later soliloquy he characterizes Philætius as righteous and a hard worker, but too sparing and somewhat morose in temper. Philætius meanwhile remonstrates with Asotus and advises him not to shun his father. Asotus at last repudiates his lecturing—let him mind his own business: ‘It is my business that you waste, while I toil.’ They part in anger; and Asotus, repairing to his father, demands his share of the property, as he cannot endure being made the subject of carping and grudging. In Act iv we hear that Comasta has been crucified, Dætrus, the cook, imprisoned, and Colax flogged. Asotus, who has received more than fifteen talents, takes his passage for Miletus, and sends for the meretrices to join him. They feast and sing before embarking, and their proceedings are duly reported to the brother and father. Philætius complains that so much money should be given to the spendthrift; but Eumenius rebukes his hardness, which has brought this grief upon his old age. In Act v a traveller from Miletus brings the saddened father news of a famine there, of his son’s destitution and wish to return. Colax, who has seen him actually returned, hurries to Eumenius with the news, and is sent, like Ergasilus, to feast in the kitchen. There follows the prodigal’s arrival in rags, his entreaty, his father’s forgiveness, the elder brother’s displeasure and the father’s reasoning therewith, all exactly as in the Gospel; but Dætrus is pardoned at the prodigal’s request.

\(^1\) With Colax’s remark (ii. 4) ‘Parasitus est uenatico similis cani’, and his comparison of Asotus to the hawk on his fist ‘Accipitris in morem, sinistra quem gerit’, compare Misogonus ii. iii. 105-9. The prodigal’s devotion to field-sports is probably borrowed from Esau of the Old Testament.
INTRODUCTORY ESSAY

Macropedius’ claim to priority in the Prodigal-drama rests on the dedication to Bollius mentioned above, and on his preface to two later plays, *Aluta et Rebelles*, the first of his eleven pieces actually published, 1535. He there mentions Reuchlin, not only as the introducer of Hebrew studies in Germany, but as the first restorer of comic art and the inspirer of his own work, which had, so far as he knows, no intervening predecessor, though, since he began, others have written with considerable success. Among these must be included Burchard Waldis, whose *Parabell van vorlorn Szoohn*, published at Riga, 1527, represents the ensnaring of the prodigal by a rascal, his introduction to a tavern-Host, the dissipation of his money amid wine, song, dice, and presents to the wenches, and, when all is gone, the robbing him of his clothes and his contemptuous ejectment. And indebted either to Waldis or to some lost Latin source common to them both is the far more famous *Acolastus* of Willem de Volder (the fuller), c. 1493–1568, commonly known as Gnapheus (Gr. κανφευς, fuller) or Fullonius, schoolmaster at the Hague, where it was acted by his boys in 1528, being printed at Antwerp in the following year. Its action is as follows:—

Acolastus, son of Pelargus, impatient of home-restraint, desires *Acolastus* his father to give him his portion. Pelargus consults his friend Eubulus on a request with which he is the less willing to comply,

1 ..., Ioannes Capnio [Reuchlin] ... qui præter hoc quod lingua Hebraicam primus Germaniae inexit, etiam collapsum prorsus artificium comicum primus instauruit. Is mihi primus (ut uerum fatetur) ansam scribendi dedit, is me primus excitauit. Si præter eum hoc posteriori seculo alij ante me scripserint nescio; hoc scio quod alios non uiderim. Scripserunt interea nonnulli quibus non infeliciter res cessit.


3 *Acolastus De filio prodigo comoedia Acolasti titulo inscripta*, authore Guilielmo Gnapheo, Gymnasiarcha Hagensi. Godfridus Damaeus Antwerpiae excudebat, Anno M.D.XXX. Mense Julio. *Com Graeicet Priuilegio Imperiali ad triennium.* It has been edited by J. Bolte, Berlin, 1891, from a copy of 1529. Holstein, *Das Drama vom Verlornen Sohn*, Halle am S., 1889, p. 4, states the dedication to Johannes Sartorius to be dated ‘ex museo nostro ad Hagam comitis Hollandiae, Kal. Octobr. anno 1528’. The dedication as given by Bolte bears no such date; but Bolte states, p. xii, that in 1528 Gnapheus had to fly from Holland to escape persecution.
as he knows it prompted by his son's bad companion, Philautus: but Eubulus advises him not to strain the parental authority, but to grant the request, administering at the same time kindly warnings. The youth will realize his folly, and return a wiser man. Fortified by conference with Philautus (i. ii) Acolastus again approaches his father; and, in a scene where he exhibits insensibility to affection rather than positive disrespect, obtains his wish and receives ten talents as his 'fair share', coupled with warnings and a charge to learn to 'know himself'. The two youths repair to another country, where we hear no more of Philautus. Acolastus, proud of his new wealth, conceives he only needs an attendant flatterer to be sure of friends and influence, and accepts as followers two needy rogues on the look-out for some one to fleece. While Pamphagus caters extravagantly, Pantolabus conducts his new 'rex' to a leno's house. Enough provisions are brought to occupy ten cooks; harp-players arrive; also the sumptuous Lais with a train of servant-maids like Bacchis in the Heautontimorumenos: and with Lais the prodigal, having offered her anything she wishes and surrendered at her request his gold necklace, eventually retires. On the following day Pamphagus with loaded dice cheats him of all his money; Sannio, the leno, and Lais demand their promised payment; and Acolastus is too astounded at the general desertion to offer opposition. He finds himself penniless, and is ashamed to beg: but famine is abroad in the land; he must lay shame aside, and seek support by work. He approaches Chremes, a countryman who is lamenting the poor yield of his field and the barrenness of his oxen in the manner of Menandrian comedy; begs for any hard work that may be coupled with decent food, and is hired to feed the swine. Serving thus in the famine-stricken land, he realizes to the full his utter misery. He groans over his guilt and folly. He has nothing but husks to eat, while at home there is abundance: but how dare he return, a naked rascal? In the fifth Act Eubulus, who in the third has consoled Pelargus with assurances that God will turn all to good, and has thereafter dined with him, finds his prophecy justified. From the portitores or custom-house officials he hears of the prodigal's extreme want: and as the old men are conferring upon his rescue, Acolastus himself approaches, and the reconciliation takes place as in the parable. No elder brother appears; the only hints of one being Pelargus' statement in I. i. 118 that Acolastus is 'minor natu', a younger son, and the mention in I. iii of his 'fair share'.

The *Acolastus* was reprinted in innumerable editions for school-reading: it was translated into German at Zurich 1535, Vienna 1545, and Thurgau 1627; into English by John Palsgrave, chaplain to Henry VIII, in 1540; and into French by Antoine Tiron, Antwerp 1564. But its predominant fame and its translation into English need not exclude from our view the parallel influence on English schoolmasters of the work of Macropedius, whose eleven Latin plays were collected in two volumes at Utrecht 1552 and 1553; and all the more that to Macropedius belongs the credit of first adapting the prodigal-story to a reproduction of contemporary school-life. This step he took in his *Rebelles* published with *Aluta* in 1535.

*Rebelles* represents the evil effects of maternal indulgence on two boys who are transferred from one master to another in the hope of escaping the penalties due to breaches of discipline; and are at length entrusted to Aristippus with a request that they may be exempt from corporal punishment, to which he returns a guarded answer. The lads, enjoying a fancied immunity, are soon at their pranks, and incur a flogging. They complain to their mothers,

1 So Holstein, *op. cit.*, 1880, p. 50, De Julleville in his *Répertoire*, 1886, p. 58, and Bolte in his edition 1891, p. xv. Spengler, on the other hand, *op. cit.*, 1888, p. 164, 'asserts Tiron's *L'Enfant Prodigue* to be a translation of Macropedius' *Asotus*; but the details of the *dramatis personae* given by De Julleville rather confirm the derivation from *Acolastus*.

2 In the Prologue to *Petriscius*, however, he admits that, before composing *Rebelles*, he had witnessed with pleasure a brief prose play upon the same theme, though different in treatment. Just so Gnapheus in his prefatory epistle to *Acolastus* says he has heard of one Reynier Snoy, a doctor, who has handled the theme of the prodigal, perhaps more happily than he. Evidently we are far from finality in the matter of the beginning of the Education-drama. De Julleville (*Répertoire*, p. 57) mentions a French Morality of about 1500 lines played at Laval in 1504 (i.e. sixty years before Tiron’s version of the *Acolastus*), of which he gives the following title—‘*L'Enfant Prodigue par personnages, nouvellement translaté du latin en francoys selon le texte de l'Evangile, et lui bailla son pere sa part, laquelle il despendit meschamment avec folles femmes Paris’s d.* The characters are Le Rustre, l'Enfant gasté, le Pere, le Prodigie, le Frere ainsé, la Maquerelle, la Gorriere [Fashion], Fin Cœur-Doux, l'Acteur, le Maistre (du Prodigie), l'Amy de bonne foi, le Valet du pere. Spengler, however, who gives an account of it on p. 169 of his work, speaks of it as composed between 1534-40 after the example of Gnapheus. Further a pantomime-play of *L'Enfant Prodigue* was exhibited at Ghent before Duke Philip the Good in 1458. (De Julleville, *Répertoire*, p. 58, from Jean Chartier, *Histoire de Charles VII*.)
Philotecinium and Cacolalia, who angrily remove them from the school and furnish them with funds to start life in trade. They promptly repair to revel at a tavern, where they commission their host to procure them moretrices; but, engaging in play meanwhile, are cheated by two rogues, and finally ejected from the house, stripped alike of clothes and money. They then rob a sleeping farmer of his wallet with some precious contents, for which they are arrested and condemned by the magistrate to be hung. The distraught mothers are only able to save them by humiliating themselves before the schoolmaster and getting him to assert his scholastic privilege and claim the boys from the magistrate 'virgâ', by-right of the rod, as subject to his correction, and therefore exempt from the civil authority. The repentant youths, thus delivered from death, beg Aristippus' forgiveness; the claims of justice are satisfied by a sound flogging; and the master is invited to feast with the parents and neighbours. The action is accompanied throughout by scenes in the manner of the sacred drama in which two devils, Lorcoballus and Marcolappus (whose names we shall see introduced in the Buggbears), exult over the prospect of securing the lads' souls or (in Act v) lament their failure; while Choruses at the end of the Acts reprobate maternal indulgence or youthful insubordination and inculcate the need of discipline.

The same matter is rehandled, and with more effect, in the _Petriscus_ assigned by Bolte to 1536, wherein Macropedius substitutes for the two mothers a single one,

Misandra, a shrew who beats her easy-going husband and thwarts by foolish indulgence his attempts to correct their son Petriscus: while, as the boy's comrades, are assigned two older and more hardened youths, who have long before withdrawn themselves from the schoolmaster's authority, which is therefore not exerted to save them, but only Petriscus, from the gallows. A modification, of importance in regard to _Misogonus_, is the part played by the good servant Liturgus, who acquaints Petriscus' father of his petty thefts in the house, and on whom Petriscus manages to lay the guilt of his more serious robbery of money; so that the servant is haled off to prison and narrowly escapes the death-penalty. Petriscus makes him amends at the close by begging his father for his manumission, which is granted, as in Roman comedy.
One other famous foreign play indebted to *Acolastus* may just *Studentes* be mentioned, the *Studentes* of Christopher Stymmelius, 1549, of which eleven editions were issued before 1575. It transfers the scene from school to university, of which latter life it gives a lively picture. We have three youths, Philomathes, Acolastus, and Acrates, sons respectively of Philargyrus (a money-lover), the liberal Eubulus and Philostorgus, who confer upon parental treatment and agree to send their sons to college. There Philomathes alone plucks the fruits of learning, while Acrates gives himself up to gambling and becomes involved with money-lenders, and Acolastus compromises an honest girl Daleathisa, whom he is honourable enough to marry, a match to which his now angered parent is forced to yield a reluctant consent. The misogynist tone is marked throughout. The discussion of parental methods which we saw first in *Acolastus* is ultimately traceable, of course, to the treatment of the same theme in the Bacchides, Mercator, or Trinummus of Plautus, or the Adelphi or Heautontimorumenos of Terence.

The close connexion of *Misogonus* with the type of drama we have been discussing will be at once apparent. The theme is treated, indeed, with a vigour, freedom, and variety not found elsewhere; notably in the open and brutal insolence of Misogonus to his father and his father’s friend, which far exceeds anything in Roman or cinquecento comedy, or in the plays of the schoolmasters; and also in the dramatic surprise of the discovery of the elder brother’s existence, the change which makes him, and not the prodigal, the traveller, and the con-

---

1 Herford, *Literary Relations*, p. 158, note 3.
2 Possibly the insistence on her respectability, and Acolastus’ resolve to marry her, suggest CEnophilus’ bold assertion of Melissa’s good birth (11. v. 21–2) and all the talk of marriage between her and Misogonus.
3 Eubulus in 1. iii commences his lecture to the young men with ‘Primum igitur cum nullum viuat animal pestilentius | Quam mulier, cauete’ &c.; and even Acolastus, when involved in difficulties by Daleathisa’s condition, reflects (v. i.)

‘Recte dictum est, damnosas esse foeminas
Bonas malasque. Nam quantumuis castitas
Laudetur Penelopes, tamen procis fuit
Exitii caussa, quos Vlysses sustulit.’
sequent deletion of his morose jealousy. Moreover its connexion with education does not lie in any attempt to reproduce school or college life, but in the general moral, as expressed in passages where Philogonus laments his past indulgence, e.g. i. i. 61–96 (Misogonus’ childhood), ii. ii. 73–6 (a verse in the song repudiating school and study), iii. 57–64 ‘Education is the best things that can be’, &c., 69–72 ‘He that spareth the rode’, &c., v. 93–100 ‘All yow that loue your children take example by me’, &c., 127–36, 157–66; while Misogonus’ apostrophe to other youths to be wiser than himself (iv. iv. 33–40) is closely in the spirit of the speeches made at the gallows-foot by the repentant boys of Rebelles (v. v) and Petriscus (v. vii). These passages form the most obvious point of connexion; but there are many others. Such are the Græcized names, of a typical significance—a link also with the Moralities; the early death of the mother lamented by Philogonus (i. i. 57–60, iii. i. 91) as by Eumenius in Asotus iv. iv (she is absent also in Acolastus), and by Damon in Supposes iii. iii. 41 sqq.; the presence of Eubulus as counsellor to the father, as in Acolastus—he has no adviser in Asotus; the disorderly scene of drinking, dicing, and dancing with Melissa (ii. iv), recalling the tavern-scenes of the Education-plays, and Asotus rather than Acolastus, inasmuch as these excesses are committed at home; the interruption of the revel by Philogonus (ii. v) as by Eumenius in Asotus (and compare the bringing out of a seat for him in iii. vii, with Philogonus in iv. i. 46–7); the faithful Liturgus who warns the father (i. i. 173–6), like Tribonius in Asotus, and who bears the same name as his prototype in Petriscus; the deceitful servant Cacurgus, abettor of the son’s evil courses while pretending to be on the father’s side, and his final discomfiture, recalling Comasta in Asotus; the other servants, Ænophilus and Orgelus, who reproduce rather faintly the parasite and braggart of Latin comedy and are represented by Colax, Pamphagus, and Pantolabus in Asotus and Acolastus; the honest old tenant Codrus, who represents not only the

1 The early Athenian king is a recognized type of probity and poverty—cf. Juvenal iii. 208—and is so used by Lyly in Euphues ii. 76. 34; but
faithful farm-bailiff of Latin comedy (e.g. Grumio in Mostellaria i. i) or Cometa in Asotus iii. i, whose unanswered knock and maltreatment by Comasta are reflected in Codrus and Cacurgus in iii. i of our play, but by his poverty, rusticity, and ill-luck in farming (the lost calf, the lost sow, the pigs 'out to mast', &c.) recalls Chremes to whom Acolastus as Prodigal becomes swine-herd; while the shrewish wife of Macropedius is found again in Alison, and the Milesian 'peregrinus', who brings news of the famine in Asotus, suggests the 'Crito peregrinus' who accompanies Eugonus home from Apollonia. It will be seen that though Eupelas' friendship and supper with the father is anticipated by Eubulus of the Acolastus, yet our play, as a whole, presents many more points in common with the Asotus, which also has an elder brother, in iii. 9 at least not quite unlike Eugonus, while Acolastus introduces no brother at all.

The imitative connexion of the Education-drama with Latin comedy, in the relations of fathers and sons, the contrasts of character in young men, the conflict of educational ideals, and the opposition of good and bad servants, has been already referred to; and, Terence and Plautus being open to all, their influence in the case of English work like Misogonus need not operate solely through neo-Latin plays. The idea of the severance of a child (usually a girl) from its home shortly after birth, its growth to womanhood and ultimate reunion with its parents, forms a common basis of New Comedy and Latin work; the reliance of Misogonus on Cacurgus' ingenuity to find a way of escape in iii. ii. 57-72, is as reminiscent as is the opposition between Cacurgus and good servants like Liturgus or Codrus; the gross flattery of Misogonus by his creatures, and their stimulation of his lower nature, recalls the relation of parasite to braggart

it may be worth noting that Herford, Lit. Relations, p. 78, mentions a MS. play Codrus by an anonymous humanist, which makes fun of an unsuccessful schoolmaster, and that the name is given in Rebelles i. iv to the underling who enrolls the boys among Aristippus' scholars. I am not aware of an earlier instance of the name Cacurgus, though there probably is one. Those cited by Spengler, pp. 85, 89, are from the far later prodigal-plays by Martin Böhme, 1608, and Nikolaus Locke, 1619.
in the *Miles*; the set speech of Eugonus on reaching home after his voyage, 'O high Jehovah,' &c. (iv. i. 67–70) is imitated from the customary thanks to Neptune, genuine in Charmides (*Trinummus* rv. i), ironical in Theupides (*Mostell. ii. i. 1–7*), become flat abuse in Labrax (*Rudens ii. vi. i–6*); Isbell and Madge exhibit (iv. i. 31 sqq.) the familiar eagerness to be first with good news; and even Codrus bidding Alison fetch his goose-spit (iv. ii. 17) may be reminiscent of the Latin cooks who bring such utensils on the stage. Schücking urges with much point a special resemblance of our play to the *Heautontimorumenos* in the fact that Clitopho, son of Chremes, who is there enslaved by the extravagant meretrix Bacchis, is brought to reason by the rediscovery of his sister Antiphila, exposed in infancy, on whom Chremes now settles all his property: we might, I think, even trace a reminiscence of Chremes' chagrin when his superior wisdom is found at fault, in Eupelas' discomfiture by Misoconus after his confident language (i. i. 153 sqq.) about what he would do in Philogonus' place.

The hope expressed in Palsgrave's preface, that his translation of *Acolastus* might stimulate English 'clerkes' to similar production, was not unfulfilled; though of the ten comedies and tragedies of the Hitchin schoolmaster Ralph Radcliff, between 1540–52, the titles, as preserved by Bale, suggest no likeness to our type, and of Udall's 'plures comoediae' only *Roister Doister* (? 1552) survives. But a recent discovery of Dr. F. Jenkinson shows that the Prodigal theme had been treated dramatically in England some ten years before Palsgrave's translation. In the first volume of the Malone Society's *Collections* (issued Feb., 1908) appeared a fragment of a black-letter Interlude recovered by him from a printed folio leaf that had been used in the binding of a book printed at Paris in 1542. This leaf, in the judgement of Dr. W. W. Greg, General Editor for the Society, was printed by John or by William Rastell,

2 *Centuriae*, ed. 1557–9, viii. 98.
therefore between 1516 and 1534. The fragment, of 84 ll., is long enough to indicate much the same lines of construction as are followed in the later Disobedient Child. A son who has resisted his father's wish to make him 'a clarke', and has made for himself instead an imprudent marriage, is beaten by his wife and compelled by her to go round selling faggots, while she amuses herself with other admirers, including a Sir John Rose (? a priest) for whom she sews a handkerchief. A characteristic feature is the colloquy in which the humbled prodigal hears home-truths from one of his own servants, who does not recognize him.

The just-mentioned Disobedient Child of Thomas Ingelend is perhaps the earliest English specimen of the type that survives complete. It was printed in black-letter by Thomas Colwell (without date, 'about 1560,' according to Halliwell), and its reference to 'serving the king' seems to put back its composition at least to the time of Edward VI. Its prologue announces a definite moral purpose, that of showing the misery attending the neglect of study during youth for dreams of marriage or wantonness. Allegorical figures are wanting; but 'Satan the Devil' appears, to exult over the misery he causes, and the characters figure under merely class-names, 'The Rich Man,' 'The Rich Man's Son,' 'The Young Woman,' 'The Man Cook,' 'The Woman Cook,' &c.—the last two, however, are called 'Long Tongue' and 'Blanche' in the dialogue. The action shows a son, reared in indulgence, declining to adopt a profession and determined to marry and leave his father's house. The marriage takes place at St. Alban's; but after no long experience of matrimonial joys, his wife gives him to understand that he must work for their support, and enforces her opinion by beating. He is made to carry wood, fetch water,

1 It should be noted that Professor M. W. Wallace, in the excellent essay on the influence of Plautus on our sixteenth-century drama prefixed to his edition of The Birlte of Hercules (Chicago, 1903), deals in ch. v with 'The Influence from Germany', and sketches under prodigal-dramas this, and The Nice Wanton, Jacob and Esau, Misogonus and The Glasse of Gouernement.
wash clothes; and is rated soundly the while. He can only weep and lament; and seizes the opportunity of her absence on a visit to some friends to return to his father in London, whose grief at the match appears to have been mainly prompted by the fear that the couple will quarter themselves upon himself, and who now coldly sends him back to dree his weird with his termagant spouse. The Perorator closes a somewhat dull and unimaginative piece with a repetition of the moral about training children early to study and obedience. A special point connecting it with plays like Rebelles and Petriscus is the son's report at the outset of the cruelties practised by schoolmasters on their pupils. A connexion with Misogonus may be traced in the headstrong marriage, the father's laments over his past indulgence, his liberality to the messenger whom he regales with venison while declining to pay his son's debts, and further in the introduction of a priest and parish-clerk, though here it is clerk, not priest, who is irregular and unpunctual.

The Nice Wanton, dated 1560 on the title-page, of unknown authorship, but possibly also by Ingelend and of earlier composition, is equally moral and even tragic in substance. It shows the sad fate attending a brother and sister, Ismael and Dalilah, who, petted by their mother Xantippe, play truant from school, meet with Iniquity, are led by him into gambling and immorality, and finally die, the sister of disease, the brother by hanging: while their irreproachable brother Barnabas, who was always neglected in childhood, is able to dissuade Xantippe from suicide and ensure Dalilah's deathbed repentance.

In addition to these should be mentioned the entry on the Stationers' Register for 1565-6 (ed. Arber, i. 300) to 'gyles godett' of 'the historye of the prodigall chylde' of which nothing more is known; and The Historie of Jacob and Esau, printed in black letter by Henry Bynneman, 1568, but entered on the Stationers' Register, 1557-8—a play which, while introducing some additional comic characters, simply follows the Bible story, and has no special points of connexion with the Education-drama other than the general opposition between the brothers, and the
taste for field-sports exhibited by the reckless Esau, which is found also in \textit{Asotus} and \textit{Misogonus}.

Ulpian Fulwell's piece \textit{Like Will to Like}, title dated 1568, which Mr. Fleay has endeavoured to connect with our play, presents indeed some parallels of phrase and of minor motive—see below, Introduction (pp. 166–7, Authorship) and the Notes there referred to—but lacks the special marks of Education-drama. \textit{The Glasse of Gouernement} by George Gascoigne, on the other hand, which was dedicated and published in 1575, is more distinctly in the genre than any of those hitherto mentioned, and is perhaps more likely than any to be related to Dutch work by reason of Gascoigne's own stay in Holland in 1572–3. Yet its story of two Antwerp youths, quick-witted but morally unstable, who are drawn away from study under their tutor Gnomaticus by the allurements of Eccho a parasite and Lamia a courtesan, and who, when sent to Douai University, only make further progress in evil courses which finally bring them, the one to the gallows at Heidelberg, the other to three days' public whipping at Geneva—an end which their virtuous younger brothers are compelled to witness but can do nothing to prevent—this story has no special relation to that of \textit{Misogonus}. It is interesting in its suggestion of the course of study followed: but its first two Acts are overburdened from a dramatic point of view by the lengthy discourses of Gnomaticus; and in its failure to adjust its matter to the needs of effective dramatic development—the striking end of the brothers is merely hurriedly reported in the last scene—suggests that Gascoigne, however successful as a translator, lacked the power needed for original dramatic construction. Its professed aim, indeed, is other than dramatic. If the statement of Christopher Barker, the publisher, is to be relied on, it was 'compiled vpon' some eight moral 'sentences set doune by mee C. B.' inculcating duty to God, the king, one's country, the ministers of the Gospel, the magistrates, one's parents, elders and self; and there is nothing to show that it was ever performed or intended for performance.

Last among English versions of the Prodigal—though it
probably preceded Gascoigne's piece—may be mentioned that performed by the English actors in Germany, and printed in the German translation of their pieces, Englische Comoedien und Tragoedien, 1620.1 It presents the usual features: the departure spite of father's and brother's warning; the rascally Host with wife and seductive daughter, who steals by night the prodigal's purse with all his treasure; his ejectment half-naked; his repulse as he begs from door to door during a famine; his poor employment on the dairy-farm of a citizen; his bitter repentance, return, and forgiveness. A feature indicating a fairly early date is the introduction, before he obtains work, of two allegorical figures, Despair and Hope; the first as Satan, offering a naked sword with which the prodigal may kill himself, a temptation combated and defeated by the rival figure, as in Skelton's Magnyfycence (1515-20), 2284 sqq., and Spenser's Faerie Queene i. ix. 35-54.2

In rapid survey I have endeavoured to trace the affinities of Misagounus with ancient Roman comedy; and also with that Renaissance Education-drama which combined the forms, language, and something of the spirit of Roman comedy with Christian teaching, and especially with the story of the Prodigal. I have made no pretence at exhaustive treatment. The Latin in which the schoolmasters—Macropedius, Gnaphus, Stommelius,

1 The second piece in vol. i; it is reproduced in Goedeke and Tittmann's collection, bd. 13 'Deutsche Dichter des sechzehnten Jahrhunderts', SS. 45-73.
2 I collect, from Schmidt, Shakespeare's definite allusions, some of which rather suggest a dramatic version than the parable itself: Com. of Err. iv. iii. 17 'he that goes in the cali's skin that was killed for the Prodigal', i.e. an officer with a warrant of arrest for debt; Two Gent. ii. iii. 4 (Launce) 'I have received my proportion, like the prodigious son'; Merchant ii. vi. 14-19 'How like a younker and a prodigal | The scarfed bark puts from her native bay | . . . Lean, rent and beggar'd by the stormet wind'; 1 Hen. IV iv. ii. 37 'you would think that I had a hundred and fifty tatter'd prodigals, lately come from swine-keeping, from eating draff and husks'; 2 Hen. IV ii. i. 157 'for thy walls a pretty slight drollery, or the story of the Prodigal'; Merry Wives iv. v. 8 'chamber . . . painted about with the story of the Prodigal, fresh and new'; A. Y. L. i. i. 40 'Shall I keep your hogs, and eat husks with them? What prodigal portion have I spent that I should come to such penury?'; Wint. Tale iv. ii. 103 (Autolycus) 'he compassed a motion of the Prodigal Son, and married a tinker's wife within a mile where my land and living lies'. 
Croesus—wrote, ensured a European diffusion of their work at a time when Latin was still living, the language of correspondence, of the Church, of the schools. I have said nothing of the *Comedia Pródiga* of Luis de Miranda, published at Seville 1554, wherein the travel and adventures of master and man assume a picaresque tinge reminding us of, possibly due to, the famous *Lazarillo de Tormes*, though the earliest known editions of that work only appeared, at Antwerp, Burgos, and Alcalá, the same year. And I have said nothing of what I take to be the best of all the Prodigal-plays, *Il Figliuol Prodigo* of Giovamaria Cecchi (1569 or 1570) frankly modernized but not scholastic, adding much in character or motive—a tender-hearted mother, a miserly banker as father’s friend, a faithful friend of the prodigal, a parasite, a rogue, a robbery, some excellent servants and countrymen—keeping the action wholly in Florence without loss of pathos, the humiliation and misery of the prodigal being transferred to the occasion of his return before the actual meeting with his father. Of neither Spanish nor Italian piece do I see any traces in *Misogonus*, though it is possible that Barjona was one of the numerous Spanish Jews, and that he or his family settled in England, probably Yorkshire, in Mary’s reign.

Two points remain.

The first is the rôle assumed by Cacurgus as quack doctor and astrologer in iii. iii. Professor Herford, à propos of *The Glasse of Gournement*, indicated Gascoigne as a kind of meeting-point of the Education-drama and the Faust-cycle with its ‘tales of magicians and witches, of fools and rogues, of Grobians and Owlglasses... a genuine and characteristic creation of the Teutonic genius’.¹ I do not recall any magic or astrological matter in Gascoigne beyond the brief allusion to palmistry in *Supposes*, though his stay in Holland and almost certain acquaintance with the work of Dutch schoolmasters makes him a suitable point of transition to a new section of Herford’s work. The junction is surely far better seen in this rôle played by Cacurgus

¹ *Literary Relations, &c.*, 1886, ff. 163-4.
in *Misogonus*, a play not published until twelve years after the *Literary Relations* appeared; while the astrological cycle itself is better represented by *The Buggbears* (first printed 1897) than by *Jack Juggler* or other examples of the English Vice. Thus, while *Supposes* represents Latin Comedy Italianized and receiving further a faint educational tincture, and *The Glasse of Gouernement* represents Education-drama pure and simple (i.e. Latin Comedy plus a strong scholastic element, Prodigal-motive, and Christian morality); in *The Buggbears* we get Latin Comedy with a change of its motive of simple imposture to one of pretended necromancy and astrology, the whole combined from direct Latin and Italian sources with a little assistance from German work (Weier and Agrippa); while in *Misogonus* we have all three elements—Latin Comedy, Christian Education-drama, and pretended astrology as well, and the interweaving of the three appears an additional reason for assigning a later date than 1560 for the present form of the play. I have already dealt with the astrological superstition so widely prevalent in Italy. Agrippa and Nostradamus, with whom we are concerned in *Buggbears*, and who may also perhaps be appealed to here, were rather French than German, whatever they owed to Trithemius, Faustus, or Paracelsus. Agrippa's *De Vanitate Scientiarum* was Englished by James Sanford in 1569: 'An almanack and pronostication of master Mygchell Nostradamus' is entered on the *Stationers' Register* to Henry Denham in 1565–6. Even before those dates both must have been well known by repute to Englishmen; nor can England herself have lacked her travelling-quacks to feign the skill these really possessed. If, however, Barjona was the author of *Misogonus*, and if the possible German or Dutch connexion hinted at below 1 was a fact, then it would seem more natural to trace Cacurgus' rôles as quack to the tradition of the travelling Dr. John Faustus of some thirty years before. But it may be worth adding that the combination of astrological quackery with a story of a son's estrangement is made in Cecchi's *L' Ammalata* acted in Florence

1 Introduction, p. 169, note 1.
December, 1555, and at the Carnival of 1556, though never printed, so far as we know, before Tortoli's edition of 1855. Cecchi was the most conspicuous and popular representative of the commedia erudita during the period 1560–80; and there is at least a possibility that the répertoire of 'the Italian players that followed the progress and made pastyme fyrst at Wynsor and afterwandes at Reading' in the summer of 1574 contained examples of the literary comedy as well as of the commedia dell'arte—pastoral is clearly suggested, and there is an entry 'for hier of iij devells cotes and heades'. I could point to a distinct relation, whether direct or indirect, between L'Ammalata and Shakespeare's Comedy of Errors, and to some other possible connexion between Shakespeare and Cecchi's work; The Two Italian Gentlemen entered on the Stationers' Register, November 12, 1584 (an adaptation from Il Fedele of Luigi Pasqualigo) also contains an element of witchcraft; and some quack astrology is again combined with a son's estrangement in Grazzini's La Strega, written before 1566, though he enjoyed nothing like Cecchi's popularity, and the piece was not printed before 1582.

It is hardly necessary to seek example for Madge's stutter or for peasants' dialect: but Hance in Like Will to Like (1568) furnishes a drunken stammer, and the lingo of his earlier namesake in Welch and Helth (pr. 1557) has recently exercised the Malone Society. The violent extraction of an old woman's tooth is the subject of one of Scoggin's Jests, a book entered to Thomas Colwell in the year 1565–6; and the same motive figures, as Schücking points out, in the university play Sapientia Salomonis v. ii (acted in 1565–6), and nearly thirty years later in Lyly's Midas iii. ii.

1 See Prologue to Il Servigiale.
2 Documents relating to the Office of the Revels, ed. by Professor A. Feuillerat, 1908, pp. 225, 227–8 (Materialien, Band xxii).
3 See above, p. xxx note.
4 The ed. of 1626, the earliest surviving, is reprinted in W. C. Hazlitt's Old English Jest Books, ii. 86.
5 Die stoffliche Beziehungen, &c., p. 12, note 2.
These features, as indeed the whole matter of the rustic dialogue in *Misogonus*, are not Italian but quite definitely English: and the same may be said of our second outstanding point, the vigorous portraiture, namely, of the rakehell priest, Sir John. There is sufficient suggestion for him in preceding English work; though his ultimate original may be German, and the tavern-scenes may owe something to German jest-books as well as to Prodigal-plays. In the Prodigal-fragment of c. 153b we caught a glimpse of an amiable Sir John Rose, for whom handkerchiefs are considerately hemmed by a wife who has quite other treatment for her husband. The position is repeated in Heywood's *Johan Johan*, printed by William Rastell with a colophon dated 12 February, 1533–4, wherein the husband expresses with frankness his opinion of Syr Johan, the priest, as

' a haunter of the stewes,
An ypocrite, a knave, that all men refuse,
A lyer, a wretche, a maker of stryfe'.

Still more noticeable is the fascinating cleric of the same name in a ballad of probably much earlier date in Shropshire dialect, *The Tale of the Basyn*, reprinted by Mr. W. C. Hazlitt, who holds it perhaps the earliest surviving specimen of ‘burlesques on the monkish stories of enchantment’. The priest is thus described by the husband

'Hit is a preest, men callis sir John,
Sich a fellow know I non;
Off felawes he berys the bell.
Hym gode and curtesse I fynde euer moo;
He harpys and gytryns and syngs well ther-too
He wrestels and lepis, and casts the ston also.'

On the occasion of a nocturnal visit to the wife, his hands, by means of a charm imposed by another priest, the husband's brother, are glued to a certain vessel; as are likewise those of

1 Edition by Mr. A. W. Pollard in *Representative English Comedies*, 1903, p. 72.
2 *Early Popular Poetry*, iii. 42–53 (Library of Old Authors, 1866).
the wife, and of all who attempt to liberate him. Day dawns, and the priest is detained beyond the hour for matins.

‘Ther thei daunysyd all the ny3t, till the son con ryse;
The clerk rang the day-bell, as hit was his gise;
He knew his maisters counsell and his tre . ise;
He thot he was long to sey his seruyse,
His matyns be the morow.
Softly and stille thider he jede’—

He calls his master, but himself becomes attached to the fatal basin.

‘The godeman and the parson came in that stounde;
Alle that fayre feliship dawsyng thei founde.
The gode man seid to sir John: be cocks swete wounde,
Thu shalle lese thine harnesse or a c pounde
Truly thu shalle not chese.’

The priest offers money rather than be unfrocked, and the charm is loosed; but he has to quit the country. Here we have a pretty close original for the Sir John and his clerk, and the interrupted revel, of Misogonus. Hazlitt gives no date for the ballad, but thinks the story is remembered by the twenty-fourth of A C Mery Talys, the only extant edition of which is of 1526.

Other collections such as Skelton’s Merie Tales and The ‘Merry Tales’ Parson of Kalenborowe give the same picture of a disorderly and ready-tongued priest, who scandalizes his parishioners, but whose humour and resource enable him to evade the consequences of their complaints to the bishop. The only known edition of the former, printed by Thomas Colwell without date, is probably identical with that entered to him on the Stationers Register in 1566–7; but as Skelton died in 1529 and is known to have been at Diss in Norfolk as early as 1504,¹ it seems unlikely there was none earlier. The Parson of Kalenborowe is considered by Professor Herford to have appeared about the end of Henry VIII’s reign,² and to be an English development

² Lit. Relations, p. 275. The only known copy is the slightly mutilated one in the Douce collection in the Bodleian (Douce, K. 94). It is in

53
of the German Volksbuch, *Der Pfarrer von Kalenberg*, of which the first distinct evidence is found early in the sixteenth century. Neither Skelton nor the Kalenberger afford any closer suggestion for *Misogonus* than we have just cited from the ballad; but to German collections like the latter, and still more *Eulenspiegel*, the English collections such as the *Tales of Skelton*, *A C Mery Talys*, *Scoggins Jests*, *The Sack-Full of Newes*, were clearly indebted. The original *Eulenspiegel* was Low Saxon, though the earliest surviving form is High German and published at Strasburg, 1515. From an Antwerp edition of about 1520–30 was made the English translation, *Howleglas*, printed by William Copland probably between 1548–60. In tale 35 Howleglas discomfits a hostess who requires him to discharge his score with his best coat, by handing over the skin of her favourite dog which he has previously killed: the reader will recall the snatching of Ænophilus' coat by the hostess in *Misogonus* ii. i. 25–52.

black letter of a large character, and contains 23 fols. irregularly signed; only 2–3 fols. seem missing. It has thirteen woodcuts.

1 It is said to have been compiled early in the fifteenth, and its historic original, Weigand von Theben, to have lived in the first half of the fourteenth; but he had a predecessor, Pfaff Amis, a century earlier, and a successor in Peter Leu a century later. See Herford, *Literary Relations*, 272–82. The Kalenberg is a chain of hills terminating in a wooded crest which overhangs the Danube some five or six miles NW. of Vienna. The name Kalenbersdorf still marks a village at the foot. One of the tales in the English *Parson* is of his undertaking to ’fle (fly) over the river of Tonowa’ (Donau).

2 Herford, *Literary Relations*, 285. It was edited in 1867 by Frédéric Ouivy. The British Museum contains, besides two editions of the translation printed by Copland, fragments of an earlier one, described in the Catalogue as printed by *J. Doesborke: Antwerp, 1510?*.

3 I collect here, as already done for the other plays, the *proverbs* or phrases I have noticed, omitting some of the most common: i. i. 79 ‘the like bredes the like (eche man sayd)’; 109 ‘He goeth farr that never tournes agayne as folke say’; 185 ‘Children & foolees they say can not ly’; ii. 17 ‘waltum and waltumes calfe’; iii. 2r ‘woulde haue bene thy prest’; 26 ‘as full of knaevrie as an egge is full of meate’; 61 ‘ride byard’; 99 ‘fare well froste’; iv. 9 ‘yow are none of ye hastlinges’; 10 ‘Ie do no more till next tyme’; 13 ‘lett all go a whales’; v. 8 ‘the bickeringes a bredinge’; vi. i. 10 ‘pay him oth peticote’; 12 ‘gie him his olde fipens’; 59 ‘borde you throughe nose’; ii. 3 ‘haue a knave betwest you’; 14 ‘as good as ere twangede’; 50 ‘Ile nether singe nor say’; 59–60 ‘to low for the crowe... to hye for the pye’
INTRODUCTORY ESSAY

It is to these jest-books, indeed, German and English, that we must trace much of the rough horse-play, the poorly-treated motives from town- or country-life, the 'humour of filth', which hungrily furnish forth the comic banquet in so many of our early plays, forming the staple of matter between the Vice and the lower-class characters, and filling the modern with a sense of woe and desolation only equalled by the torture his ear suffers from the metrical jumble of the doggerel. Were this comic stuff of anything like the quality attained in Misogonus our feeling would be very different. Yet was it, we wonder, very much worse than the matter vented in Italy by the actors of the commedia dell'arte? Their crudities have escaped; they were never written down. Even of their scenarii the earliest preserved is of 1568, sixty years after La Cassaria had charmed Ferrara and (of music); iii. 10 'the wise men of gotum'; ii. 1 'Peter poppum'; 37 'not yet sowne all his wilde otes'; 49 'in space cometh grace'; 52 'came...from the cart' (cf. ii. v. 54); 55 'past whoo' (= out of hearing); 65 'A cursed cow hath shorte horns'; 66 'be good in your office' (again iv. i. 94); 69 'he that spareth the rode hates the childe?'; iv. 76 'as good as brown bessye'; 79 'will ye have a nutmugge to grate'; 96 'as round as a purr'; 102 'thinke ereye minnit seven yeare'; 194 'lubunn lawe'; 195 'hab or naber'; 196 'the devill & his dame go with all'; 206 'has the Marchant a shillinge so sone to nine pence brought'; 215 'kepe thy farne'; 223 'a man or a mouse'; 277 'closse qd. curyer'; 288 'a close carver...a right cocke oth kinde'; v. 7 'meddle with your old showes'; 23 'come yow in with your seven egges'; 24 'hould ye your pease when yer well frende'; 73 'Thers no mischeife as they say comunly but a preist at one end'; 82 'as sure as a clubb Naue' (cf. iii. ii. 52 'as sure as a clubb'); iii. i. 20 'two fooles toth tyth'; 24 'eat a bottell of hay'; 65 'tournde vp his heiles'; 69 'showe the gouse' (= shoe the goose, waste labour); 73 'an I were in your coat'; 132 'if the fair be not past'; 194 'takh tale out of my mouth'; 196 'are yow nowe in your Crilson'; 197 'as thou bakst so shat brewe'; 212 'kepe in his fooles boule'; 253 'tale of Jacke a male'; ii. 23 'a cowlinge card'; 24 'plucke in your hornes'; 50 'but a tale of a tubb'; iv. i. 158 'as vp-right a fellowe as ere tred on netes lether'; ii. 31 'fly vp toth roust with Jacksons hens'.

So Schücking, Die stoffliche Beziehungen, p. 14, I am not sure on what authority. Creizenach, ii. 357, places the earliest clearly ascertained performance of an improvised play at Munich in that year (1568) by Orlando di Lasso and other Italians. The origin of the kind in Italy is indefinitely put about the middle of the century, some of its characteristics, such as the use of dialects and the recurrence of the same figure played by the same actor in different pieces, being already traceable in the somewhat earlier written comedies of Ruzzante and Calmo (Gasparly, II, Pt. II, c. xxx, pp. 288-9). The earliest scenarii known to have been
inaugurated the polished and prolific *commedia erudita*. Our poor English essays in humour remain, to elicit from courteous foreign critics euphemisms about their 'strongly-nationalized tone,' to fill Englishmen with shame at their barbarous brutality and witless jesting, and to strike both dumb with amazement as, within the brief space of thirty or forty years, they watch rise like an exhalation from this middenstead of filth, this chaos of clumsiness, the work, first of a spruce courtier, next of a 'mighty-mouthed inventor of harmonies', last of a large-browed considerate angel 'looking before and after', who assimilated both ere passing on to assimilate and reproduce mankind.

Our estimate of the effect of these three plays on English drama must suffer serious discount by the fact that, so far as we know, only one of them, *Supposes*, was ever printed. But regarded as a result, they offer, where so much is lost, valuable evidence of advance. They give, at least, a capital representation of Italian burgher-life, and of rustic English life fuller and closer than is to be gathered from preceding work like *Jack Juggler, Gammer Gurton's Needle*, or *Ralph Roister Doister*. They introduce, or enlarge English conception of, certain Latin and Italian types of character. To *Supposes*, apparently, we owe the learned doctor and elderly suitor: to *Buggbears* the pantaloon of Gremio's fashion. If braggart and parasite had already been ushered in by Udall, the parasite of *Supposes* is at

printed are those of the famous actor Flaminio Scala, who travelled in France with the company known as *I Gelosi* in 1577 and -8. A copy is in the British Museum, entitled *Il Teatro delle Fauole rappresentative* . . . *Venetia*, 1611, 4°, containing fifty plays, with argument to each, lists of *dramatis personae*, dress and properties, and full details for the conduct of action and dialogue in each of the three Acts (the invariable number), but without the actual words; though Francesco Andreini, one of the *Gelosi*, in a commendatory address says Scala could have given the pieces in more extended form 'e scriuerle da verbo à verbo come s'vsa di fare'. They are indebted at innumerable points to the *commedia erudita*. Bartoli mentions as the next collection that of Basilio Locatelli, about the middle of the seventeenth century. His own collection is printed from a MS. of the eighteenth century, though some of its twenty-two pieces go back to the seventeenth. See his valuable Introduction in *Scenari inediti della Commedia dell' Arte . . . di Adolfo Bartoli . . . Firenze*, 1880.
INTRODUCTORY ESSAY

cxvii

least more faithful to the type. In Cleander and Amedeus we have our first individualized misers; in Philogano, Damon and Philogonus our first full studies of indulgent fathers: to the Sienese, to Trappola, to Cacurgus, we owe the impostor or the quack: Cacurgus, the first of our domestic Fools, is further interesting as exhibiting the actual treatment of the ‘natural’, and helping us to understand the privileged footing made over to his professional successor: and not only Tranio and Biondello of the _Shrew_ but later servants, Launcelot Gobbo, Malvolio, Oswald, Flavius, Pisanio, may possibly owe something to contrasts of good and bad in these plays. But far the most important point is the exemplar, or at least the evidence, they afford in the matter of dramatic technique, of construction and carpentry. The gulf in this respect between them and surviving contemporary or earlier work, other than _Roister Doister_, is immense. They give, or illustrate, in comedy that lesson in form which was given in tragedy by _Gorboduc, Jocasta_, and _Gismond of Salern_; and they give it in a sphere more realistic, nearer to common life, and therefore more threatened with disruption by invading farce. Their constructive merits are not, indeed, equal. Where Gascoigne merely translates, Jeffer (if _Buggbears_ be his) weaves and combines, and Barjona (or Rychardes) invents. Yet Gascoigne and Jeffer bring within our ken weaving and construction by masters far more skilled and polished than Barjona. The smooth, progressive, conduct; the due care for the order to be followed and machinery used; the natural transitions, the unforced yet interesting development, the little points by which dramatic action is knit up; and the exhibition of character and humour without ‘setting the teeth to the leather to pull it out’; the whole art by which the spectator’s interest is aroused and kept alert—this is what is here transplanted, in the work of Ariosto and Grazzini, from Italy to England. And if these detailed constructive merits are less apparent in the author of _Misogonus_; if his sentiment, too, is often conventional and his dialogue sometimes dull; yet his plot (an interesting departure from the usual Prodigal lines) evolves with smooth naturalness,
and his conduct of certain scenes (like 1v. iv and v), and especially his portrayal of rustic life and character in the third and fourth Acts, exhibit, for those who will take the trouble to look past the difficulties of his text, a power of imaginative comic creation surely unequalled in any surviving English work preceding Shakespeare's. The inequality of the play seems to argue either patchwork or want of practice. If *Misogonus* be indeed one man's work and the creation of one date, we may safely credit the Prologue's modest disclaimer, and regard it as a first essay by one of high, but undeveloped, dramatic powers, which unfortunately found no further exercise.
ERRATA

Page 5, l. 13.  For p. 73 read p. 72
Page 11, footnote on l. 21.  For L read D
Page 157 (middle of page).  For (sith*) read (Sith)*
Page 171, l. 15.  For pp. 68–70 read pp. lxxxii–iii
SUPPOSES

BY

GEORGE GASCOIGNE.
SUPPOSES

ARGUMENT.—The following details are common in every respect to Gascoigne, and both forms of Ariosto’s play: A young Sicilian, Erostrato, coming to Ferrara to study, falls in love on his arrival with Polinesta, daughter of the merchant Damon. To gratify his passion he changes name and position with his servant Dulipo, enters Damon’s household in a humble capacity, and by aid of her Nurse wins his mistress, to whom he declares his real identity. Two years later her unsuspecting father purposes to bestow her on a wealthy old doctor of laws, Cleander; and Erostrato instructs his servant, who is supporting his rôle of student, to appear as rival, and match the doctor’s offered dowry of two thousand ducats. Finding Damon incredulous, the supposed student induces a travelling Sienese to personate the absent father, Philogano of Catanea, and confirm what he has promised. But hardly is this pretended father installed in his house, than the real Philogano appears on the scene. Alarmed by reports of his son’s strange seclusion of himself from his travelling fellow-countrymen, he has come from Sicily to investigate. At the feigned Erostrato’s house he is confronted by the Sienese, who stoutly maintains himself to be Philogano from Sicily, and by the servant Dulipo, who blandly denies all knowledge of his foster-father, and for confirmation of his claim to be Erostrato appeals to the Innkeeper with whom Philogano is lodging. Driven desperate and fearing foul play, the Sicilian seeks legal remedy through the advocate Cleander. Their conference reveals the fact that the clever Dulipo is in reality Cleander’s son, lost eighteen\(^1\) years before at the capture of Otranto by the Turks, recaptured immediately by a Sicilian vessel, and bought as a child of five by Philogano. Meantime Damon, by overhearing a dispute between the Nurse and a fellow-servant (Psiteria), has come to know of his daughter’s intrigue with the supposed Dulipo, whom he straitly confines. News thereof is brought to the feigned Erostrato

\(^1\) In the prose form Ariosto, having said ‘in spazio di venti anni’ in r. ii, changed it to ‘diciotto’ in v. v, as does Gascoigne: in the verse Ariosto reads ‘venti’ in both places.
by the parasite Pasiphiel, who has himself overheard the colloquy between Damon and Psiteria; and the knowledge of his young master's danger determines the servant to confess all. His confession confirms Cleander's discovery, and relieves Philogano's anxiety: Damon, already informed by Polinesta of her lover's real rank, is now further consoled by the offer of marriage with a handsome settlement; and Cleander, having recovered his son, desists from his suit.

Incidental comic matter is found in the appetite of Pasiphiel—he enjoys the confidence and sparing table of Cleander, to whom he is slandered by Erostrato, but feeds also on Damon and the liberal student; in Dalio the cook and Crapino the boy, Ferrarese servants of the latter; in the gullible Sieneese; in the foolish-wise caution of Philogano's servant, Litio; and in reflections on lawyers and custom-house officials.

Text.——There are three old quarto editions of Gascoigne's works, indicated in the foot-notes by the letters here affixed:—

A. A hundredth sundrie Flowres bounde vp in one small Poesie. . . . At London, Imprinted for Richarde Smith [a colophon p. 164 adds 'by Henrie Bynneman']. (n. d. [1572-3] Blackletter 4o.) Supposes is the first work given, occupying the fourth leaf (unsigned) and the immediately ensuing Bij-Kj (pp. 1-70).

B. The Posies of George Gascoigne Esquire. Corrected, perfected, and augmented by the Authour. 1575. Tam Marti quàm Mercurio: Printed at London for Richard Smith, and are to be solde at the Northwest doore of Paules Church. (Bl. lett. 4o.) The matter is redistributed into 'Flowers' pp. i–clx, 'Hearbes' pp. i–173, including (pp. i–68) Supposes, the title-page and prologue occupying a preceding leaf, and 'Weedes' pp. 175–290. The short treatise on metre, 'Certayne notes,' etc. (5 ff.), is added.

C. The Whole [some copies The pleasauntes] worikes of George Gascoigne Esquire: Newbye compiled into one Volume, . . . London Imprinted by Abell Ieffes, dwelling in the Fore Streete, without Creple-gate, neere unto Grub-streete. 1587. (Bl. lett. 4o.) The place of Supposes is exactly as in B. 'The princelie pleasures' (pub. 1576) are added before 'Certaine notes': 'The Steele glasse' and 'The Complaint of Phylomene' (pub. together 1576), though announced in the title, appear only in some copies, with irregular pagination: 'The Glasse of Gouernement' (pub. 1575), 'The Droome of Doomes Day' (pub. 1576), and the other works mentioned below (pp. 8–9), are not included.

Of these B furnishes the best text of our play, and the last seen by the author, who died Oct. 7, 1577. It exhibits the following
INTRODUCTION

improvements on its predecessor, which certainly seem to indicate the author’s hand—the addition of the date of performance, of twenty-seven marginal comments, and of three more stage-directions with enlargement of two others, the insertion in the dialogue of two words (‘Nourse’ i. i. 38, and ‘I’ iii. iii. 33) and the important correction of seven others (‘affects’ p. 22, ‘pack’ p. 23, ‘paused’ p. 29, ‘consort’ p. 41, ‘lyen’ p. 44, ‘you’ p. 46, ‘if’ p. 52), and about twenty other slight changes for the better with two or three indifferent; against which must be set about a score of deteriorations, mostly misspellings, the only important ones being ‘villainy’ p. 35, ‘Aneona’ p. 47, ‘maister’ p. 50, ‘bide’ p. 53, ‘me’ p. 58, ‘awayes’ p. 59, ‘sorowe’ p. 60, ‘Philogano’ pp. 68, 71, and ‘inuention’ p. 73.

C follows B, without any certain collation of A, and exhibits a much larger number of small changes, nearly all bad or otiose. Among the former are ‘mouth’ for ‘mount’ p. 17, ‘man’ for ‘men’ p. 30, ‘it’ for ‘in’ p. 30, ‘cull’ for ‘cut’ p. 41, ‘feer’ for ‘for’ p. 52, ‘hath’ for ‘had’ p. 66, ‘me’ and ‘his’ omitted pp. 68, 72: among the latter four transpositions and about a dozen trifling changes of words without change of sense, though it is of course conceivable that these were made from some copy of B marked by Gascoigne. The only counterbalancing merit to C’s defects is an attention to the punctuation, which leads to the occasional insertion of a desirable comma, as at prae, p. 63.

D. Hawkins’ text of the play in The Origin of the English Drama, Oxf. 1773 (vol. iii. pp. 1–86) is taken from C, and reproduces nearly all its errors. In ten cases he improves the punctuation, and inserts a needed prefix p. 42, as also the first in each scene, omitted in the old editions. But he omits ‘very well’ p. 15, a whole line p. 38, ‘at’ p. 61; and makes ten bad or needless changes, e.g. ‘Silicia’ p. 35, ‘mark’ p. 54, ‘my’ p. 59, ‘better’ p. 61, ‘me?’ p. 65. D is followed in Anc. Brit. Drama, vol. i.

H. Hazlitt’s text in The Complete Poems of George Gascoigne . . . in Two Volumes printed for the Roxburghe Library m.dccc.lxix–lxx (vol. i. pp. 199–256) has met with cavil and is not of the most careful; but it is taken from B, and for Supposes is an improvement on any preceding edition, inserting six necessary (and two needless) asides, and one ‘exit’ p. 40, and rightly reverting to A in ‘sowre’ p. 60, if wrongly in omitting ‘of’ p. 60. He omits ‘since’ p. 19, reads ‘this’ for ‘thus’ p. 61, ‘praeesseuar’ for ‘prae, sequar’ p. 63, and follows D in ‘me?’ for ‘me’ p. 65.

My own text is that of B for word, letter, and stop: if B’s
reading is relegated to footnotes, the reading of the text is A's, unless otherwise noted. Every footnote implies a collation of all five editions, e.g. 'els, C' p. 44 implies that every other edition reads 'else:' as in text. All B's verbal changes from A are noted, but of punctuation only such as might possibly affect sense. Angular brackets enclose every modern addition to the text, and distinguish new stage-directions (s.d.) or prefixes from Gascoigne's: where not otherwise noted, such additions are my own, being confined to eight asides, eight s.d. for exit and one for entry, and 'title' p. 42. C, D, and H have all been carefully collated, and every variant of the least importance recorded.

**DATE.**—Acted at Gray's Inn, 1566, as the title-page of the second edition (B) first informs us. Mr. Fleay (Biog. Chronicle, i. 242) considers that 'St. Nicolas fast' i. iii. 1 (Dec. 26) points to a Christmas performance. Ariosto has merely 'vigilia di Santo N.', and Mr. Fleay may be right, though in any month St. Nicholas would be natural in a play written for students.

The date of the first edition, i.e. of the undated A, is to be inferred from quasi-editorial matter therein and from Gascoigne's later statement. The Printer's Address (on A ii), which alludes to Iocasta and Supposes, refers also to two letters found immediately after the title (p. 201) of F. I.'s Aduentures. In the first, dated 'From my lodging nere the Strande the xx of January. 1572' [-3], 'H. W.' appears as editor of the work, which he asserts to be a collection of 'verses . . . by sundrie gentlemen' made by 'my familiar friend G. T.' 'G. T.'s letter follows, dated 'this tenth of August, 1572', in which he speaks of 'F. I.' as the chief contributor; and 'G T.'s' initials are affixed to various comments scattered among the ensuing poems. Professors Arber and Schelling have shown that 'H. W.' and 'G. T.' are probably a mere fiction of the real author, George Gascoigne, who, before he sailed for Holland, March 19, 1572, had left his work with the Printer, choosing anonymity because he rightly foresaw objection to the contents on grounds of licentiousness or personal satire. In his absence the book was printed and made a success. His sole authorship and responsibility may be inferred from his reprint of nearly all its contents in the somewhat expurgated second edition (B), with an 'Epistle to the reuerend Diuines' dated 'From my poore house at Waltamstow in the Forest, this last day of Januarie . 1574.' [-5], in which he says 'It is verie neare two yeares past, since (I being in Holland . . .) the most parte of these Posies were imprinted' (sig. ¶ ii r.), and admits (sig. ¶ iii) that he 'was not vnwillinge the same shoulde bee imprinted'. Gascoigne's
book, then, with *Supposes* in it, first appeared in the early months of 1573, and probably with his full sanction.

The date of the action of the play is fixed approximately at 1500 by Cleander's statement (r. ii.) that after the capture of Otranto by the Turks (1480) he proceeded to Padua and thence to Ferrara, where 'within twentie yeares' he has made 10,000 ducats. This, and the slightly different statement of v. v. that he lost his son 'eighteen yeares since', are reproduced by Gascoigne from the prose-form of the Italian, first acted at Ferrara at the carnival of 1509, the earliest dated edition being of Siena, 1523. In the later verse-form, which Gascoigne also used, the eighteen years of the second passage is changed to twenty to harmonize with the earlier statement; but Ariosto left a much more serious inconsistency in the allusion in ii. i. (prose) to presents sent by 'il re Ferrante' (Ferdinand I, 1458-94) supposed still reigning at Naples c. 1500, an allusion rendered even more precise in the verse-form by the added mention of Ferdinand's daughter as the reigning duchess of Ferrara, i.e. Ercole I's Leonora, who died Oct. 11, 1493.¹ In Gascoigne the presents are sent from the duke to 'the king of Naples', and the duchess is not referred to.

**AUTHORSHIP.**—Announced as Gascoigne's on its title-page in all editions, including the anonymous collection of 1573.

The chief facts about Gascoigne may be briefly summarized from Mr. Sidney Lee's article in the *Dictionary of National Biography* (1890), and Professor Schelling's monograph.² Born 1530-35, son of Sir John Gascoigne of Cardington, Bedfordshire, and a descendant of Henry IV's Chief Justice of the King's Bench, he seems to have spent some time in Westmorland, to have studied at Trinity College, Cambridge, without taking a degree, and to have been entered at the Middle Temple before 1548. He was disinherited by his father for extravagance, became a student of Gray's Inn in 1555, sat as M.P. for Bedford in 1557-8 and 1558-9, travelled in England and France about 1563-4, and thereafter made acquaintance with Francis Russell, second Earl of Bedford, and Arthur, Lord Grey de Wilton. In 1566 he produced at Gray's Inn *Supposes*, closely adapted from Ariosto's *I Supposis*; and also in the same year, in conjunction with Francis Kinwelmersh, a blank-verse tragedy, *Iocasia*, which is not a translation of Euripides' *Phœnixs* or Seneca's *Œdipus*, but a close translation from the Italian of

¹ See Mr. E. G. Gardner's *Dukes and Poets in Ferrara*, pp. 135-7, and *A King of Court Poets*, p. 326.
² *Life and Writings of George Gascoigne*, by Felix E. Schelling. (Publications of the University of Pennsylvania [1894], Ginn & Co.)
Lodovico Dolce's largely independent Giocasta of 1549, with some variation from the Italian in the choral odes. Some time before Oct. 27, 1568, Gascoigne married Elizabeth, widow of a London merchant named William Breton, who brought him some property and a house at Walthamstow; yet on March 19 (29, new style), 1572 he sailed for Holland to avoid his creditors and also charges of slander, manslaughter, and atheism. He narrowly escaped shipwreck, landed at Breyll, took service with the Prince of Orange, and while making enemies, won the prince's esteem and distinguished himself at the siege of Middelburg. Later he was surprised by, and surrendered to, the Spaniards, who after four months' imprisonment sent him back to England near the end of 1574. During his absence had appeared (1573) the undated anonymous collection of his work as yet produced, and caused considerable scandal. Early in 1575 he issued a revised edition under his own name. In the same year he produced his school-drama, The Glass of Gournement; and accompanied Elizabeth on her visit to Kenilworth, where Leicester engaged him to write verses and masques, published next year (with some work by others) as The Princely Pleasures at the Courte of Kenelworth. The tale of Hemetes the heremyte, 'pronounced' before the Queen at Woodstock, Sept. 11, 1575 seems not to have been Gascoigne's; but he made it his own by rendering it into Latin, Italian, and French, and presenting these versions with the English original to the queen in a fine script embellished with drawings as a New-Year's gift on Jan. 1, 1576, preceded by an address praying for employment. Very probably, as Professor Schelling suggests, his intention was to present evidence of his competence for diplomatic employment, though it is uncertain whether any was given him. In April, 1576, he finished his satire The Steele Glas, in May The Dromme of Doomesday, in August (at London) A delicate Diet &c.; while on the following Jan. 1, 1577, he presented the queen with a manuscript collection of moral elegies entitled The Griefe of Joye (unpublished till Hazlitt's edition), as witness 'how the interims and vacant houres of those daies which I spent this somer in your

---

1 His language in this address is quite opposed to his authorship of the English. 'Loricus,' a knight who figures in the tale, appears again in Sir Henry Lee's entertainment given to Elizabeth at Quarendon, near Aylesbury, in August 1592, which entertainment being found in a volume in the possession of one Henry Ferrers, Nichols (Progresses of Eliz. vol. iii) attributed it to George Ferrers, who had composed something at Kenilworth this same year of The tale, 1575. Elsewhere I have thought the Quarendon work might possibly be Lyly's; but though the euphunism of The tale is even more marked I do not claim it for him.
service haue bny bestowed. Surely, Madame, the leaves of this pamphlet have passed with mee in all my perilles, neither coulde any daies travaile so tyre mee but that the night had some conference with my restles (and yet worthles) Muze'. Spite of some ill-health and much literary production, it seems very possible he had been abroad; and also that he was the 'George Gaston' who was with the English merchants in their 'house' at Antwerp during its sack by the Spaniards, Oct. 1576, the 'George Gascoigne' who bore letters thence to the Queen on Nov. 21 and received 'xxl.' in payment therefor, and the author of the pamphlet The Spoyle of Antwerpe 'written the 25th day of November, 1576,' the rapid composition of which while the details were fresh in his mind would sufficiently account for some modification of his wonted manner. In the autumn of 1577 he visited his friend, George Whetstone, at Stamford, and died in his house on Oct. 7, praying his son William (according to Whetstone's 'reporte') to discharge his debt of service to the Queen,

'beayond desartes who still rewardes bestowes.'
SIGLA

The text is always that of 1575 (Q2), for word and letter and stop, unless otherwise noted. Every verbal departure from A is noted, as also every change of punctuation that could affect sense. See, further, top of p. 6, above.

A = Q1 1572–3.
B = Q2 1575.
C = Q8 1587.
D = Hawkins, ed. 1773, in his Origin of the English Drama, vol. iii.
H = Hazlitt’s text, vol. i. pp. 196 sqq.

‘Before’ and ‘after’ refer to additions, not substitutions or transpositions.
‘Rest’ refers only to editions subsequent to that symbolized by the letter to which it is attached.

The spelling given of a variant is not always the same for editions other than the first reported.
SUPPOSES:
A Comedie written in
the Italian tongue by Ario-
sto, Englished by George Gas-
cogyne of Grayes Inne
Esquire,
and there presented.
1566.

The names of the Actors.

BALIA, the Nurse.

POLYNESTA, the yong woman.

CLEANDER, the Doctor, suter to POLYNESTA.
PASYPHILO, the Parasite.

CARION, the Doctors man.

DVLYPD, fayned seruant and louer of POLYNESTA.

EROSTRATO, fayned master and suter to POLYNESTA.

DALIO & CRAPYN) servantes to fayned EROSTRATO.

SCENÆSE, a gentleman stranger.

PAQUETTO & his servantes.

PETRUCIO

DAMON, father to POLYNESTA.

NEUOLA, and two other his servantes.

PSYTERIA, an olde hag in his house.

PHYLOGANO, a Scyecilian gentleman, father to EROSTRATO.

LYTIO, his seruant.

FERRARESE, an Inkeeper of FERRARA.

The Comedie presented as it were
in FERRARA.
The Prologue or argument.

I Suppose you are assembled here, supposing to reape the fruite of my trauayles: and to be playne, I meane presently to presente you with a Comedie called Supposes: the verye name wherof may peraduenture drive into euerie of your heades a sundry Suppose, to suppose the meaning of our supposes. Some percase will Suppose we meane to occupie your eares with sophisticall handling of subtill Suppositions. Some other wil suppose we go about to discipher vnto you some queint conceiptes, which hitherto haue bene onely supposed as it were in shadowes: and some I see smyling as though they supposed we would trouble you with the vaine suppose of some wanton Suppose. But understand, this our Suppose is nothing else but a mystaking or imagination of one thing for an other. For you shall see the master supposed for the seruant, the seruant for the master: the freeman for a slawe, and the bondslaue for a freeman: the stranger for a well knoen friend, and the familiar for a stranger. But what? I suppose that euen already you suppose me very fonde, that haue so simply disclosed vnto you the subtilties of these our Supposes: where otherwise in deede I suppose you shoulde haue hearde almoste the laste of our Supposes, before you could haue supposed anye of them arighte. Let this then suffise.

6 Suppose, ABH: suppose, CD 6 to suppose ADH: to suppose, BC
Supposes.

Actus primus. Scena 1.

Balia, the Nurse. Polynesta, the yong woman.

Here is nobody, come foorth Polynesta, let vs looke about, to be sure least any man heare our talke: for I thinke within the house the tables, the plankes, the beds, the portals, yea and the cupboardes them selues haue eares.

Pol. You might as well haue sayde, the windowes and the doores: do you not see howe they harken?

Ba. Well you iest faire, but I would advise you take heede, I haue bidden you a thousande times beware: you will be spied one day talking with Dulippo.

Po. And why should I not talke with Dulippo, as well as with any other, I pray you?

Ba. I haue giuen you a wherfore for this why many times: but go too, followe your owne advise till you ouerwhelme vs all with soden mishappe.

Po. A great mishappe I promise you: marie Gods blessing on their heart that sette suche a brouche on my cappe.

Ba. Well, looke well about you: a man would thinke it were inough for you secretly to rejoyce, that by my helpe you haue passed so many pleasant nightes togethier: and yet by my trouth I do it more than halfe agaynst my will, for I would rather you had setled your fansie in some noble familie, yea and it is no small grieue vnto me, that (reiecting the suites of so many nobles and gentlemen) you have chosen for your darling a poore seruaunt of your fathers, by whome shame and infamie is the best dower you can looke for to attayne.

2 do bef. heare CD 21 familie, ACDH : familie B
Po. And I pray you whome may I thanke but gentle nourse? that continually praying him, what for his personage, his curtesie, and above all, the extreme passions of his minde, in fine you would neuer cease till I accepted him, delighted in him, and at length desired him with no lesse affection, than he earst desired me.

Ba. I can not deny, but at the beginning I did recommende him vnto you (as in deede I may say that for my selfe I haue a pitifull heart) seeing the depth of his vnbridled affection, and that continually he neuer ceassed to fill mine eares with lamentable complaynts.

Po. Nay rather that he filled your pursse with bribes and rewards, Nourse.

Ba. Well you may iudge of Nourse as you liste. In deede I haue thought it always a deede of charitie to helpe the miserable yong men, whose tender youth consumeth with the furious flames of loue. But be you sure if I had thought you would haue passed to the termes you nowe stand in, pitie nor penciaion, peny nor pater noster should euer haue made Nurse once to open hir mouth in the cause.

Po. No of honestie, I pray you, who first brought him into my chamber? who first taught him the way to my bed but you? fie Nourse fie, neuer speake of it for shame, you will make me tell a wise tale anone.

Ba. And haue I these thanks for my good wil? why then I see wel I shall be counted the cause of all mishappe.

Po. Nay rather the author of my good happe (gentle Nourse) for I would thou knewest I loue not Dulipo, nor any of so meane estate, but haue bestowed my loue more worthily than thou deemest: but I will say no more at this time.

Ba. Then I am glad you haue changed your minde yet.

Po. Nay I neither haue changed, nor will change it.

Ba. Then I vnderstande you not, how sayde you?

Po. Mary I say that I loue not Dulipo, nor any suche as he, and yet I neither haue changed nor wil change my minde.

38 Nourse Brest 46 No? D rightly: No[w,] H
Ba. I can not tell, you love to lye with Dulipo very well: this geare is Greeke to me: either it hangs not well togither, or I am very dull of vnderstanding: speake plaine I pray you.

Po. I can speake no plainer, I haue sworn to ye contrary.

Ba. Howe? make you so deintie to tell it Nourse, least she shoule reueale it? you haue trusted me as farre as may be, (I may shewe to you) in things that touche your honor if they were knowne: and make you strange to tell me this? I am sure it is but a trifle in comparison of those things wherof heretofore you haue made me priuie.

Po. Well, it is of greater importance than you thinke Nourse: yet would I tell it you vnder condition and promise that you shall not tell it agayne, nor giue any signe or token to be suspected that you know it.

Ba. I promise you of my honestie, say on.

Po. Well heare you me then: this yong man whome you haue always taken for Dulipo, is a noble borne Sicilian, his right name Erostrato, sonne to Philogano, one of the worthiest men in that countrey.

Ba. How Erostrato? is it not our neighbour, whiche ——?

Po. Holde thy talking nourse, and harken to me, that I may explane the whole case vnto thee. The man whome to this day you haue supposed to be Dulipo, is (as I say) Erostrato, a gentleman that came from Sicilia to studie in this Citie, & euen at his first arriuall met me in the street, fel enamored of me, & of suche vehement force were the passions he suffred, that immediatly he cast aside both long gowne and bookes, & determined on me only to apply his study. And to the end he might the more cōmodiously bothe see me and talke with me, he exchanged both name, habite, clothes and credite with his servaṭ Dulipo (whom only he brought with him out of Sicilia) and so with the turning of a hand, of Erostrato a gentleman, he became Dulipo a seruing man, and soone after sought seruice of my father, and obtayned it.

61 very well om. D

80 which—? DH: whiche? ABC

* The ... suposes B rest
Ba. Are you sure of this?

Po. Yea out of doubt: on the other side Dulippo tooke vppon him the name of Erostrato his maister, the habite, the credite, bookes, and all things needeful to a studente, and in shorte space profited very muche, and is nowe esteemed as you see.

Ba. Are there no other Sicylians heere: nor none that passe this way, which may discover them?

Po. Very fewe that passe this way, and fewe or none that tarrie heere any time.

Ba. This hath been a straunge adventure: but I pray you howe hang these thinges togither? that the studente whom you say to be the servante, and not the maister, is become an earnest suter to you, and requireth you of your father in mariage?

Po. That is a pollicie deuised betweene them, to put Doctor Dotipole out of conceite: the olde dotarde, he that so instantly dothe lye vpon my father for me. But looke where he comes, as God helpe me it is he, out vpon him, what a luskie yonker is this? yet I had rather be a Noonne a thousande times, than be combred with suche a Coystrell.

Ba. Daughter you haue reason, but let vs go in before he come any neerer.

Polynesia goeth in, and Balya stayeth a little whyle after, speaking a worde or two to the doctor, and then departeth.

Scena 2.

CLEANDER, Doctor. PASIPHILO, Parasite.

BALYA, Nourse.

W Ere these dames heere, or did mine eyes dazil?

Pa. Nay fyr heere were Polynesia and hir nourse.

Cle. Was my Polynesia heere? alas I knewe hir not.

Ba. (aside) He muste haue better eyesight that shoulede marry
your Polynesia, or else he may chance to oversee the best point in his tables sometimes.

Pa. Syr it is no maruell, the ayre is very mistie too day: I my selfe knew hir better by hir apparell than by hir face.

Cle. In good fayth and I thanke God I haue mine eye sighte goode and perfite, little worse than when I was but twentie yeres olde.

Pa. How can it be otherwise? you are but yong.

Cle. I am fiftie yeres olde.

Pa. {aside} He telles ten lesse than he is.

Cle. What sayst thou of ten lesse?

Pa. I say I woulde haue thoughte you tenne lesse, you looke like one of sixe and thirtie, or seuen and thirtie at the moste.

Cle. I am no lesse than I tell.

Pa. You are like inough too liue fiftie more: shewe me your hande.

Cle. Why is Pasiphiolo a Chiromancer?

Pa. What is not Pasiphiolo? I pray you shewe mee it a little.

Cle. Here it is.

Pa. O how straight and infracte is this line of life? you will liue to the yeeres of Melchisedech.

Cle. Thou wouldest say, Methusalem.

Pa. Why is it not all one?

Cle. I perceiue you are no very good Bibler Pasiphiolo.

Pa. Yes sir an excellent good Bibbler, specially in a bottle: Oh what a mounte of Venus here is? but this lighte serueth not very well, I will beholde it an other day, when the ayre is clearer, and tell you somewhat, peraduenture to your contention.

Cle. You shal do me great pleasure: but tell me, I pray thee Pasiphiolo, whome doste thou thinke Polynesia liketh better, Erostrato or me?
Pa. Why? you out of doubt: She is a gentlewoman of a noble minde, and maketh greater accompte of the reputation she shall haue in marrying your worship, than that poore scholer, whose birthe and parentage God knoweth, and very fewe else.

Cle. Yet he taketh it vpon him brauely in this countrey.

Pa. Yea, where no man knoweth the contrarie: but let him braue it, bost his birth, and do what he can, the vertue and knowledge that is within this body of yours, is worth more than all the countrey he came from.

Cle. It becommeth not a man to praise him selfe: but in deede I may say, (and say truely,) that my knowledge hath stoode me in better steade at a pinche, than coulde all the goodes in the worlde. I came out of Otranto when the Turkes wonne it, and first I came to Padua, after hither, where by reading, counsailing, and pleading, within tentwente yeares I haue gathered and gayned as good as ten thousande Ducats.

Pa. Yea mary, this is the righte knowledge: Philosophie, Poetrie, Logike, and all the rest, are but pickling sciences in comparison to this.

Cle. But pyckling in deede, whereof we haue a verse:

The trade of Lawe doth fill the boystrous bagges,
They swimme in silke, when others royst in ragges.

Pa. O excellent verse, who made it? Virgil?
Cle. Virgil? tushe it is written in one of our gloses.
Pa. Sure who soeuer wrote it, the morall is excellent, and worthy to be written in letters of golde. But too the purpose: I thinke you shall never recouer the wealth that you loste at Otranto.

Cle. I thinke I haue doubled it, or rather made it foure times as muche: but in deed, I loste mine only sonne there, a childe of fiue yeres old.

Pa. O great pitie.
Cle. Yea, I had rather have lost all the goods in ye world.
Pa. Alas, alas: by God and grafts of suche a stocke are
very gayson in these dayes.
Cle. I know not whether he were slayne, or the Turks toke 75
him and kept him as a bond slaue.
Pa. Alas, I could weep for compassion, but there is no
remedy but patience, you shall get many by this yong damsell
with the grace of God.
Cle. Yea, if I get hir.
Pa. Get hir? why doubt you of that?
Cle. Why? hir father holds me off with delayes, so that
I must needes doubt.
Pa. Content your selfe sir, he is a wise man, and desirous
to place his Daughter well: he will not be too rashe in hys 85
determination, he will think well of the matter: and lette him
thinke, for the longer he thinketh, the more good of you shall
he thinke: whose welth? whose vertue? whose skill? or whose
estimation can he compare to yours in this Citie?
Cle. And hast thou not tolde him that I would make his 90
Daughter a dower of two thousand Ducates?
Pa. Why, euen now, I came but from thence since.
Cle. What said he?
Pa. Nothing, but that Erostrato had profered the like.
Cle. Erostrato? how can he make any dower, and his father 95
yet alieue?
Pa. Thinke you I did not tell him so? yes I warrant you,
I forgot nothing that may furder your cause: and doubt ye
not, Erostrato shall never have hir vnesse it be in a dreame.
Cle. Well gentle Pasiphilo, go thy wayes and tell Damon 100
I require nothing but his daughter: I wil none of his goods:
I shall enrich hir of mine owne: & if this dower of two
thousand Ducates seem not sufficiët, I wil make it fiue hundreth
more, yea a thousand, or what so euer he will demand rather

72 haue B rest 73 gruffs CD 74 geason CDH 85 his]
hio C 92 since om, H 98 and AD: & B (erased Br. Mus. copy)
CH 99 not,] not C
thē faile: go to *Pasiphilo*, shew thy selfe frēdly in working 105 this feate for me: spare for no cost, since I haue gone thus farre, I wilbe loth to be out bidden. Go.

*Pa.* Where shall I come to you againe?

*Cle.* At my house.

*Pa.* When?

*Cle.* When thou wilte.

*Pa.* Shall I come at dinner time?

*Cle.* I would byd thee to dinner, but it is a Saincts euen which I haue euer fasted.

*Pa.* ⟨aside⟩ Faste till thou famishe.

*Cle.* Harke.

*Pa.* ⟨aside⟩ He speakeyth of a dead mans faste.

*Cle.* Thou hearest me not.

*Pa.* ⟨aside⟩ Nor thou understandest me not.

*Cle.* I dare say thou art angrie I byd the not to dinner: but 120 come if thou wilte, thou shalt take such as thou findest.

*Pa.* What? think you I know not where to dine?

*Cle.* Yes *Pasiphilo* thou art not to seeke.

*Pa.* No be you sure, there are enowe will pray me.

*Cle.* That I knowe well enough *Pasiphilo*, but thou canst not 125 be better welcome in any place than to me, I will tarrie for thee.

*Pa.* Well, since you will needes, I will come.

*Cle.* Dispatche then, and bring no newes but good.

*Pa.* ⟨aside⟩ Better than my wararde by the rood.

*Cleander exit, Pasiphilo restat.*

Scena iiij.

Pasiphilo. Dvlipo.

O Miserable couetous wretche, he findeth an excuse by S. Nicolas fast, bicause I should not dine with him, as though I should dine at his owne dishe: he maketh goodly feasts I promise you, it is no wonder though hee thinke me

bounde vnto him for my fare: for ouer and besides that his provision is as skant as may be, yet there is great difference betweene his diet and mine. I neuer so much as sippe of the wine that he tasteth, I feede at the bordes ende with browne bread: Marie I reach always to his owne dishe, for there are no more but that only on the table. Yet he thinks that for one such dinner I am bound to do him al the service that I can, and thinks me sufficiently rewarded for all my travell, with one suche festiuall promotion. And yet peraduenture some men thinke I haue great gaines vnder him: but I may say and sweare, that this dosen yeere I haue not gayned so muche in value as the points at my hose (whiche are but three with codpeece poynt and al): he thinkes that I may feede vpon his fauour and faire wordes: but if I could not otherwise prouide for one, Pasiphiolo were in a wyse case. Pasiphiolo hath mo pastures to passe in than one, I warrant you: I am of housholde with this scholer Erostrato, (his riuale) as well as with Domine Cleander: nowe with the one, and then with the other, according as I see their Caters prouide good cheere at the market: and I finde the meanes so to handle the matter, that I am welcome too bothe. If the one see me talke with the other, I make him beleeue it is to harken newes in the furtherance of his cause: and thus I become a broker on bothe sides. Well, lette them bothe apply the matter as well as they can, for in deede I will travell for none of them bothe: yet will I seeme to worke wonders on echande. But is not this one of Damons seruants that commeth foorth? it is: of him I shall vnderstand where his master is. Whither goeth this ioyly gallant?

Du. I come to seeke some body that may accompany my Master at dinner, he is alone, and woulde fayne haue good company.  

Pa. Seeke no further, you coulde neuer haue found one better than me.

Du. I haue no commission to bring so many.

Du. How canst thou come alone, that hast continually a legion of rauening wolues within thee?

Pa. Thou doest (as seruants commonly doe) hate al that loue to visite their maisters.

Du. And why?

Pa. Because they haue too many teeth as you thinke.

Du. Nay because they haue to many tongues.

Pa. Tōgues? I pray you what did my tōgue euer hurt you?

Du. I speake but merily with you Pasiphilo, goe in, my maister is ready to dine.

Pa. What? dineth he so earely?

Du. He that riseth early, dineth early.

Pa. I would I were his man, maister doctor neuer dineth till noone, and how dilicately then God knoweth. I wil be bolde to goe in, for I count my selfe bidden.

Du. You were best so. Pasiphilo intrat. Dul. restat.

Hard hap had I when I first began this vnfortunate enter-prise: for I supposed the readiest medicine to my miserable affects had bene to change name, clothes, & credite with my servant, & to place my selfe in Damons seruice: thinking that as sheuering colde by glowing fire, thirst by drinke, hunger by pleasant repasts, and a thousande suche like passions finde remedie by their contraries, so my restlesse desire might haue founde quiet by continuall contemplation. But alas, I find that only loue is vsaciable: for as the flie playeth with the flame till at last she is cause of hir owne decay, so the lover that thinketh with kissing and colling to content his vnbrideled apetite, is cōmonly scene the only cause of his owne consump-
tion. Two yeeres are nowe past since (vnder the colour of Damons seruice) I haue bene a sworne seruant to Cupid: of whom I haue receiued as much fanour & grace as euer man founde in his seruice. I haue free libertie at al times to behold my desired, to talke with hir, to embrace hir, yea (be it
spoken in secret) to lie with hir. I reape the fruites of my desire: yet as my ioyes abounde, eu...
Erostrato? marry he is in his skinne.

Du. Ah hooreson boy, I say, howe shall I finde Erostrato?

Cra. Finde him? howe meane you, by the weeke or by the yeere?

Du. You cracke halter, if I catche you by the eares, I shall make you answere me directly.

Cra. In deede?

Du. Tarry me a little.

Cra. In faith sir I haue no leisure.

Du. Shall we trie who can runne fastest?

Cra. Your legges be longer than mine, you should haue giuen me the aduauntage.

Du. Go to, tell me where is Erostrato?

Cra. I left him in the streete, where he gaue me this Casket, (this basket I would haue sayde) and bad me beare it to Dalio, and returne to him at the Dukes Palace.

Du. If thou see him, tell him I must needes speake with him immediatly: or abide awhyle, I will go seeke him my selfe, rather than be suspected by going to his house.

Crapino departeth, and Dulipo also: after Dulipo commeth in agayne seeking Erostrato.

Finis Actus. 1.

Actus .ij. Scena .j.

Dulipo. Erostrato.

Think if I had as many eyes as Argus, I coulde not haue sought a man more narrowly in euery streete and euery by lane, there are not many Gentlemen, scholers, nor Marchauntes.
in the Citie of Ferara, but I haue mette with them, excepte him: peraduenture hee is come home an other way: but looke where he commeth at the last.

Ero. In good time haue I spied my good maister.
Du. For the loue of God call me Dulipo (not master,) maintayne the credite that thou hast hitherto kepte, and let me alone.

Ero. Yet sir let me sometimes do my duetie vnto you, especially where no body heareth.
Du. Yea, but so long the Parat vseth to crie knappe in sporte, that at the last she calleth hir maister knaue in earnest: so long you will vse to call me master, that at the last we shall be heard. What newes?

Ero. Good.
Du. In deede?
Ero. Yea excellent, we haue as good as won the wager.
Du. Oh, how happie were I if this were true?

Ero. Heare you me, yesternight in the evening I walked out, and founde Pasiphilo, and with small entreating I had him home to supper, where by suche meanes as I vsed, he became my great friend, and tolde me the whole order of our aduersaries determination: yea and what Damon doth intende to do also, and hath promised me that frō time to time, what he can espie he will bring me word of it.

Du. I can not tel whether you know him or no, he is not to trust vnto, a very flattering and a lying knaue.

Ero. I know him very well, he can not deceiue me: and this that he hath told me I know must needes be true.

Du. And what was it in effect?

Ero. That Damon had purposd to giue his daughter in mariage to this doctor, vpō the dower that he hath profered.

Du. Are these your good newes? your excellent newes?

Ero. Stay a whyle, you will vnderstande me before you heare me.

Du. Well, say on.
Ero. I answered to that, I was ready to make hir the lyke dower.

Du. Well sayde.

Ero. Abide, you heare not the worst yet.

Du. O God, is there any worsse behinde?

Ero. Worsse? why what assurance coulde you suppose that I might make without some speciall consent from Philogano my father?

Du. Nay you can tell, you are better scholer than I.

Ero. In deede you haue lost your time: for the books that you tosse now a dayes, treate of smal science.

Du. Leaue thy iesting, and proceede.

Ero. I sayd further, that I receyued letters lately from my father, whereby I understooede that he woulde be heere very shortly to perfoyme all that I had profered: therefore I required him to request Damon on my behalf, that he would stay his promise to the doctor for a fourtnight or more.

Du. This is somewhat yet, for by this meanes I shal be sure to linger and liue in hope one fourtnight longer: but, at the fourthnights ende when Philogano commeth not, how shall I then do? yea and though he came, howe may I any way hope of his consent, when he shall see, that to follow this amorous enterprise, I haue set aside all studie, all remembrance of my duetie, and all dread of shame. Alas, alas, I may go hang my selfe.

Ero. Comforte your selfe man, and trust in me: there is a salue for euery sore, and doubt you not, to this mischeefe we shall finde a remedie.

Du. O friend reuiue me, that hitherto since I first attempted this matter haue bene continually dying.

Ero. Well harken a while then: this morning I tooke my horse and rode into the fieldes to solace my self, and as I passed the foorde beyonde S. Anthonies gate, I met at the foote of the hill a gentleman riding with two or three men: and as me thought by his habite and his lookes, he should be none of the wisest. He saluted me, and I him: I asked him from whence he came,

55, 57 fourthnight A: fortnight C
and whither he would? he answered that he had come from Venice, then from Padua, nowe was going to Ferrara, and so to 75 his countrey, whiche is Scienna: As soone as I knewe him to be a Scenese, sodenly lifting vp mine eyes, (as it were with an admiration) I sayd vnto him, are you a Scenese, and come to Ferrara? why not, sayde he: quoth I (halfe and more with a trembling voyce) know you the daunger that should ensue if you be knowne 80 in Ferrara to be a Scenese? he more than halfe amased, desired me earnestly to tell him what I ment.

Du. I vnderstande not wherto this tendeth.
Ero. I beleue you: but harken to me.

Du. Go too then.

Ero. I answered him in this sorte: Gentleman, bycause I haue heretofore founde very curteous entertainement in your countrey, (beeing a studet there,) I accompt my self as it were bounde to a Scenese: and therefore if I knewe of any mishappe towards any of that countrey, God forbid but I should disclose 90 it: and I maruell that you knewe not of the iniurie that your countreymen offered this other day to the Embassadours of Counte Hercules.

Du. What tales he telieth me: what appertayne these to me?
Ero. If you will harken a whyle, you shall finde them no tales, 95 but that they appertayne to you more than you thinke for.

Du. Foorth.

Ero. I tolde him further, these Ambassadoures of Counte Hercules had dyuers Mules, Waggens, and Charettes, ladé with dyuers costly ieweles, gorgeous furniture, & other things which they caried as presents, (passing that way) to the king of Naples: the which were not only stayd in Sciene by the officers whom you cal Customers, but serched, ransacked, tossed & turned, & in the end exacted for tribute, as if they had bene the goods of a meane marchaunt.

Du. Whither the diuell wil he? is it possible that this geare
appertaine any thing to my cause? I finde neither head nor foote in it.

Ero. O how impaciet you are: I pray you stay a while.

Du. Go to yet a while then.

Ero. I proceeded, that vpon these causes the Duke sent his Chauncelor to declare the case vnto the Senate there, of whome he had the moste vncurteous answere that euuer was heard: whervpon he was so enraged with all of that countrey, that for reuenge he had sworne to spoyle as many of them as euuer should come to Ferara, and to sende them home in their dublet and their hose.

Du. And I pray thee how couldest thou vpon the sudden devise or imagine suche a lye? and to what purpose?

Ero. You shall heare by and by a thing as fitte for our pur-120 pose, as any could haue happened.

Du. I would fayne heare you conclude.

Ero. You would fayne leape ouer the stile, before you come at the hedge: I woulde you had heard me, and seene the gestures that I enforced to make him beleue this.

Du. I beleue you, for I knowe you can counterfet wel.

Ero. Further I sayde, the duke had charged vpon great penalties, that the Inholders and vitlers shoulde bring worde dayly of as many Scenoses as came to their houses. The gentleman bee-130 ing (as I gessed at the first) a mā of smal sapientia, when he heard these newes, would haue turned his horse an other way.

Du. By likelyhoode he was not very wise when hee would beleuee that of his countrey, which if it had bene true euerie man must needes haue knowne it.

Ero. Why not? when he had not beene in his countrey for a moneth paste, and I tolde him this had hapned within these seuen dayes.

Du. Belike he was of small experience.

Ero. I thinke, of as tittle as may be: but beste of all for our purpose, and good aduenture it was, that I mette with such an one. Now harken I pray you.

107 appertaineth A 128 victualers D 141 yon] thee A
Du. Make an ende I pray thee.

Ero. He, as I say, when he hard these words, would haue turned the bridle: and I sayning a countenance as though I were somewhat pensiue and carefull for him, paused a while, & after with a great sighe saide to him: Gentleman, for the curtesie that (as I said) I haue found in your countrey, & because your affaires shall be the better dispatched, I will finde the meanes to lodge you in my house, and you shall say to euery man, that you are a Sicilian of Cathanea, your name Philogano, father to me that am in deede of that countrey and citie, called here Erostrato. And I (to pleasure you) will (during your abode here) do you reverence as you were my father.

Du. Out vpon me, what a grosse hedded foole am I? now I perceiue whereto this tale tendeth.

Ero. Well, and how like you of it?

Du. Indifferently, but one thing I doubt.

Ero. What is that?

Du. Marie, that when he hath bene here twoo or three dayes, he shall heare of euery man that there is no such thing betwene the Duke and the Towne of Sciene.

Ero. As for that let me alone, I doe entertaine and will entertaine him so well, that within these two or three daies I will disclose vnto him all the whole matter, and doubte not but to bring him in for performance of as mucho as I haue promised to Damon: for what hurte can it be to him, when he shall binde a strange name and not his owne?

Du. What, thinke you he will be entreated to stande bounde for a dower of two thousand Ducates by the yeere?

Ero. Yea why not, (if it were ten thousand) as long as he is not in deede the man that is bound?

Du. Well, if it be so, what shall we be the neerer to our purpose?

Ero. Why? when we haue done as mucho as we can, how can we doe any more?

Du. And where haue you left him?

145 paused] passed A
Ero. At the Inne, because of his horses: he and his men shall lie in my house.

Du. Why brought you him not with you?

Ero. I thought better to use your advice first.

Du. Well, goe take him home, make him all the cheere you can, spare for no cost, I will alowe it.

Ero. Content, looke where he commeth.

Du. Is this he? goe meete him, by my trouthe he lookes even lyke a good soule, he that fisheth for him, mighte bee sure to catche a cods heade: I will rest here a while to discipher him.

Erostrato espieth the Scenese and goeth towards him:

Dulipo standeth aside.

---

Scena .ij.

The Scenese. Paqvetto & Petrvcio his servuits.

Erostrato.

HE that travaileth in this worlde passeth by many perilles.

Pa. You saye true sir, if the boate had bene a little more laden this morning at the ferrie, wee had bene all drowned, for I thinke, there are none of vs that could haue swomme.

Sc. I speake not of that.

Pa. O you meane the foule waye that we had since wee came from this Padua, I promise you, I was afraide twice or thrice, that your mule would haue lien fast in the mire.

Sc. Jesu, what a blockehead thou art, I speake of the perill we are in presently since we came into this citie.

Pa. A great peril I promise you, that we were no sooner ariued, but you founde a frende that brought you from the Inne, and lodged you in his owne house.

---

\(177\) man \(CD\) s.d. Petrucho \(D\) Paqvetto . . . seruait \(B\) rest: Favmulus [for Famulus] his seruaunt \(A\) 1 in] it \(C\) 2 Pa. \(B\) rest: Fa. \(A\) and throughout scene * An . . . supose \(B\) rest 12 but] than \(A\)
Sc. Yea marie, God rewarde the gentle yong man that we mette, for else we had bene in a wise case by this time. But haue done with these tales, and take you heede, & you also sirra, take heede that none of you saie we be Sceneshes, and remember that you call me Philogano of Cathanea.

Pa. Sure I shal neuer remember these outladish words, I could well remember Haccanea.

Sc. I say, Cathanea, and not Haccanea, with a vengeance.

Pa. Let another name it then when neede is, for I shall neuer remember it.

Sc. Then holde thy peace, and take heede thou name not Scene.

Pa. Howe say you, if I faine my selfe dum as I did once in the house of Crisobolus?

Sc. Doe as thou thinkest best: but looke where commeth the gentleman whom we are so much bounde vnto.

Ero. Welcome, my deare father Philogano.

Sc. Gramercie my good sonne Erostrato.

Ero. That is well saide, be mindefull of your toung, for these Ferareses be as craftie as the Deuill of hell.

Sc. No, no, be you sure we will doe as you haue bidden vs.

Ero. For if you should name Scene they would spoile you immediatly, and turne you out of the towne, with more shame, than I woulde shoulde befall you for a thousande Crownes.

Sc. I warant you, I was giuing thē warning as I came to you, and I doubt not but they will take good heede.

Ero. Yea and trust not the seruauntes of my housholde to far, for they are Ferareses all, and neuer knew my father, nor came neuer in Sicilia: this is my house, will it please you to goe in? I will follow.

They goe in.
Dulipo tarieth and espieth the Doctor comming in with his man.
This gear hath had no euill beginning, if it continue so and fall to happie ende. But is not this the silly Doctor with the side bonet, the doting foole, that dare presume to become a suter to such a peerlesse Paragone? O how couteousnesse doth blind the common sort of men. Damon more desirous of the dower, than mindfull of his gentle & gallant daughter, hath determined to make him his Sonne in law, who for his age may be his father in law: and hath greater respect to the abundance of goods, than to his owne naturall childe. He beareth well in minde to fill his owne purse, but he litle remembreth that his daughters purse shalbe continually emptie, vnlesse Maister Doctor fill it with double ducke egges. Alas: I ies and haue no ioy, I will stand here aside and laugh a litle at this lobcocke.

_Dulippo espieth the Doctor and his man comming._

**Scena .iiij.**

**Carion the doctors man. Cleander. Dulippo.**

Maister, what the Diuel meane you to go seeke guestes at this time of the day? the Maiors officers haue dined ere this time, which are alway the last in the market.

Cle. I come to seeke Pasiphilo, to the ende he may dine with mee.

Ca. As though sixe mouthes and the cat for the seuenth, bee not sufficient to eate an harlotrie shotterell, a pennieworth of cheese, and halfe a score spurlings: this is all the dainties you haue dressed for you and your familie.

Cle. Ah greedie gut, art thou afearde thou shalt want?

Ca. I am afearde in deede, it is not the first time I haue founde it so.

3 dare] daires dares C: dares D Scena .iiij. om. CD 7 shottrel C: shotrel D
Du. <aside> Shall I make some sporte with this gallant? what shall I say to him?

Cle. Thou arte afearde belike that he will eate thee and the rest.

Ca. Nay, rather that he will eate your mule, both heare and hyde.

Cle. Heare and hyde? and why not flesh and all?

Ca. Bicause she hath none. If she had any flesh, I thinke you had eaten hir your selfe by this time.

Cle. She may thanke you then, for your good attendace.

Ca. Nay she may thanke you for your small allowance.

Du. <aside> In faith now let me alone.

Cle. Holde thy peace drunken knaue, and espie me Pasiphilo.

Du. <aside> Since I can doe no better, I will set such a staunce betweene him and Pasiphilo, that all this towne shall not make them friendes.

Ca. Could you not haue sent to seeke him, but you must come your selfe? surely you come for some other purpose, for if you would haue had Pasiphilo to dinner, I warant you he would haue taried here an hour since.

Cle. Holde thy peace, here is one of Damons seruaunts, of him I shall vnderstand where he is: good fellow art not thou one of Damons seruaunts?

Du. Yes sir, at your knamandement.

Cle. Gramercie, tell me then, hath Pasiphilo bene there this day or no?

Du. Yes sir, and I thinke he be there still, ah, ah, ah.

Cle. What laughest thou?

Du. At a thing, that euery man may not laugh at.

Cle. What?

Du. Talke, that Pasiphilo had with my master this day.

Cle. What talke I pray thee?

Du. I may not tell it.

Cle. Doth it concerme me?

Du. Nay I will say nothing.

13 [aside] H  * An... supose B rest 36 knamandement all
Cle. Tell me.
Du. I can say no more.
Cle. I woulde but knowe if it concerne mee, I pray thee so tell mee.
Du. I would tell you, if I were sure you would not tell it againe.
Cle. Beleue me I will kepe it close: Carion giue vs leaue a little, goe aside.
Du. If my maister shoulde know that it came by me, I were better die a thousand deaths.
Cle. He shall neuer know it, say on.
Du. Yea, but what assurance shall I haue?
Cle. I lay thee my faith and honestie in paune.
Du. A pretie paune, the fulkers will not lend you a farthing on it.
Cle. Yea, but amongst honest me it is more worth than golde.
Du. Yea marie sir, but where be they? but will you needes haue me tell it vnto you?
Cle. Yea I pray thee if it any thing appertaine to me.
Du. Yes it is of you, and I would gladly tell it you, because I would not haue suche a man of worship so scorned by a villaine ribaulde.
Cle. I pray thee tell me then.
Du. I will tell you so that you will sweare neuer to tell it to Pasiphilo, to my maister, nor to any other bodie.
Ca. {aside} Surely it is some toye deuised to get some money of him.
Cle. I thinke I haue a booke here.
Ca. {aside} If he knew him as well as I, he woulde neuer goe aboute it, for he may as soone get one of his teeth from his iawes with a paire of pinchers, as a pennie out of his purse with such a conceite.
Cle. Here is a letter wil serue the turne: I sweare to thee by the contents hereof neuer to disclose it to any man.

62 vpon CD  79 pinsors C: pincers D
Du. I will tell you, I am sore to see how *Pasiphiilo* doth abuse you, perswading you that alwayes he laboureth for you, where in deede, he lieth on my maister continually, as it were with tooth and naile for a straunger, a scholer, borne in *Sicilia* they call him *Roscus* or arskisse, he hathe a madde name I can never hit vpon it.

Cle. And thou recknest it as madly: is it not Erostrato?

Du. That same, I should neuer haue remembred it: and the villaine speaketh al the euill of you that can be deuised.

Cle. To whom?

Du. To my maister, yea and to *Polynesta* hirselfe sometimes.

Cle. Is it possible, Ah slaue, and what saith he?

Du. More euill than I can imagine: that you are the miserablest and most nigardly man that euer was.

Cle. Sayeth *Pasiphiilo* so by me?

Du. And that as often as he commeth to your house, he is like to die for hunger, you fare so well.

Cle. That the Deuill take him else.

Du. And that you are the testiest man, & moste divers to please in the whole worlde, so that he cannot please you vnlesse he should euen kill himselfe with continuall paine.

Cle. O deuilish tong.

Du. Furthermore, that you cough continually and spit, so that a dogge cannot abide it.

Cle. I neuer spitte nor coughe more than thus, who, who, and that but since I caughte this murre, but who is free from it?

Du. You saye true sir, yet further he sayth, your arme holes stincke, your feete worse than they, and your breathe worst of all.

Cle. If I quite him not for this geare.

Du. And that you are bursten in the cods.

Cle. O villaine, he lieth, and if I were not in the streete thou shouldest see them.
Du. And he saith, that you desire this yong gentlewoman, as much for other mens pleasure as for your owne.

Cle. What meaneth he by that?

Du. Peraduenture that by hir beautie, you woulde entice many yong men to your house.

Cle. Yong men? to what purpose?

Du. Nay, gesse you that.

Cle. Is it possible that Pasiphilo speaketh thus of me?

Du. Yea, and much more.

Cle. And doth Damon beleue him?

Du. Yea, more than you would thinke: in such sort, that long ere this, he woulde haue giuen you a flat repulse, but Pasiphilo intreated him to continue you a suter for his aduantage.

Cle. How for his aduantage?

Du. Marie, that during your sute he might still haue some rewarde for his great paines.

Cle. He shall haue a rope, and yet that is more than he deservueth: I had thought to haue giuen him these hose when I had wore them a little nearer, but he shall haue a. &c.

Du. In good faith sir, they were but loste on him. Will you any thing else with me sir?

Cle. Nay, I haue heard to much of thee already.

Du. Then I will take my leauе of you.

Cle. Farewell, but tell me, may I not know thy name?

Du. Sir, they call me Foule fall you.

Cle. An ill fauored name by my trouthe: arte thou this countreyman?

Du. No sir, I was borne by a castle me cal Scabbe catch you: fare you well sir. <Exit>

Cle. Farewel. Oh, God how haue I bene abused? what a spokesman? what a messanger had I prouided?

Car. Why sir, will you tarie for Pasiphilo till we die for hunger?
Cle. Trouble me not, that the Deuill take you both.
Car. These newes what so euer they be, like him not.
Cle. Art thou so hungrie yet? I pray to God thou be neuer satisfied.
Car. By the masse no more I shal as long as I am your seruaunt.
Cle. Goe with mischaunce.
Car. Yea, and a mischiefe to you, and to al such couetous wretches.

Finis Actus .2.

Actus .iiij. Scena .j.

Dalio the cooke. Crapine the lackie. Erostrato, Dvlipo.

By that time we come to the house, I truste that of these xx. eggs in the basket we shall find but very few whole. But it is a folly to talke to him. What the deuill, wilt thou neuer lay that sticke out of thy hande? he fighteth with the dogges, beateth the beares, at every thing in the streate he findeth occasion to tarie: if he spie a slipstring by the waye such another as himself, a Page, a Lackie or a dwarfe, the deuill of hell cannot holde him in chaynes, but he will be doing with him: I cannot goe two steppes, but I muste looke backe for my yonker: goe to halter sicke, if you breake one egge I may chance breake, &c.

Cra. What will you breake? your nose in mine &c?
Da. Ah beast.
Cra. If I be a beast, yet I am no horned beast.
Da. Is it euen so? is the winde in that doore? If I were vn-loden I would tel you whether I be a horned beast or no.

Cra. You are alway laden either with wine or with ale.
Da. Ah spitefull boy, shall I suffer him?

Cra. Ah cowardely beast, darest thou strike and say neuer a woorde?

\[\text{157 a bef. mischaunce } CDH \qquad \text{s.d. Crapino } H \qquad \text{6 way, } CDH\]
\[\text{9 yonker } CD \qquad \text{9-10 halter sacke } A \qquad \text{10 breake, } &c.] \text{ breake. } A\]
\[\text{11 &c] arse } A \qquad \text{14-15 vnloden } all \qquad \text{16 laden } all\]
Dal. Well, my maister shall know of this geere, either he shall redresse it, or he shall lose one of vs.

Cra. Tel him the worst thou canst by me.

Ero. What noise, what a rule is this?

Cra. Marie sir, he striketh mee because I tell him of his swearing.

Dal. The villaine lieth deadly, he reuiles me because I bid him make hast.

Ero. Holla: no more of this. Dalio, doe you make in a readiness those Pigeons, stock Doues, and also the breast of Veale: and let your vessell be as cleare as glasse against I returne, that I may tell you which I will haue roasted, & which boyled. <Exit Dalio> Crapine, lay downe that basket and followe me. Oh that I coulde tell where to finde Pasiphilo, but looke where he commeth that can tell me of him.

Dul. What haue you done with Philogano your father?

Ero. I haue left him within, I would faine speake with Pasiphilo, can you tell me where he is?

Du. He dined this day with my maister, but whether he went from thence I know not, what would you with him?

Ero. I woulde haue him goe tell Damon that Philogano my father is come and ready to make assurance of as much as he wil require. Now shall I teach maister doctor a schole point, he travaileth to none other end but to catche Cornua, and he shall haue them, for as old as he is, and as many subtilties as he hath learned in the law, he can not goe beyond me one ace.

Du. O deere friend, goe thy wayes seeke Pasiphilo, finde him out, and conclude somewhat to our contentation.

Ero. But where shall I finde him?

Du. At the feasts if there be any, or else in the market with the poulterers or the fishmongers.

Ero. What should he doe with them?

Du. Mary he watcheth whose Caters bie the best meat. If any bie a fat Capon, a good breast of Veale, fresh Samon or any suche
good dish, he followeth to the house, and either with some newes, or some stale iest he will be sure to make himselfe a geast.

Ero. In faith, and I will seeke there for him.

Du. Then muste you needes finde him, and when you haue done I will make you laughe.

Ero. Whereat?

Du. At certaine sport I made to day with master doctor.

Ero. And why not now?

Du. No it asketh further leysure, I pray thee dispatche, and finde out Pasipho\lilo that honest man.

Dulipo tarieth. Erostrato (with Crapino) goeth out.

Scena .ij.

Dulipo, alone.

This amorous cause that hangeth in controuersie betwene Domine doctor & me, may be compared to the that play at primero: of who some one peraduëture shal leese a great sum of money before he win one stake, & at last halfe in anger shal set vp his rest: win it: & after that another, another, & another, till at last he draw the most part of the money to his heape: ye other by litle & litle stil diminishing his rest, til at last he be come as neere the brinke, as earst ye other was: yet again peraduëture fortune smiling on him, shal as it were by peece meale, pull out the guts of his fellows bags, & bring him barer than he himselfe was tofore, & so in play continue stil, (fortune favouring now this way, now ye\k way) til at last the one of the is left with as many crosses as God hath brethren. O howe often haue I thoughte my selfe sure of the upper hande herein? but I triumphed before the victorie. And then how ofte againe haue I thoughte the field lost? Thus haue I beene tossed nowe ouer, nowe vnder, euyn as fortune list to whirle the wheele, neither sure to winne nor certayne to loose the wager. And this practise that
nowe my seruaunte hath devised, although hitherto it hath not succeeded amisse, yet can I not count my selfe assured of it: for I feare still that one mischance or other wyll come and turne it topsie turie. But looke where my mayster commeth.

*Damon comming in, espieth Dulipo and calleth him.*

*Scena .iiij.*

**Damon.** Dulipo. Nevola, and two mo servuants.

*Du.* Here sir.

**Da.** Go in and bid Neuola and his fellowes come hither that I may tell them what they shall goe about, and go you into my studie: there vpon the shelse you shall find a roule of writings which Iohn of the Deane made to my Father, when he solde him the Grange ferme, endorsed with bothe their names: bring it hither to me.

*Du.* It shall be done sir. <Exit>

**Da.** Go, I wil prepare other maner of writings for you thã you are aware of. O fooles that trust any mä but themselues now adaies: oh spiteful fortune, thou doest me wrong I thinke, that from the depth of Hell pitte thou haste sente me this seruaunt to be the subuersion of me and all mine. Come hither sirs, and heare what I shal say vnto you: go into my studie, where you shall finde Dulipo, step to him all at once, take him and (with a corde that I haue laide on the table for the nonce) bind him hande and foote, carie him into the dungeon vnder the stayres, make faste the dore & bring me the key, it hangeth by vpon a pin on the wall. Dispatche and doe this geare as priuily as you can: and thou Neuola come hither to me againe with speede.

*Ne.** Well I shall. <Exit with servants>

**Da.** Alas how shall I be reuenged of this extreme despite? if I punishe my seruant according to his diuelishe deserts, I shall heape further cares vpon mine owne head: for to suche detest-

---

* The . . . in B rest
20 Dispatch, CDH
22 Well] Well sir A
able offences no punishment can seeme sufficient, but onely death, and in such cases it is not lawful for a man to be his owne caruer. The lawes are ordeyned, and officers appoynted to minister justice for the redresse of wrongs: and if to the potestates I complayne me, I shall publishe mine owne reproche to the worlde. Yea, 30 what should it pruyaye me to vse all the punishments that can be devised? the thing once done can not be vndone. My daughter is defloured, and I vterly dishonested: how can I then wype that blot off my browe? and on whome shall I seeke revenge? Alas, alas I my selfe haue bene the cause of all these 35 cares, and haue deserved to beare the punishment of all these mis-happes. Alas, I should not haue committed my dearest darling in custodie to so carelesse a creature as this olde Nurse: for we see by common prove, that these olde women be either peeuishe, or pitifull: either easily enclined to euill, or quickly corrupted 40 with bribes and rewards. O wife, my good wife (that nowe lyest colde in the graue) now may I well bewayle the wante of thee, and mourning nowe may I bemone that I misse thee: if thou hadst liued (suche was thy gouernement of the least things) that thou wouldest prudently haue provided for the preseruation of 45 this pearle. A costly iewell may I well accompte hir, that hath been my cheefe conforte in youth, and is nowe become the coro- siue of mine age. O Polynesta, full euill hast thou requited the clemencie of thy carefull father: and yet to excuse thee giltesse before God, and to condemn thee gilte before the worlde, I can 50 count none other but my wretched selfe the caytife and causer of all my cares. For of all the dueties that are requisite in humane lyfe, onely obedience is by the parents to be required of the childe: where on ye other side the parents are bound, first to beget them, then to bring the foorth, after to nourish them, to preserve them 55 from bodily perils in the cradle, from daunger of soule by godly education, to matche them in consort enclined to vertue, too banish them all ydle and wanton companie, to allow them sufficiene for their sustentation, to cut off excesse the open gate of sinne, sel-

33 I BCH only (as the Ital.) 40 to beft. pitifull A 51 self, D
57 consort B rest: comfort A 59 cut] cull C
dome or neuer to smile on them vnlesse it be to their encourage-ment in vertue, and finally, to prouide them mariages in time cōuenient, lest (neglected of vs) they learne to sette either to much or to litle by thēselues. Fiue years are past since I might haue maried hir, when by cōtinuall excuses I haue prolonged it to my owne perdion. Alas, I shoulde haue considered, she is 65 a collop of my owne flesh: what shold I think to make hir a princesse? Alas alas, a poore kingdome haue I now caught to endowe hir with: It is too true, that of all sorowes this is the head source and chiefe fountaine of all furies: the goods of the world are incertain, the gaines (litle) to be rejoyced at, and 70 the losse not greatly to be lamented: only the children cast away, cutteth the parents throate with the knife of inward care, which knife will kill me surely, I make none other accompte.

_Damons servuants come to him againe._

_Scena .iiij._

_NEVOLA._  DAMON.  PASIPHILLO._

Sir, we haue done as you badde vs, and here is the key.

_Da._ Well, go then _Neuola_ and seeke master _Casteling_ the iayler, he dwelleth by S. Antonies gate, desire him too lend me a paire of the fetters he vseth for his prisoners, and come againe quickly.

_Ne._ Well sir.

_Da._ Heare you, if he aske what I would do with them, say you cā not tell, and tell neither him nor any other, what is become of _Dulipo_.

_(Ne.)_ I warant you sir. Fye vpon the Deuill, it is a thing 10 almost vnpossible for a man nowe a dayes to handle money, but the mettal will sticke on his fingers: I maruelled alway at this fellowe of mine _Dulipo_, that of the wages he received, he could maintaine hime selfe so brauely apparelled, but nowe I perceiue

---

68 endue _A_  69 head source, _D_: head-source _H_  9 s.d. _Damon... out B rest  An... supose B rest  10 Ne. _D_
the cause, he had the disbursing and receit of all my masters' affairs, the keys of the granarie, *Dulippo* here, *Dulippo* there, in fauoure with my maister, in fauoure with his daughter, what woulde you more, he was *Magister factotum*: he was as fine as the Crusadoe, and wee silly wretches as course as canuas: wel, behold what it is come to in the ende, he had bin better to haue done lesse.

> Pa. Thou saist true Neuola, he hath done to much in deed.
> Ne. From whence commest thou in the deuils name?
> Pa. Out of the same house thou camest from, but not out of the same dore.
> Ne. We had thought thou hadst bene gone long since.
> Pa. When I arose from the table, I felte a rumbling in my belly, whiche made me runne to the stable, and there I fell on sleepe vpon the strawe, and haue line there euer since: And thou whether goest thou?
> Ne. My master hath sent me on an errand in great hast.
> Pa. Whether I pray thee?
> Ne. Nay I may not tell: Farewell.  

*Exit*

Pa. As though I neede any further instructions: O God what newes I heard euè now, as I lay in the stable: O good *Erostrato* and pore *Cleander*, that haue so earnestly strouen for this damsels, happie is he that can get hir I promise you, he shall be sure of mo than one at a clap that catcheth hir, eyther Adam or Eue within hir belie. Oh God, how men may be deceiued in a woman? who wold haue beleued the contrary but that she had bin a virgin? aske the neighbours and you shall heare very good report of hir: marke hir behauiors & you would haue judged hir very maydenly: seldome seene abroade but in place of prayer, and there very deuout, and no gaser at outwarde sightes, no blaser of hir beautie aboue in the windowes, no stale at the doore for the bypassers: you would haue thought hir a holy yong woman. But muche good doe it *Domine Doctor*, hee shall be sure to lacke
no corne in a deare yere, whatsoeuer he haue with hir else: I beshrewe me if I let the mariage any way. But is not this the old scabbed queane that I heard disclosing all this geere to hir master, as I stoode in the stable ere nowe? it is shee. Whither goeth Psiteria?

Pasiphilo espieth Psiteria comming.

Scena .v.

Psiteria, Pasiphilo.

To a Gossip of myne hereby.

Pa. What? to tattle of the goodly stirre that thou keptst concerning Polynesta.

Ps. No, no: but how knew you of that geere?

Pa. You tolde me.

Ps. I? when did I tell you?

Pa. Euen now when you tolde it to Damon, I both sawe you and heard you, though you saw not me: a good parte I promise you, to accuse the poore wenche, kill the olde man with care, ouer and besides the daunger you haue brought Dulipo and the Nursse vnto, and many moe, fie, fie.

Ps. In deed I was to blame, but not so much as you think.

Pa. And how not so muche? did I not heare you tell?

Ps. Yes, But I will tell you how it came to passe: I haue knownen for a great while, that this Dulipo and Polynesta haue lyen together, and all by the meanes of the nurse: yet I held my peace, and never tolde it. Now this other day the Nursse fell on scolding with me, and twyce or thrice called me drunken olde whore, and suche names that it was too badde: and I called hir baude, and tolde hir that I knew well enoughe howe often she had brought Dulipo to Polynesias bed: yet all this while I thought not that anye body had heard me, but it befell cleane contrarye: for my maister was on the other side of the wall, and heard all
our talke, wherevpon he sent for me, and forced me to confesse all that you heard.

Pas. And why wouldest thou tell him? I woulde not for. &c.
Ps. Well, if I had thought: my maister would haue taken it so, he should rather haue killed me.
Pas. Why? how could he take it?
Ps. Alas, it pitieth me to see the poore yong woman how she weepes, wailes, and teares hir heare: not esteming hir owne life halfe so deare as she doth poore Dulipos: and hir father, he weepes on the other side, that it would pearce an hart of stone with pitie: but I must be gone.

Pas. Go that the gunne pouder consume thee olde trotte.

Finis Actus. 3.

Actus .iiiij. Scena .j.

EROSTRATO fained.

Hat shall I doe? Alas what remedie shall I finde for my ruefull estate? what escape, or what excuse may I now devise to shifte ouer our subtile supposes? for though to this day I haue vsurped the name of my maister, and that without checke or controll of any man, now shal I be openly discyphred, and that in the sight of euery man: now shal it openly be knowen, whether I be Erostrato the gentleman, or Dulipo the seruaunt. We haue hitherto played our parts in abusing others: but nowe commeth the man that wil not be abused, the right Philogano the right father of the right Erostrato: going to seke Pasiphilo, and hearing that he was at the water gate, beholde I espied my fellowe Litio, and by and by my olde maister Philogano setting forth his first step on land: I to fuge and away hither as fast as I could to bring word to the right Erostrato, of his right father Philogano, that to so sodaine a mishap some subtile shift might be vpō the

25 for, &c. CDH 28 me? A 35 Pas. [aside] H Go, C:
Go:—D: Go: H thee BH: the ACD s.D. 3.] tertij. CD
13 to fuge all 15 vpō] on CD
sodaine devised. But what can be imagined to serve the turne, although we had monethes respite to beate our brains about it, since we are commoly known, at the least supposed in this towne, he for Dulipo, a slave & servant to Damon, & I for Erostrato a gentleman & a student? But beholde, runne Crapine to yonder olde woman before she get within the doores, & desire hir to call out Dulipo: but heare you? if she aske who would speake with him, saye thy selfe and none other.

Erostrato espieth Psiteria comming, and sendeth his lackey to hir.

Scena .ij.


Honest woman, you gossip, thou rotten whore, hearest thou not olde witche?

Ps. A rope stretche your yong bones, either you muste liue to be as old as I, or be hanged while you are yong.

Cra. I pray thee loke if Dulipo be within.

Ps. Yes that he is I warrant him.

Cra. Desire him then to come hither and speake a word with me, he shall not tarie.

Ps. Content your selfe, he is otherwise occupied.

Cra. Yet tell him so gentle girle.

Ps. I tell you he is busie.

Cra. Why is it such a matter to tell him so, thou crooked Crone?

Ps. A rope stretche you marie.

Cra. A pockes eate you marie.

Ps. Thou wilt be hanged I warat thee, if thou liue to it.

Cra. And thou wilt be burnt I warant thee, if the canker consume thee not.

Ps. If I come neere you hempstring, I will teache you to sing sol fa.

17 a bef. monethes A       ii. 19 you] nowe A
Cra. Come on, and if I get a stone I will scare crowes with you.

Ps. Goe with a mischiefe, I thinke thou be some deuill that woulde tempte me. <Exit>

Ero. Crapine: heare you? come away, let hir goe with a ven-geance, why come you not? Alas loke where my maister Phylogano commeth: what shall I doe? where shall I hide me? he shall not see me in these clothes, nor before I have spoken with the right Erostrato.

Erostrato espyseth Phylogano comming, and runneth about to hide him.

Scena .iij.

Phiologano. Ferrarese the Inne keper. Litio a servant.

Honest man it is euene so: be you sure there is no loue to be compared like the loue of the parents towards their children. It is not long since I thought that a very weightie matter shoulde not haue made me come out of Sicilia, and yet now I have taken this tedious toyle and travaile vpon me, only to see my sonne, and to haue him home with me.

Fer. By my faith sir, it hath ben a great travaile in dede, and to much for one of your age.

Phi. Yea be you sure: I came in companie with certaine gentlemen of my countrey, who had affaires to dispatche as far as to Ancona, from thence by water too Rauenna, and from Rauenna hither, continually against the tide.

Fer. Yea & I think yt you had but homly lodging by ye way.

Phi. The worst yt euere man had: but that was nothing to the stirre that ye serchers kept with me when I came aborde ye ship: Jesus how often they vntrussed my male, & ransaked a little capcase that I had, tossed & turned al that was within it, serched my bosome, yea my breeches, yt I assure you I thought they

s.D. commming B 11 Ancona A: Aneona BCD 15 that om. CD
would have flayed me to search between the fell and the flesh for farthings.

_Fer._ Sure I haue heard no lesse, and that the marchants bobbe them somtimes, but they play the knaues still.

_Phi._ Yea be you well assured, suche an office is the inheritance of a knaue, and an honest man will not meddle with it.

_Fer._ Wel, this passage shal seme pleasant vnto you whe you shall finde your childe in health and well: but I praye you sir why did you not rather send for him into _Sicilia_, than to come your selfe, specially since you had none other businesse? peraduenture you had rather endanger your selfe by this noysome journey, than hazard to drawe him from his studie.

_Phi._ Nay, that was not the matter, for I had rather haue him giue ouer his studie altogether and come home.

_Fer._ Why? if you minded not to make him learned, to what ende did you send him hither at the first?

_Phi._ I will tell you: when he was at home he did as most yong men doe, he played many mad pranke and did many things that liked me not very well: and I thinking, that by that time he had sene the worlde, he would learne to know himselfe better, exhorted him to studie, and put in his electio what place he would go to. At the last he came hither, and I thinke he was scarce here so sone as I felt the want of him, in suche sorte, as from that day to this I haue passed fewe nightes without teares. I haue written to him very often that he shoulde come home, but continually he refused stil, beseeching me to continue his studie, wherein he doubted not (as he said) but to profite greatly.

_Fer._ In dede he is very much commendéd of al men, and specially of the best reputed studentes.

_Phi._ I am glad he hath not lost his time, but I care not greatly for so muche knowledge. I would not be without the sighte of hym againe so long, for all the learning in the worlde, I am olde nowe, and if God shoulde call mee in his absence, I promise you I think it would drive me into desperation.
Fer. It is commendable in a man to love his children, but to be so tender over them is more womanlike?

Phi. Well, I confess it is my fault: and yet I will tell you another cause of my coming hither, more weightie than this. Diuers of my countrey haue bene here since hee came hither, by whome I haue sente vnto him, and some of the haue bene thrice, some foure or fwayne times at his house, and yet could never speake with him. I feare he applies his studie so, that he will not leesse the minute of an houre from his booke. What, alas, he might yet talke with his countrymen for a while: he is a yong man, tenderly brought vp, and if he fare thus côteinually night & day at his booke, it may be enough to driue him into a frenesie.

Fer. In dede, enough were as good as a feast. Loe you sir here is your sonne Erostratoes house, I will knocke.

Phi. Yea, I pray you knocke.

Fer. They heare not.

Phi. Knocke againe.

Fer. I thinke they be on slepe.

Ly. If this gate were your Grandefathers soule, you could not knocke more softly, let me come: ho, ho, is there any body within?

Dalio commeth to the wyndowe, and there maketh them answeres.

Scena .iiiij.

Dalio the cooke. Ferarese the inholder. Philogano. Litio his man.

W hat deuill of hell is there? I thinke hee will breake the gates in peeces.

Li. Marie sir, we had thoughte you had beene on sleepe within, and therefore we thought best to wake you: what doth Erostrato?

Da. He is not within.

54 womanlike. CD
Phi. Open the dore good fellow I pray thee.

Da. If you thinke to lodge here, you are deceiued I tell you, for here are guestes enowe already.

Phi. A good fellow, and much for thy maisters honesty by our Ladie: and what guestes I pray thee?

Da. Here is Philogano my maisters father, lately come out of Sicilia.

Phi. Thou speakest truer thã thou arte aware of, he will be, by that time thou hast opened the dore: open I pray thee hartily.

Da. It is a small matter for me to open the dore, but here is no lodging for you, I tell you plaine, the house is full.

Phi. Of whome?

Da. I tolde you: here is Philogano my maisters father come from Cathanea.

Phi. And when came he?

Da. He came three houres since, or more, he alighted at the Aungell, and left his horses there: afterwarde my maister brought him hither.

Phi. Good fellow, I thinke thou hast good sport to mocke mee.

Da. Nay, I thinke you haue good sporte to make me tary here, as though I haue nothing else to doe: I am matched with an vnruyle mate in the kitchin. I will goo looke to him another while.

Phi. I thinke he be drunken.

Fer. Sure he semes so: see you not how redde he is about the gilles?

Phi. Abide fellow, what Philogano is it whome thou talkest of?

Da. An honest gentlemã, father to Erostrato my maister.

Phi. And where is he?

Da. Here within.

Phi. May we see him?

Da. I thinke you may if you be not blind.

Phi. Go to, go tel him here is one wold speake with him.

Da. Mary that I will willingly doe.
Phi. I can not tell what I shoulde say to this geere. Litio, what thinkst thou of it?

Li. I cannot tell you what I shoulde say sir, the worlde is large and long, there maye be moe Philoganos and moe Erostratos than one, yea and moe Ferraras, moe Sicilias, and moe Cathaneas: peraduenture this is not that Ferrara whiche you sent your sonne vnto.

Phi. Peraduenture thou arte a foole, and he was another that answered vs euen now. But be you sure honest man, that you mistake not the house?

Fer. Nay, then god helpe, thinke you I knowe not Erostratos house? yes, and himselfe also: I sawe him here no longer since thā yesterday. But here cometh one that wil tell vs tydings of him, I like his counternaunce better than the others that answered at the windowe erewhile.

Dalio draweth his hed in at the wyndowe, the Scense commeth out.

Scena .v.

SCENSE. PHILOGANO. DALIO.

WOuld you speake with me sir?

Phi. Yea sir, I would faine knowe whence you are.

See. Sir I am a Sicilian, at your commaundement.

Phi. What part of Sicilia?

See. Of Cathanea.

Phi. What shall I call your name?

See. My name is Philogano.

Phi. What trade doe you occupie?

See. Marchandise.

Phi. What marchandise brought you hither?

See. None, I came onely to see a sonne that I haue here whom I sawe not these two yeares.

Phi. What call they your sonne?

See. Erostrato.
Phi. Is Erostrato your sonne?

See. Yea verily.

Phi. And are you Philogano?

See. The same.

Phi. And a marchant of Cathanea?

See. What neede I tell you so often? I will not tell you a lye.

Phi. Yes, you haue told me a false lie, and thou arte a vilaine and no better.

See. Sir, you offer me great wrong with these iniurious wordes.

Phi. Nay, I will doe more than I haue yet proffered to doe, for I will prowe thee a lyer, and a knaue to take vpon thee that thou art not.

See. Sir I am Philogano of Cathanea, out of all doubte, if I were not I would be loth to tell you so.

Phi. Oh, see the boldnesse of this brute beast, what a brasen face he setteth on it?

See. Well, you may beleue me if you liste: what wonder you?

Phi. I wonder at thy impudencie, for thou, nor nature that framed thee, can euer counterfaite thee to be me, ribauld villaine, and lying wretch that thou arte.

Da. Shall I suffer a knaue to abuse my maisters father thus? hence villaine, hence, or I will sheath this good fawchio in your pauch: if my maister Erostrato find you prating here on this fashio to his father, I wold not be in your coate for mo conney skins thâ I gat these twelue monethes: come you in againe sir, and let this Curre barke here till he burst.

Dalio pulleth the Scenese in at the dores.

Scena .vj.

Philogano. Litio. Ferarese.

Ltio, how likest thou this geere?

Li. Sir, I like it as euill as may be: but haue you not often heard tell of the falsehood of Ferara, and now may you see, it falleth out accordingly.

* A ... suppose, B rest 31 if] of A  † A ... suppose B rest 38 for] feer C
Fer. Friend, you do not well to slander the Citie, these men are no Ferrareses you may know by their tong.

Li. Well, there is never a barrell better herring, betwene you both: but in deed your officers are most to blame, that suffer such faultes to escape unpunished.

Fer. What knowe the officers of this? thinke you they know of every fault?

Li. Nay, I thinke they will knowe as little as may bee, specially when they haue no gaines by it, but they ought to haue their eares as open to heare of such office, as the Ingates be to receive guests.

Phi. Holde thy peace foole.

Li. By the masse I am afeard that we shall be proued fooles both two.

Phi. Well, what shall we doe?

Li. I would thinke best we should go seeke Erostrato him selfe.

Fer. I will waite vpon you willingly, and either at the schooles, or at the convocations, we shall find him.

Phi. By our Lady I am wery, I will run no longer about to seke him, I am sure hither he will come at the last.

Li. Sure, my mind giues me that we shall find a new Erostrato ere it be long.

Fe. Looke where he is, whether runnes he? stay you awhile, I will goe tell him that you are here: Erostrato, Erostrato, ho Erostrato, I would speake with you.

Erostrato is espied vppon the stage running about.

_scena_ vii.


Nowe can I hide me no longer. Alas what shall I doe? I will set a good face on, to beare out the matter.

_Fera._ O Erostrato, Philogano your father is come out of Sicilia.
Ero. Tell me that I knowe not, I haue bene with him and 5 seene him already.

Fera. Is it possible? and it seemeth by him that you know not of his comming.

Ero. Why, haue you spoken with him? when saw you him I pray you?

Fera. Loke you where he standes, why go you not too him? Looke you Philogano, beholde your deare son Erostrato.

Phi. Erostrato? this is not Erostrato: thys seemeth rather to be Dulipo, and it is Dulipo in deede.

Li. Why, doubt ye of that?

Ero. What saith this honest man?

Phi. Mary sir, in deede you are so honorably cladde, it is no maruell if you loke bigge.

Ero. To whome speakekest he?

Phi. What, God helpe, do you not know me?

Ero. As farre as I remember Sir, I neuer sawe you before.

Phi. Harke Lito, here is good geere, this honest man will not know me.

Ero. Gentleman, you take your markes amisse.

Li. Did I not tell you of the falsehood of Ferrara master? Dulipo hath learned to play the knaue indifferently well since he came hither.

Phi. Peace I say.

Ero. Friend, my name is not Dulipo, aske you thoroughout this towne of great and small, they know me: aske this honest man that is with you, if you wyll not believe me.

Ferra. In deede I neuer knewe him otherwise called than Erostrato: and so they call him, as many as knowe him.

Li. Master, nowe you may see the falsehood of these fellowes: this honest man your hoste, is of counsaile with him, and would face vs down that it is Erostrato: beware of these mates.

Fera. Friende, thou doest me wrong to suspect me, for sure I neuer hearde hym otherwise called than Erostrato.

You om. CD * A . . . suppose B rest, opposite l. 25 CDH
24 mark D † A . . . suppose B rest
Ero. What name could you heare me called by, but by my right name? But I am wise enough to stand prating here with this old man, I thinke he be mad.

Phi. Ah runnagate, ah villaine traitour, doest thou vse thy master thus? what hast thou done with my son villain?

<Enter Dalio and other servants>

Da. Doth this dogge barke here still? and will you suffer him master thus to reuile you?

Ero. Come in, come in, what wilt thou do with thy pestil?

Da. I will rap the olde cackabed on the costerd.

Ero. Away with it, & you sirra, lay downe these stones: come in at dore euery one of you, beare with him for his age, I passe not of his euill wordes.

Erostrato taketh all his servantes in at the dores.

Scena viij.

Philogano. Ferarese. Litio.

Alas, who shall relieue my miserable estate? to whome shall I complaine? since he whome I brought vp of a childe, yea and cherished him as if he had bene mine owne, doth nowe ytterly deny to knowe me: and you whome I toke for an honest man, and he that should haue broughte me to the sighte of my sonne, are compacte with this false wretch, and woulde face me downe that he is Erostrato. Alas, you might haue some compassion of mine age, to the miserie I am now in, and that I am a stranger desolate of all conforte in this countrey: or at the least, you shoulde haue feared the vengeaunce of God the supreme iudge (whiche knoweth the secrets of all harts) in bearing this false witnesse with him, whome heauen and earth doe knowe to be Dulipo and not Erostrato.

Li. If there be many such witnesses in this coftrey, men may go about to proue what they wil in cotrouersies here.

Fer. Well sir, you may iudge of me as it pleaseth you: & how
the matter commeth to passe I know not, but truly, euer since he came first hither, I haue knownen him by the name of _Errostrato_ the sonne of _Philogano a Cathanese_: nowe whether he be so in deede, or whether he be _Dulipo_, (as you alledge) let that be proued by them that kneue him before he came hether. But I protest before God, that whiche I haue said, is neither a matter compact with him, nor any other, but euen as I haue hard him called & reputed of al me.

*Phi.* Out and alas, he whom I sent hither with my son to be his seruaunt, and to giue attendance on him, hath eyther cut his shrewde throate, or by some euill meanes made him away: and hath not onely taken his garmente, his bookes, his money, and that whiche he brought out of _Sicilia_ with him, but vsurpeth his name also, and turneth to his owne commoditie the bills of exchaunge that I haue always allowed for my sonnes expences. Oh miserable _Philogano_, oh vn happie old man: oh eternall God, is there no judge? no officer? no higher powers whom I may complaine vnto for redresse of these wrongs?

*Fer.* Yes sir, we haue potestates, we haue Iudges, and aboue al, we haue a most iuste prince. doubt you not, but you shall haue iustice if your cause be iust.

*Phi.* Bring me then to the Iudges, to the potestates, or to whome you thinke best: for I will disclose a packe of the greatest knauerie, a fardell of the fowlest falsehoode that euer was heard of.

*Li.* Sir, he that wil goe to the lawe, must be sure of foure things: first, a right and a iust cause: then a righteous aduocate to pleade: nexte, fauour _coram Iudice_: and aboue all, a good purse to procure it.

*Fer.* I haue not heard, that the law hath any respect to fauour: what you meane by it I cannot tell.

*Phi.* Haue you no regard to his wordes, he is but a foole.

*Fer.* I pray you sir, let him tell me what is fauour.

*Li.* Fauour cal I, to haue a friend neere about the judge, who...

---

* A . . . suppose B rest 30 to] vnto CD 39 thou thinkest CD pact A 42 lawe] ciuill lawe A 43 aduocate] doctor A
may so sollicite thy cause, as if it be right, speedie sentence may ensue without any delayes: if it be not good, then to prolong it, till at the last, thine aduersarie being wearie, shal be glad to compound with thee.

_Fer._ Of thus much (although I neuer heard thus muche in this coQtrey before) doubt you not _Philogano_, I will bring you to an aduocate that shall speede you accordingly.

_Phi._ Then shall I giue my selfe, as it were a pray to the Lawyers, whose insatiable iawes I am not able to feede, although I had here all the goods and landes which I possesse in mine own countrey: much lesse being a straunger in this miserie. I know their cautels of old: at the firste time I come they wil so extoll my cause, as though it were already won: but within a seucnight or ten daies, if I do not continually feede them as the crow doth hir brattes, twetie times in an houre, they will begin to waxe colde, and to finde cauils in my cause, saying, that at the firste I did not well instructe them, till at the last, they will not onely drawe the stuffing out of my purse, but the marrow out of my bones.

_Fer._ Yea sir, but this man that I tell you of, is halfe a Saincte.

_Li._ And the other halfe a Deuill, I hold a pennie.

_Phi._ Well sayd _Lilio_, in deede I haue but smal confidence in their smothe lookes.

_Fer._ Well sir, I thinke this whom I meane, is no suche manner of man: but if he were, there is such hatred and euil wil be twene him & this gentlemâ (whether he be _Erostrato_ or _Dulipo_, what so euer he be) that I warrant you, he will doe whatsoeuer he can do for you, were it but to spite him.

_Phi._ Why? what hatred is betwixt them?

_Fer._ They are both in loue and suters to one gentlewoman, so the daughter of a welthie man in this citie.

_Phi._ Why? is the villeine become of such estimatiö that he dare presume to be a suter to any gentlewomâ of a good familie?

_Fer._ Yea sir out of all doubt.

59 Lawyers] doctors A  * An . . . suppose 1: rest
Phi. How call you his aduersarie?
Fer. Cleander, one of the excellentest doctors in our citie.
Phi. For Gods loue let vs goe to him.
Fer. Goe we then.

Finis Actus .4.

Actus .v. Scena .1.

Fayned Erostrato.

What a mishappe was this? that before I could meete with Erostrato, I haue light euen ful in the lap of Philogano: where I was constreined to denye my name, to denye my master, & to faine that I knew him not, to contend with him, & to reuile him, in such sort, that hap what hap can, I can nouer hap well in fauour with him againe. Therefore if I could come to speake with ye right Erostrato, I will renounce vnto him both habite and credite, and away as fast as I can trudge into some strange countrey, where I may nouer see Philogano againe. Alas, he that of a little childe hath brought me vp vnto this day, and nourished me as if I had bene his owne: & in deede (to confess the trouth) I have no father to trust vnto but him. But looke where Pasiphilo commeth, the fittest man in the world to goe on my message to Erostrato.

Erostrato espieth Pasiphilo comming towards him.

Scena .ij.

Pasiphilo. Erostrato.

Two good newes haue I heard to day alreadie: one that Erostrato prepared a great east this night: the other, that he seeketh for me. And I to ease him of his trauaile, least he shoulde runne vp and downe seeking me, and because no man loueth better than I to haue an erand where good cheere is, come 5

S.D. Finis Actus .4, om. CD V.] quinti. A * Another suppose B rest 14 my AC rest: me B  s.d. toward CD 2 prepareth D 3 trauell CD
in post hast euene home to his owne house: and loke where he is.

_Ero._ Pasiphilo, thou muste doe onething for me if thouloue me.
_Pas._ If I loue you not, who loues you? commaunde me.

_Ero._ Go then a little there, to Damons house, aske for Dulipo, and tell him—
_Pas._ Wot you what? I cannot speake with him, he is in prison.

_Ero._ In prison? how commeth that to passe? where is he in prison?
_Pas._ In a vile dungeon there within his masters house.
_Ero._ Canst thou tell wherefore?
_Pas._ Be you content to know he is in prison, I haue told you to muche.

_Ero._ If euere you will doe any thing for me, tell me.
_Pas._ I pray you desire me not, what were you the better if you knew?

_Ero._ More than thou thinkest Pasiphilo by God.
_Pas._ Well, and yet it standes me vpon more than you thinke, to keepe it secrete.

_Ero._ Why Pasiphilo, is this the trust I haue had in you? are these the faire promises you haue alwayes made me?
_Pas._ By the masse I would I had fasted this night with maister doctor, rather than haue come hither.

_Ero._ Wel Pasiphilo, eyther tel me, or at few woordes neuer thinke to be welcome to this house from hence forthe.
_Pas._ Nay, yet I had rather leese all the Gentlemen in this towne. But if I tell you any thing that displease you, blame no body but your selfe now.

_Ero._ There is nothing ca greue me more than Dulipoes mis- happe, no not mine owne: and therfore I am sure thou canst tell me no worsse tidings.

_Pa._ Well, since you would needes haue it, I wil tell you: he was taken a bed with your beloued Polynesta.
Ero. Alas, and doth Damon knowe it?

Pa. An olde trotte in the house disclosed it to him, wherupon he tooke bothe Dulipo and the Nurse which hath bene the broker of all this bargayne, and clapte them bothe in a cage, where I thinke they shall haue sowre soppes too their sweete meates.

Ero. Pasiphilo, go thy wayes into the kitchin, commaund the cooke to Boyle and roast what liketh thee best, I make thee supra visour of this supper.

Pa. By the masse if you should haue studied this seuennight, you could not haue appointed me an office to please me better. You shall see what dishes I will devise.

Pasiphilo goeth in, Erostrato tarieth.

Scena .iii.

Fayned Erostrato alone.

I was glad to rid him out of the way, least he shoulde see me burst out of these swelling teares, which hitherto with great payne I haue prisoned in my brest, & least he shoulde heare the Eccho of my doubled sighes, whiche bounce from the botome of my heuy heart.  O cursed I, O cruell fortune, that so many dispersed griefes as were sufficient to substuert a legion of Louers, hast sodenly assembled within my carefull carkase to freat this fearfull heart in sunder with desperation. Thou that hast kepte my master all his youthe within the realme of Sicilia, reseruing the wind and waues in a temperate calme (as it were at his com- maunde) noe to conuey his aged limmes hither, neither sooner nor later: but euen in the worst time that may be. If at any time before thou haddest conducted him, this enterprise had bene cut off without care in the beginning: and if neuer so little longer thou hadst lingred his iorney, this happie day might then haue fully finished our drifts & deuises. But alas, thou hast brought him euen in the very worst time, to plunge vs al in the pit of perdition. Neither art thou content to entangle me alone in thy
ruinous ropes, but thou must also catch the right Erostrato in thy crooked clawes, to reward vs both with open shame & rebuke. Two yeeres hast thou kept secrete our subtil Supposes, euen this day to discipher them with a sorowfull successe. What shall I do? Alas what shift shall I make? it is too late now to imagine any further deceite, for euery minute seemeth an houre til I find some succour for the miserable captiue Erostrato. Wei, since there is no other remedie, I wil go to my master Philogano, & to him will I tell the whole truth of the matter, that at the least he may prouide in time, before his sonne feele the smart of some sharpe reuenge and punishment. This is the best, and thus wil I do. Yet I know, that for mine owne parte I shal do bitter penance for my faults forepassed: but suche is the good will and duetie that I beare to Erostrato, as euery with the losse of my life I must not sticke to aduenture any thing which may turne to his commoditie. But what shall I do? shal I go seeke my master about the towne, or shall I tarrie his returne hither? If I meete him in the streetes, he wil crie out vpon me, neither will he harken to any thing that I shall say, till he haue gathered all the people wondring about me, as it were at an Owle. Therefore I were better to abide here, and yet if he tarrie long I will goe seeke him, rather than prolong the time to Erostratos perill.

Pasiphilo returneth to Erostrato.

Scena .iiiij.

Pasiphilo. Fayned Erostrato.

Yea dresse them, but lay them not to the fire, till they will be ready to sit downe. This geere goeth in order: but if I had not gone in, there had fallen a foule faulte.

Ero. And what fault I pray thee?

Pa. Marie, Dalio would haue layd the shoulder of mutton and the Capon bothe to the fire at once like a foole: he did not consider, that the one woulde haue more roasting than the other.
Ero. Alas, I would this were the greatest fault.

Pa. Why? and either the one should have been burned before the other had been roasted, or else he must have drawn them off the spitte: and they would have been served to the boorde either cold or rawe.

Ero. Thou hast reason Pasiphilo.

Pa. Now sir, if it please you I will goe into the towne and buye oranges, olives, and capers, for without suche sauce the supper were more than halfe lost.

Ero. There are within already, doubt you not, there shall lacke nothing that is necessarie.

Pa. Since I told him these newes of Dulipo, he is cleane beside himself: he hath so many hammers in his head, that his braynes are ready to burst: and let them breake, so I may suppe with him to night, what care I? But is not this Dominus nostri Cleandrus that commeth before? well sayde, by my truth we will teache maister Doctor to weare a corned cappe of a new fashion. By God Polynesta shall be his, he shall haue hir out of doubt, for I haue tolde Erostrato such newes of hir, that he will none of hir.

Cleander and Philogano come in, talking of the matter in controversie.

Scena .v.


Yeas, but howe will ye proue that he is not Erostrato, hauing such presumptious to the cœtrarie? or how shall it be thought that you are Philogano, when an other taketh vpon him this same name, and for prooue bringeth him for a witnesse, which hath bene euer reputed here for Erostrato?

Phi. I will tel you sir, let me be kept here fast in prison, & at my charges let there be some man sent into Sicilia, that may bring hither with him two or three of the honestest me in

* A . . . suppose B rest; opposite l. 22 C, l. 19 H 23 coms CD troth CD
Cathanea, and by them let it be proved if I or this other be Philogano, and whether he be Erostrato or Dulipo my servant: if you finde me contrarie, let me suffer death for it.

Pa. I will go salute master Doctour.

Cle. It will aske great labour & great expences to proue it this way, but it is the best remedie that I can see.

Pa. God saue you sir.

Cle. And reward you as you haue deserued.

Pa. Then shall he giue me your fauour continually.

Cle. He shall giue you a halter, knaue and villein that thou arte.

Pa. I knowe I am a knaue, but no villein. I am your seruaunt.

Cle. I neither take thee for my seruæt, nor for my friend.

Pa. Why? wherein haue I offended you sir?

Cle. Hence to the gallowes knaue.

Pa. What softe and faire sir, I pray you, I præ sequar, you are mine elder.

Cle. I will be euen with you, be you sure, honest man.


Cle. Well, I will teach you: out of my sight knaue.


Cle. Pratest thou yet villein? I will make thee.

Pa. What will you make me? I see wel the more a man doth suffer you, the worse you are.

Cle. Ah villein, if it were not for this gentleman, I wold tell you what I—

Pa. Villein? nay I am as honest a man as you.

Cle. Thou liest in thy throate knaue.

Phi. O sir, stay your wisedome.

Pas. What will you fight? marie come on.

Cle. Well knaue, I will meete with you another time, goe your way.

Pas. Euen when you list sir, I will be your man.

Cle. And if I be not euen with thee, call me cut.

Pas. Nay by the Masse, all is one, I care not, for I haue
nothing: if I had either landes or goods, peraduenture you
would pull me into the lawe.

* Phi. Sir, I perceiue your pacience is moued.

Cle. This villaine: but let him goe, I will see him punished
as he hath deserved. Now to the matter, how said you?

* Phi. This fellow hath disquieted you sir, peraduenture you
would be loth to be troubled any further.

Cle. Not a whit, say on, & let him go with a vengeance.

* Phi. I say, let them send at my charge to Cathanea.

Cle. Yea I remember that wel, & it is the surest way as this
case requireth: but tel me, how is he your seruant? and how
come you by him? enforme me fully in the matter.

* Phi. I will tell you sir: when the Turkes won Otranto—

Cle. Oh, you put me in remembrance of my mishappes.

* Phi. How sir?

Cle. For I was driuen among the rest out of the towne (it is
my natiue countrey) and there I lost more than ever I shall
recouer againe while I liue.

* Phi. Alas, a pitifull case by S. Anne.

Cle. Well, proceede.

* Phi. At that time (as I saide) there were certaine of our
countrey that scoured those costes vpon the seas, with a good
barke, well appointed for the purpose, and had espiall of a 65
Turkey vessell that came laden from thence with great abound-
dance of riches.

* Cle. And peraduenture most of mine.

* Phi. So they boarded them, & in the end overcame them,
& brought the goods to Palermo, fro whence they came, and 70
amogst other things that they had, was this villeine my seruaunt,
a boy at that time, I thinke not past fiue yeeres olde.

Cle. Alas, I lost one of that same age there.

* Phi. And I beyng there, and liking the Childes fauour well,
proffered them foure and twentie ducates for him, and had him. 75
Cle. What? was the childe a Turke? or had the Turkes brought him from *Otranto*?

Phi. They saide he was a Childe of *Otranto*, but what is that to the matter? once xxiiiij. Ducattes he cost me, that I wot well.

Cle. Alas, I speake it not for that sir, I woulde it were he whome I meane.

Phi. Why, whom meane you sir?

Liti. Beware sir, be not to lauish.

Cle. Was his name *Dulipo* then? or had he not another name?

Liti. Beware what you say sir.

Phi. What the deuill hast thou to doe? *Dulipo*? no sir his name was *Carino*.

Liti. Yea, well said, tell all and more to, doe.

Cle. O Lord, if it be as I thinke, how happie were I? & why did you change his name then?

Phi. We called him *Dulipo*, bycause when he cryed as Children doe sometimes, he woulde alwayes cry on that name *Dulipo*.

Cle. Well, then I see well it is my owne onely Childe, whome I loste, when I loste my Countrie: he was named *Carino* after his grandfather, and this *Dulipo* whome he alwayes remembred in his lamenting, was his foster father that nourished him and brought him vp.

Li. Sir, haue I not told you enough of ye falshood of Ferara? this gentleman will not only picke your purse, but beguile you of your seruaunt also, & make you beleue he is his son.

Cle. Well goodfellow, I haue not vsed to lie.

Liti. Sir no, but euery thing hath a beginning.

Cle. Fie, Philogano haue you not the least suspecte that may be of me.

Liti. No marie, but it were good he had the most suspecte that may be.
Cle. Well, hold thou thy peace a little good fellow. I pray you tell me Philogano had ye child any remembrance of his fathers name, his mothers name, or ye name of his familie?

Phi. He did remember them, and could name his mother also, but sure I haue forgotten the name.

Liti. I remember it well enough.

Phi. Tell it then.

Liti. Nay, that I will not marie, you haue tolde him too much al ready.

Phi. Tell it I say, if thou can.

Liti. Câ? yes by ye masse I câ wel enough: but I wil haue my tong pulled out, rather thâ tell it, vnesse he tell it first: doe you not perceiue sir, what he goeth about?

Cle. Well, I will tell you then, my name you know alredy: my wife his mothers name was Sophronia, the house that I came of, they call Spiagia.

Liti. I neuer heard him speake of Spiagia but in deede I haue heard him say, his mothers name was Sophronia: but what of ye? a great matter I promise you. It is like enoughe that you two haue compact together to deceiue my maister.

Cle. What nedeth me more euident tokens? this is my sonne out of doubt whom I lost eighteen yeares since, and a thousand thousand times haue I lamented for him: he shuld haue also a mould on his left shoulder.

Li. He hath a moulde there in deede: and an hole in an other place to, I would your nose were in it.

Cle. Faire wordes fellow Litio: oh I pray you let vs goe talke with him, O fortune, howe much am I bounde to thee if I finde my sonne?

Phi. Yea how little am I beholdë to fortune, that know not where my sonne is become, and you whome I chose to be mine aduocate, will nowe (by the meanes of this Dulipo) become mine aduersarie?
A right

Cle. Sir, let vs first goe find mine: and I warrant you yours

will be founde also ere it be long.

Phi. God graunt: goe we then.

Cle. Since the dore is open, I will neuer knocke nor cal, but 145

we will be bolde to goe in.

Li. Sir, take you heede, least he leade you to some mischiefe.

Phi. Alas Litio, if my sone be loste what care I what become

of me?

Li. Well, I haue tolde you my minde Sir, doe you as you 150

please.

Exeunt (into Erostrato's house): Damon and Psiteria

come in.

Scena sexta.

DAMON. Psiteria.

Come hither you olde kallat, you tatling huswife, that the
deuill cut oute your tong: tell me, howe could Pasiphilo
know of this geere but by you?

Psi. Sir, he neuer knewe it of me, he was the firste that tolde
me of it.

Da. Thou liest old drabbe, but I would aduise you tel me the
truth, or I wil make those old bones rattle in your skin.

Psi. Sir, if you finde me contrarie, kill me.

Da. Why? where should he talke with thee?

Psi. He talked with me of it here in the streete.

Da. What did you here?

Psi. I was going to the weauers for a webbe of clothe you

haue there.

Da. And what cause coulde Pasiphilo haue to talke of it,

vnesse thou began the mater first?

Psi. Nay, he began with me sir, reueling me, bycause I had
tolde you of it: I asked him how he knewe of it, and he said he

was in the stable when you examined me erewhile.

* A ... suppose B rest; opposite l.140 CD, l.144 H

first D 143 yer C 144 then, AC rest: then, B 145 neither

A 18 yerwhile C
Da. Alas, alas, what shall I doe then? in at dores olde whore, I wil plucke that tong of thine out by the rootes one day. 20

<Exit Psiteria.> Alas it greeueth me more that Pasiphilo knoweth it, than all the rest. He that will haue a thing kept secrete, let him tell it to Pasiphilo: the people shall knowe it, and as many as haue eares and no mo. By this time he hath tolde it in a hundreth places. Cleander was the firste, Erostrato 25 the seconde, and so from one to another throughout the citie. Alas, what dower, what mariage shall I nowe prepare for my daughter? O poore dolorous Damon, more miserabele than miserie it selfe, would God it were true that Polynesta tolde me ere while: that he who hathe defloured hir, is of no seruile estate, (as hitherto he hath bene supposed in my seruice) but that he is a gentleman borne of a good parentage in Sicilia. Alas, small riches shoulde contente me, if he be but of an honest familie: but I feare that he hathe deuised these toyes to allure my daughtres loue. Well I wil goe examine hir againe, my minde giueth me that I shall perceiue by hir tale whether it be true or not. But is not this Pasiphilo that cometh out of my neighbours house? what the devill ayleth him to leape and laughe so like a foole in ye high way?

Pasiphilo commeth out of the towne laughing.

Scena septima.

Pasiphilo. Damon

O God, that I might finde Damon at home.

Da. What the diuill would he with me?

Pas. That I may be the firste that shall bring him these newes.

Da. What will he tell me, in the name of God?

Pas. O Lord, how happie am I? loke where he is.

Da. What newes Pasiphilo, that thou arte so merie?

* The ... conclusion B vrest 3o yer while C 33 me om. CD 34 that om. D s.d. towne so ABCD, A substituting house in 'Faults escaped': house H vii. s.d. Pasiphilo] AH: Philogano BCD 2,4 Da. [aside] H
**Pas.** Sir I am merry to make you glad: I bring you joyfull newes.

**Da.** And that I haue nede of Pasiphilo.

**Pas.** I knowe sir, that you are a sorowfull man for this mishap that hath chaunced in your house, peraduenture you thoughte I had not knowen of it. But let it passe, plucke vp your sprits, and reioyce: for he that hath done you this iniurie is so well borne, and hath so riche parents, that you may be glad to make him your sonne in law.

**Da.** How knowest thou?

**Pas.** His father Philogano one of the worthiest men in all Cathanea, is nowe come to the citie, and is here in your neighbours house.

**Da.** What, in Erostratos house?

**Pas.** Nay in Dulipos house: for where you haue alwayes supposéd this gentlema to be Erostrato, it is not so, but your seruant whom you haue imprisoned, hitherto supposed to be Dulipo, he is in dede Erostrato: and that other is Dulipo. And thus they haue alwayes, euen since their first arival in this citie, exchaunged names, to the ende that Erostrato the maister, vnder ye name of Dulipo a servant, might be entertained in your house, & so winne the loue of your daughter.

**Da.** Wei, then I perceiue it is euë as Polinesta told me.

**Pas.** Why, did she tell you so?

**Da.** Yea: But I thought it but a tale.

**Pas.** Well, it is a true tale: and here they will be with you by and by: both Philogano this worthie man, and maister doctor Cleander.

**Da.** Cleander? what to doe?

**Pas.** Cleander? Why therby lies another tale, the moste fortunate aduenture that euer you heard: wot you what? this other Dulipo, whome all this while we supposed to be Erostrato, is founde to be the sonne of Cleander, whome he lost at the losse of Otranto, and was after solde in Sicilia too this Philogano.
the strangest case that euer you heard: a mā might make a Comedie of it. They wil come euen straight, and tell you the whole circumstance of it themselues.

Da. Nay I will first goe heare the storie of this Dulipo, be it Dulipo or Erostrato that I haue here within, before I speake 45 with Philogano.

Pas. So shall you doe well sir, I will goe tell them that they may stay a while, but loke where they come.

_Damon goeth in, Scenese, Cleander and Philogano come upon the stage._

_Scena .viii._

_Scenese. Cleander. Philogano._

Sir, you shal not nede to excuse ye matter any further, since I haue receiued no greater inuiure than by words, let the passe like wind, I take them well in worthe: and am rather well pleased than offended: for it shall bothe be a good warning to me another time howe to trust euery man at the firste sighte, yea, 5 and I shall haue good game hereafter to tel this pleasant story another day in mine owne countrey.

Cle. Gentleman, you haue reason: and be you sure, that as many as heare it, will take great pleasure in it. And you Philogano may thinke, that god in heauen aboue, hath ordained your comming hither at this present, to the ende I might recouer my lost sonne, whom by no other meanes I coulde euer haue founde 10 oute.

Phi. Surely sir I thinke no lesse, for I think that not so much as a leafe falleth from the tree, without the ordinance of god. 15 But let vs goe seke Damon, for me thinketh euery day a yeare, euery houre a daye, and euery minute to much till I see my Erostrato.

Cle. I cannot blame you, goe we then. Carino take you that gentleman home in the meane time, the fewer the better to be present at such affaires.

_Pasiphilo stayeth their going in._

45 haue here] heare A
Scena ix.

Pasiphilo. Cleander.

Master doctor, will you not shew me this favour, to tell me the cause of your displeasure?

Cle. Gentle Pasiphilo, I must needs confess I have done thee wrong, and that I believed tales of thee, which in deed I finde now contrary.

Pas. I am glad then that it proceeded rather of ignorance than of malice.

Cle. Yea believe me Pasiphilo.

Pas. O sir, but yet you should not have giuen me suche foule wordes.

Cle. Well, content thy selfe Pasiphilo, I am thy frende as I have alaways bene: for proofe whereof, come suppe with me to night, & from day to day this seuen night be thou my guest. But beholde, here cõmeth Damõ out of his house.

Here they come all togethier.

Scena decima.


and other seruaunts.

We are come vnto you sir, to turne your sorowe into ioy and gladnesse: the sorow, we meane, that of force you have sustained since this mishappe of late fallen in your house. But be you of good comforte sir, and assure your selfe, that this yong man which youthfully and not maliciously hath committed this amorous offence, is verie well able (with consent of this worthie man his father) to make you sufficient amends: being borne in Cathanea of Sicilia, of a noble house, no way inferiour

ix. s.d. Pasiphilo ADH: Philogano BC 14 coms CD x. s.d. Erostrato all, i.e. the real E. cf. l. 5: Erostrato vero Ital. verse
unto you, and of wealth (by ye reporte of suche as knowe it) farre exceeding that of yours.

Phi. And I here in proper person, doe presente vnto you sir, not onely my assured franship and brotherhoode, but do earnestly desire you to accepte my poore childe (though vnworthy) as your sonne in lawe: and for recompence of the injurie he hath done you, I profer my whole lands in dower to your daughter: yea and more would, if more I might.

Cle. And I sir, who haue hitherto so earnestly desired your daughter in mariage, doe now willingly yelde vp and quite claime to this yong man, who both for his yeares and for the loue he beareth hir, is most meetest to be hir husbād. For wher I was desirous of a wife by whom I might haue yssue, to leaue that litlle which god hath sent me: now haue I litle neede, that (thankes be to god) haue founde my deerely beloued sonne, whō I loste of a childe at ye siege of Otranto.

Da. Worthy gentlemā, your friendship, your alliaunce, and the nobilitie of your birthe are suche, as I haue muche more cause to desire them of you than you to request of me that which is already graunted. Therfore I gladly, and willingly receiue the same, and thinke my selfe moste happie now of all my life past, that I haue gottē so toward a sonne in lawe to my selfe, and so worthye a father in lawe to my daughter: yea and muche the greater is my contention, since this worthie gentleman maister Cleander, doth holde himselfe satisfied. And now behold your sonne.

Ero. O father.

Pas. Beholde the naturall loue of the childe to the father: for inwarde ioye he cannot pronounce one worde, in steade wherof he sendeth sobbes and teares to tell the effect of his inward intention. But why doe you abide here abrode? wil it please you to goe into the house sir?

Da. Pastphilo hath saide well: will it please you to goe in sir? Ne. Here I haue brought you sir, bothe fetters & boltes.
Da. Away with them now.
Ne. Yea, but what shal I doe with them?
Da. Marie I will tell thee Neuola: to make a righte ende of our supposes, lay one of those boltes in the fire, and make thee a suppositorie as long as mine arme, God saue the sample. Nobles and gentlemen, if you suppose that our supposes haue giuen you sufficient cause of delighte, shewe some token, whereby we may suppose you are content.

Et plauseunt.

FINIS.

47 suppositorie all s.d. Et plauseunt. B rest
THE BUGGBEARS

Argument.—Formosus, son of the Florentine burgher Amedeus, has by aid of her nurse obtained the love of Rosimunda, daughter of their neighbour Brancatius; and she is now about to become a mother. He has pledged himself to marry her as soon as their fathers' consent can be obtained: but Amedeus insists on a dowry of 3000 crowns, which Brancatius cannot well raise; and the latter therefore accepts the rival addresses of the wealthy old Cantalupo. To remove Formosus from his path Cantalupo offers him his daughter Iphigenia with the dowry his father requires, ignoring the previous engagement of her affections to Manutius. Amedeus readily consents; but Formosus has a plan to defeat the scheme. Acting in concert with the servant Biondello and a friend Camillus, he persuades his father that their house is spirit-haunted, and betakes himself to sleep at Camillus' adjoining house. The old man, at first incredulous, is thoroughly alarmed by dancing and uproar on two successive nights in the loft above his bedroom, a loft which the conspirators enter from Camillus' house by a window. Their plan is to steal 3000 crowns from Amedeus' own chest by means of a false key, to make Amedeus believe it has been taken by the spirits in punishment for his meditated injury to Manutius, and to get a complaisant uncle of Rosimunda's, Donatus, to offer it to Brancatius, as if his own gift, to serve as her dowry.

On the morning when the play opens, while Amedeus goes to consult his confessor, a rogue Trappola is secured to act the part of astrologer, to pretend to exorcise the spirits but to explain their visitation in the required sense. At a first interview he easily imposes on the three old men, and engages also to cure Rosimunda's mysterious illness. He goes, however, to consult his familiar: in his absence Amedeus is terrified by a brilliant illumination in his bedroom, effected by candles, squibs, and coloured fires; and the old men, timidly entering the house together, are fairly driven forth by the confederates, disguised in devils' masks: then the chest is robbed, and the friends undress. Trappola returning in the afternoon claims to have already purged the house; but warns Amedeus that the spirits have taken something he most valued, and declares that Formosus is the destined husband of Rosimunda, as Manutius
of Iphigenia. Cantalupo's ardour has now been cooled by report of Rosimunda's condition, derived by his servant from Biondello. He decides to accept the astrologer's admonition, desists from his own suit, and, cancelling his agreement with Amedeus, resigns his daughter to Manutius. To Amedeus, despairing at the loss of his 3000 crowns, come Donatus and Brancatius with the timely offer of that sum (the coins have been changed) as Rosimunda's dowry. His consent to the match with Formosus is given: she is reported promptly as recovered: and the theft and trickery remain unsuspected.

The MS. and its treatment in this edition.—On the first leaf of Lansdowne MS. 807 is a list of the titles of fifty-six plays, with the following memorandum by John Warburton, F.R.S., the original owner of the MS.

'After I had been many years Collecting these MSS Playes, through my own carlesness and the Ignorance of my Ser in whose hands I had lodgd them they was unluckely burnt, or put under pye bottoms, excepting ye three which followes. J. W.'

The three survivors of the catastrophe, the text of which is then given, are The Queene of Corsica, The Second Maydens Tragedy, and The Buggbears (titles included among the fifty-six); and there follows in the MS. the fragment of a fourth, not mentioned in the list, to wit Dr. Robert Wild's comedy The Benefice.

From this MS. is taken the present text of The Buggbears, never, so far as known, printed in this country. It was edited, however, in 1897 by Dr. Carl Grabau in three numbers of Archiv für das Studium der neueren Sprachen und Literaturen, Bd. 98 u. 99 (Elberfeld), with Introduction, textual footnotes, and a valuable essay on the form, date, authorship, and sources of the piece. Of this essay I have made full use, as also of Herr L. L. Schücking's discussion of the play in his Studien über die stofflichen Beziehungen der Englischen Komödie zur Italienischen bis Lilly, Halle, 1901, Kap. iii, pp. 36-55.

The MS. exhibits many different hands. After a careful consideration, aided by the expert advice of the Museum authorities, I accept almost entirely Dr. Grabau's distribution, as follows:

Scribe A: ff. 57-60 (Act 1, sc. i—ii. i), 73-5 recto (v. vi. 39—v. ix end).
Scribe B: ff. 61-3 (ii. ii—ii. v. 77), 70-2 (iv. v. 48—v. vi. 38).
Scribe C: ff. 64-6 r. (first half) (u. v. 78—iii. iii. 124 mid.), 66 verso (iii. iii. 146—iii. iv. end), 68 r. (last third)—68 v. (iv. ii. 79 mid.—iv. iii. 17), 75 v. (words of second, third, and fourth Songs, which
do not appear in their places in the MS., but which I insert at the beginning of ii. iv, and iii. i, and end of iii. iv, respectively), 76 r. (words accompanying the music to Iph.'s song, except those of the burden, which are in another hand), 76 v. (words accompanying music for final Chorus, the words being repeated separately by yet another hand on the fragment of a leaf, the present f. 77).

Scribe D: f. 66 r. (second half) (iii. iii. 124 mid.—145).
Scribe E: ff. 67–8 r. (two-thirds) (iv. i.—iv. ii. 79 mid.), 69 (iv. iii. 18—iv. v.).

With Grabau I recognize C's hand along with his blacker ink in many corrections and additions outside his own part; especially in B's part ff. 62–3, in E's f. 69, perhaps again in B's ff. 71 v., 72, possibly once or twice in A's (i. 2). The nature of these corrections, and the reservation of iii. 3 for his own writing, incline me to believe C the author.

Further Grabau points out that A's writing, coming at the beginning and end of the play, is seen to occupy three [more correctly four 1] successive sheets, B's writing the next three sheets inward, while C, D, and E divide among them the three innermost sheets, ff. 64–9.

The musical parts (treble, &c.) to the chorus on f. 76 v. being written separately and successively (though combined in this edition) and the lowest of them left incomplete, Dr. Grabau argues with some probability to a missing outer sheet, on one half of which this lowest part was completed, while the other half, coming at the beginning, constituted the missing title-page with author's name and list of dramatis personae. The fragment of a leaf now numbered f. 77, on which the words alone of the chorus are written in a large straggling hand, may be a surviving portion of such outer sheet, or a substitute for it.

Of fol. 61 half, unfortunately, is torn away, perpendicularly. In the Notes I have translated the corresponding scenes of the Italian original for comparison with the fragments of text that survive the mutilation.

Two revising-hands, at least, are traceable. I. Using a fine-pointed pen and black ink, brackets passages in the margin for omission (i. ii. 55–65, 99–103, ii. v. 19–24, iv. v. 37–47, 65–73, v. i (the whole), v (the whole), ix. 1–6, 24–72 Biondello). Excision occasions slight readjustment in ii. v. 19–24 ('cometh shee'), and

1 A's four folios at the beginning are balanced by two and a half of his writing at the end, plus one and a half (ff. 75 verso, 76) written by C.
eleven words inserted); that of v. v. probably caused the change to 'Cantalupoes' v. iv. 23; and the same hand, I think, interlined 'let me alone' for words deleted i. ii. 157–8. The marginal 'Act' iv. v. 65, 'wurse so,' 'ste,' v. ix. 24, 73 do not seem by this hand; which again is hardly that of the 'J. B.' who seems to write the poulter-couplet, v. ix. 73–4, to replace perhaps Biondello's speech bracketed at end of v. viii and lead up at once to the Chorus. 2. A contemporary hand using much fainter ink has supplied marginal crosses (but not beyond f. 70) to mark a line divided between two speakers; has inserted or expanded prefixes in many places (i. ii. 27, 30, 100; iii. iii. 22, 27, 39; iv. ii. 34, 47, 54; v. i. 7, ii. 47, 81, 93, vi. 6. 29, vii. 11); and has interlined 'then' i. ii. 157, 'goe' ii. v. 40, 'called' iii. iii. 29, 'cola' 65, 'grewe on' iv. 25, 'let vs goe' iv. iii. 33, 'h' v. ii. 46, 'this' v. 18, 'and now I will...him' vii. 61, 'a' before 'wake' ix. 21.

I have noted all corrections and deletions which show a change of sense or of hand; omitting a few where the scribe has corrected a slip of his own.

As in Latin and Italian work the MS. places a list of speakers at the head of each scene, and leaves entry or exit to be inferred from dialogue. One or two exits, however, are inserted by a later hand. I have added such directions wherever required, following Gascoigne's practice.

Prefixes in the MS. are usually, not invariably, given by the first letter only. For clearness' sake I have tacitly expanded them, adopting a uniform prefix for each character, and noting any doubtful case below. Names in dialogue or at head of scene are sometimes italicized in MS., sometimes not: I have uniformly italicized those at head of scene, and the prefixes, following the MS. in dialogue cases.

Contractions and their marks are retained, save \( p=es \), and the mark through final \( ll \) used by scribe A only, and that with great irregularity (once medially, Camillus i. i. 63).

Every addition of mine to the MS. text, whether of stage-direction, prefix, word, or letter, is placed in angular brackets \(< >\).

Punctuation in the MS. is fairly regular, with very common omission of any stop at end of the line, even where required (so, too, in Misogonus MS.). There has been considerable addition to the stops first written, and these are often a gain: but in E's part (ff. 67, 68 r., 69) a reviser, perhaps scribe C, using a fine-pointed pen and blacker ink, seems to have allowed his pen to rest on the MS. at any point in the line, and a few like otiose touches are found earlier. While reproducing faithfully every original or later stop
that seems possible, I have felt obliged to reject these disfiguring unintentional points without noting them, as also those usually placed in the MS. before and after a prefix, or before and after a name occurring in dialogue; retaining only the stop after a name when it closed a sentence. I have added no stop: and the very rare case where I have changed or suggested one is noted below. I retain whether used in the MS. as a note of interrogation or of exclamation.

**DATE.—**The main source of the play, Grazzini’s *La Spiritata*, was published in 1561. Names of spirits, or gibberish in the pretended charm of Act iii, Sc. iii of our play, are borrowed from Johann Weier’s *De Praestigiis Deponentium*, the first edition of which (in five Books) appeared at Basle, in the first half of 1563, 8°.1 The book, leading a reaction against the superstitious belief in witches and magic fostered by the *Malleus Maleficarum*, aroused wide interest, and may have been seen by our author in Switzerland, or in Italy where he would be most likely to make acquaintance with Grazzini’s play.

The only other point with a bearing on the date is the substitution of Nostradamus for ‘Aristomaco da Galatrona’ as the name assumed by the impostor (iii. iii. 133), and the following lines about him inserted by the English adapter (iii. iii. 23–6):—

O sir you wold wonder what miracles I dyd heare
Of those that dyd know hym yn Orleannce thyse other yere
& in paris what a cure he did on the french kyng
(I wold have sayd the Queene) how he browght downe her teemyng.

Nostradamus (Michel de Nôtredame), the French physician and astrologer, was invited to Paris by Catherine de’ Medici in 1556, highly honoured by her and Henri II, and sent to Blois to cast the horoscope of the three young princes: but no visit to Orleans is recorded of him, and before the second edition of his *Propheties* (or *Centuries*) 1558, he had returned to Salon in Provence, where he died July 2,

---

1 First ed. 1563, 8°, 479 pp.: second, 1564, 8°: third (in six Books), 1566, 8°: fourth (‘vermehrt und verbessert’), 1568, 8°: fifth, 1577, 4°: sixth, 1583, 4° (804 pp.)—all these Latin eds. at Basle. A German translation of its five Books by J. Fuglino was issued at Basle, 1565, 8°, and again at Frankfurt, 1566, 8°; while a later German translation appeared in 1586, fol. (Doctor Weyer ... *Ein Beitrag ... von Carl Binz ... Bonn*, 1885, 8°, pp. 23, 25–6). The earliest edition in the Brit. Museum is the third, 1566, from which (bk. iv. c. 7) I quote in the notes on iii. 3. As Dr. Binz (and also the *Allgemeine Deutsche Biographie*) considers each edition to have received enlargement, I cannot be sure that the expressions reproduced in *The Buggbears* were not added by Weier in 1566, which would prevent our dating the play earlier than that year; but at least they occur well within the compass of the five books of the *editio princeps.*

532
1566 (see *Nouvelle Biog. Générale*, and Life prefixed to the *Centuries*, ed. Eugène Bareste, Paris, 1840). The titles, of date 1558–9, quoted by Hazlitt (*Bib. Collections*, 2nd Series), and the entry of 'an almanacke and pronostication' of his to Henry Denham in 1565–6,¹ show that something of his work and fame must have been known in England, but we need not suppose such knowledge precise. The mention of Orleans, apart from its repute for magic alluded to in my note, may be dictated by the importance the town had recently assumed as the centre of the religious struggle in France, a struggle sufficiently interesting to Elizabethan England. Since Henri II's death (1559) Catherine had been regent. Her long vacillation between suppression and tolerance was ended in 1562 by Huguenot outrages in Guienne, and in November the 'second troubles' began with the investment of Orleans by the Protestant Prince de Condé. There on February 18, 1563, François, Duke of Guise, was killed; and the peace, patched up a month later, suspended hostilities till 1567. The lines quoted above, embodying as they seem to do a slander on Catherine (see note on the passage), would be appropriate enough in a Protestant play like ours, of 1564 or 1565; and the allusion to Nostradamus would be as proper before, as after, his death.

Herr Schücking (op. cit. p. 36) is inclined to suppose the adapter influenced in his choice of matter and conduct by the successful example of Gascoigne's *Supposes*, and to place it accordingly not long after 1566, the year also of Nostradamus' death. But with *Supposes* in view our author would surely have written in prose; whereas he is at the trouble of rendering the prose of his original into the long irregular anapaestic doggerel (Knittelverse) common in 1550–70, with the exception of a single scene (iii. 4) in regular septenars. These septenars, or fourteeners, popularized by Phaer (*Aen. i–vii, 1558*), Sternhold and Hopkins (1562), the Seneca translators (1559–63), and Golding (*Metamorph. i–iv, 1565; i–xv, 1567*; see note on iii. 3. 53) form in the contemporary drama the transition from the irregular dancing doggerel to the rhymed decasyllabic. In the decade 1560–70 they come gradually into use for the ideal characters, the doggerel or anapaestic verse being reserved for the farcical. They are seen alternating with regular anapaests of four accents in the serious parts of *Apius and Virginia* (ent. S. R., 1567–8, acted c. 1563), and almost exclusively for those parts in *Horestes* printed 1567 (see Essay, p. lxxxiii, and Brandl's *Quellen, &c., Introd. pp. lxxxiv–v*). In the *Marriage of Wit and Science* (lic. 1569–70) regular septenars alternate with rhymed decasyllabics.

¹ *Stationers' Register*, ed. Arber, i. 303.
Professor Brandl regards them as a dramatic novelty in the Prologue to *Misogonus*; but that play can hardly date so early as Collier supposed (1560), and the verse of *Gammaer Gurton’s Needle* (?1559–60) exhibits a distinct twelve- or fourteen-syllable basis. Their appearance in only one scene of our play, together with the irregularity of the doggerel, favour a date rather before than after 1566; and alike on metrical and historical grounds I assign the piece to 1564 or 1565.

**Authorship.**—The author, who evidently read Latin and Italian, cannot be quite certainly identified; but the only candidate in the field is the John Jeffere, not otherwise known, who wrote, in upright characters imitating print, at the end of Act v (fol. 75 r.),

‘Johannus Jeffere scriebat hoc,’

and, just above, in the same character repeated the motto already written in the hand of scribe A, ‘Soli deo honor et gloria.’ This repetition seems to show that Jeffere is not scribe A, the only scribe at all likely to have put his name there. Even if Jeffere were both author and transcriber, he would not write his motto twice. The Catalogue of the Lansdowne MSS. (1812) asserts, without giving reasons, that he was ‘only the subsequent owner of the MS.’ It is more probable that ‘scriebat hoc’ means ‘composed this play’, as Warburton and Baker (*Biog. Dram.* i. 272) supposed; and that Jeffere repeated in regard to his own work as author the pious disclaimer just made by A as copyist, or chose to repeat in his own writing the motto A had already copied from his original MS. Such subscription in artificial characters need not prevent our identifying Jeffere with scribe C, whose hand appears in nearly every part of the MS.

It is quite improbable that either of the names on the verso of the fragmentary fol. 77, ‘Thomas Ba...’ (illegible) and ‘Frances Whitton’, is that of the author: the former may, as Grabau suggests, be the ‘T. B.’ of a marginal stamp found on fol. 74 r. ‘Giles peperel for Iphiginia’ (fol. 76 r.) probably informs us only of the name of the boy who took Iphigienia’s part: the surname ‘peperel’ seems clear enough, and no weight can be attached to Grabau’s hesitating suggestion that the composer of the music may have been Nathaniel Gyles, the Chapel choir-master of later years, who was a choir-boy at Magdalen College, 1559–61, clerk of the same foundation in 1577, and Mus. Bac. in 1585. Herr Dibelius’ recent revival of this suggestion in the same organ (cxii. 204), and assignment of a date after 1585 for the play, ignores all the metrical and linguistic considerations which clamour for a much earlier date.
SIGLA

Text and punctuation follow the MS. In the few cases of change the MS. reading is noted below. See further, pp. 79–81.
Italics are reserved for the editor’s comment.

G = Dr. Grabau’s edition; A, B, C, D, E refer to the several scribes of the MS. See above, pp. 78–9. Corrections noted without letter may be assigned to the scribe then writing, unless ‘black’, ‘faint’, or ‘pale’ be appended.

or precedes an alternative rendering of the MS. characters.

read { }, a suggested emendation.
gy. ? } ”, an interpretation.
i.e. ”, an interpretation.
before = before after = after ph. = perhaps om. = omitted alt. fr. = altered from interl. = interlined del. = deleted
THE BUGGBEARS

(DRAMATIS PERSONÆ.

AMEDEUS, an old miser, father of Formosus.
FORMOSUS, his son, secretly married to Rosimunda.
BIONDELLO, servant to Amedeus.
TRAPPOLA, a knavish acquaintance of Biondello, the supposed 'Astronomer' Nostradamus.
BRANCATIUS, father of Rosimunda.
DONATUS, his brother, an old bachelor.
CANTALUPO, a rich dotard, suitor to Rosimunda.
SQUARTACANTINO, his servant.
MANUTIUS, in love with Iphigenia.
CAROLINO, his servant.
PICCININO, servant to Camillus.
IPHIGENIA, daughter of Cantalupo.
CATELLA, her attendant.
TOMASINE, Rosimunda's nurse.
PHILLIDA, servant in Brancatius' household.

PERSONS NECESSARY TO THE PLOT, WHO DO NOT APPEAR.

CAMILLUS, neighbour to Amedeus and confederate with Formosus.
ROSIMUNDA, daughter of Brancatius.

SCENE—Florence.)
The Buggbears

Actus primus

Scena i

Amedeus  Biondello

Ame. Now sure biondello yu art a worthie hinde
to trust to at ned: I imagined in my mynd
yt having yee with me I had an other hercules

Bion. ye marie thoughge I be but a servant yet doubtles
my life is as dere to me as youns is to you.

Ame. I know thou didst here me when I calde thee:

Bion. Very trew

Ame. And yett woldst not answare nor ones peepe owt thie hed
of all this live longe night sythe first yu wentst to bed.

Bion. Why I praiue you wold you wishe me to have risen in ye Darke
& bine caught with those sprites? that had bene a prettie warke

Ame. Go go horson caemell, by thy parsonage thou art
bigge enoughe to beare a standerd, yf thou hadst a good mans hart

Bion. I give you leave to talke, but I praiue you syr tell me
whie cowcht you so close, & gat not vp to see
what hurly burly was ther?

Ame. ah slave makest no difference
beetweene me & thie selfe?

Bion. yes you have store of pence
& riddockes in great plentie, & I pore sole have none
you are master, I am servant, but else of fleshe & bone
I ame as well mad(e) as you

Ame. thou myghtst have saide allso
that I ame of reputatioti & thou for nowght doste goe

The Buggbears] this title inserted by a later hand  Ff. 57-60 i.e. down to end
of ii. 1 written by scribe A  scene i[5] MS. Acts and Scenes throughout divided as
in MS. 6 trew broader pen after well deleted 15 or differance
that I do good a brode & thou bringst no comoditie
that I ame stricken in yeres & thou art yonge & lustye
oh yt I had thie youthe, & those lymes yt thou haste
to deale wth a dragon shold not make me agaste

Bion. I am hyred wth you to do my symple servise
& not to fight wth bugbeares; O what a noyse was this
those shrikes those cries that cruell roringe fite
though the nyght be quyte past, ring in myne eares yett
I do not mervaill I, though ye sonne durste not tarrye
but laie those ij nyghtes forthe, he had good reason marry

Ame. when my sonne told me firste, yt night I hard nothinge
but these ij nyghtes gon ther hathe binne an old rumblinge

Bion. why? in what sort was it:
Ame. they bounsed on the floore
right over my hed, yt I lokte every howre
that the loft, the walles, the howse, & all wolde Downe
but Ile lie no more nights ther, yf I maie in all this towne
find never so base a lodginge till yt clatteringe be ended
& streight I mynd to seke how yt mattar maie be mended

Bion. what thinke you to do?
Ame. lett me here thie best counsell
Bion. do you not remember what formosus did tell
Ame. I have halfe forgotten
Bion. The astronomer
Ame. Thou saiste trew
Bion. how saye you? is it best I bringe hime to talke wth you
Ame. ye mary, do thou so, the while I will go
& aske the advise of my neighbour Cantalupo

Bion. why? what can he helpe:
Ame. why? dost thou not know
that allwaies it is good to have ijo stringes to ones bow

Bion. the sferew know you case the lesse they shall clatter
but if you liste to tell him it makes no great mattar
Ame. while I go, staie at home & loke to the howse

30 for the interlined by C" G
39 (Bion.) this and the five prefixes brack-
eted below are lost by mutilation of the edge. G as here
42 hime] i alt.
from o
Bion. to staiie ther alone, mary our" lorde def fend vs
Ame. Ah cowardlie wrecche, who shall se my diner dreste
Bion. Diner me no diners,
Ame. while thou dastard craven beast
wilt thou have me fast to daie?
Bion. have you not chese & butter
& a colde capons barne? & more then I ned ytter
that remaind of yesternight
Ame. thou knowst I cannott eatt
except I have pottage & some good hot meat
I never thinke I dine except I have some brothe
Bion. this ones you must have patience, be you lefe or lothe
Ame. then thou must be master this once. but what wilt do
while I am a brode?
Bion. I do meane to gett me to
you" sonne formosus, & as sonne as he dothe rise
we will fetch the astronomer
Ame. Canst thou tell wher he lies
Bion. here at the next howse wth you neighebore Camillus
Ame. In the name of god do so, sythe thou darest not kepe the howse
Ile folow thy mynd this ones & gett me gonne
but herest thou? lett this man be brought hether a none
wth all posseybell sped
Bion. it shall be done in hast
Ame. In suche waightie matters I love no time to waste
Bion. the wiser man you  (Exit Amedeus) So so he is gon his waie
withe a flea in his eare now farewell gentell gefferye
he hathe his arrand wth him I warrant him he is sped
in stide of toies he hathe bugbeares in his head
he hopes by the helpe of this same astronomer
to hawson those sprites. but yf we frame this gere
we hope to hawson him Bie this counterfaict Kaie
wth we lattlie lett make we will find suche a waie
to his goldinges that he kepes in prison so cruelly
that I trust yet er nyght they shall have a gaile delivery
72 or taies as G
yf my counnyng do not faill me, especiallie yf formosus
have pvided the Astronomer he talkt of vnto vs
But who comethe yonder?

_Sceane 2°_ Trappola Biondello

_Tra._ Is not that my frend biondello
_Bion._ Is not that my franion Trappola
_Tra._ lett me see: is it he? or n(o)
_Bion._ what? my Trappola? the king of good fellowes that didst lie
wth the queene of beggars? all haile to thie maiestie
_Tra._ Biondello? my old coapesmate? of knaves y^e grand captai(ne) 5
not a knave of baser size, but a knave died in graine
the warden of the company of iavells, & the storehowse
of suttelltie & falshood, most welcom art thou to vs.

_Bion._ how goeth the world wth thee?

_Tra._ like a bowle very round

_Bion._ Vpon an old razer wilt thou lend me xx^tie pound?
and Ile paie thee againe when we ijo be honest men 〈f. 58 r.〉
_Tra._ wilt do on thinge for me? shalt see what Ile saie then
_Bion._ what is that?

_Tra._ wilt thou do it?

_Bion._ yf I can

_Tra._ Stope downe a low

& kisse my round rivette while I clawe thine ellbowe

_Bion._ three son burnde thistles, & a littell vrhines wolle 15
& of waspes & of hornettes on small pore bushell full
& the divels nailes vnpared

_Tra._ well lett these grettinges go
canst helpe me to formosus?

_Bion._ that I cane

_Tra._ Canst thou so?

where is he?

_Bion._ not far of

_Tra._ yesternight he bade me be
this mornynge at his loging, but wherefore I cannot tell thee

Bion. then I can tell thee the astronomer thou must plaie
to worke a certayne feate to serve his torne this daie

Tra. he had haste when he mett me & so told me not wherefore
but he wild me to come to him & then I shold know more

Bion. I can tell thee the matter, for I devised it

Tra. what is it?

Bion. Go we in he will tell thee every whit

Tra. he naie he slepes yet, if his old wont he kepe
he wakes not so earlie Therefore while he dothe slepe
declare me the circumstānce

Bion. Then harken

Tra. I do so

Bion. thou seeste that corner howse?

Tra. Very well

Bion. Ther old brancatio

hath a passing pereles primrose to his dawghter whom formosus
dothe love beyonde the moone?

Tra. It is fitt to be amorous

for on of his yeres

Bion. now almost a yere agone

wth praieres & presentes, & bribes many a one
that he gave to here nurse, he be haved him selfe so well
that he gate to here bed howbeit the trewehe to tell
she yelded not vnto him till first he had plighted
his faihte & trouthe vnto her, & ther he her wedded
& bedded very closely, & put the weddinge ringe
on her finger, her father & his ther of vnwittinge
& every boddie els, save her pore nurse a lone
wher vpō commynge to her more times then that on
he hath left his marke behind him, & mad her a mother

Tra. See what comes of gamynge

Bion. whiche knowne, by a brother
of her fathers he hath made a very earnest motion

to his & her father to have her: where vpon

he wold mary her openlie againe wth new solemnitie

in the face of the world whom before he marred prively

Tra. what saie they?

Bion. Brancatius her father is content

but my master Amedeus is so hellishly bent

on the muck of this world, on his pelfe & his drosse

that of three thousands crownes he wyll not bate a crosse

of rownd redy payment in dowry to bringe wth her

Tra. O gredy gaping gourmound, O whinying drvelinge miser

Bion. The damoyseU hathe a stocke of towe hundred pound

& a ferme of her owne, but that soume cannot be found 〈f. 58 v.〉

her stock & her fathers cannot well reache so hie

except he solde some land wth he will not til he die

& then all is heres, for she is his only heire

Tra. Treuly me thinkes her portion is faire

Bion. yet it dothe not content our pinchefiste the old vecchio

though her fathers land be faire, & he welthy allso

he loves not longe barefote for dead menes showes to stand

rather wold he one birde redy cawght in his hand

then two in the bushe

Tra. Ther in he hath some reason

Bion. Ye & see an other myschefe . in this same very season

our neighbour Cantalupo old graybeard lovethe hottely

my youge masters wife

Tra. what dothe he? in myne eye

she is as mete for him, as a glove for a horses nose

old morell wold have a new bridell I suppose.

Bion. why fole? when he happnethe to sneese in the nighte

hathe he not ned of on to saie Christe helpe

Tra. thou readest right

Bion. And furder she will kepe his back warme now he is old

Tra. I doubt shee will make him stammer & say I am a cucke-
cucke cuckecold
for old men speake hudell many times on that note
but forthe wth thy tale

_Bion._ the old fole is so hote
on that matche, that to stope my yonge master atide
he tenderethe him his daughter, & offreith to provide
the three thousand Crownes that our vecchio dothe require
wth summe hathe so set my old master all on fier
that formosus must hav her, the bargaine is concluded
the writinges are ingrosed, & yesterdaie weare they sealed

_Tra._ and how then?

_Bion._ how then fole? what shold formosus do
but confesse he is maryd? for he cannot mary tow

_Tra._ and what harme of that

_Bion._ he shall lose his fathers love
& he torned owt of dores And therfore it dothe behove
leste he lose his inheritannce to kepe all thinges secret
now this same cantalupoes dawghters harte is set
on an other on manuitius.

_Tra._ but I praie the what remedie
have ye shaped for those matters?

_Bion._ Theron the pointe dothe lie

ffirst formosus wife dothe faine her selfe sycke
& kepes her chamber close, having gon a monthe quicke
lest her father shold pseave her bellie to swell
in wth case we ware forsed the hole matter to tell
to her mother who to hide the thing mor cunninglie
hathe devised as it were for the ease of her malady
that she shall to the farme here wth owt ye towns end
to take ye freshe ayer to see yf she will mend

_Tra._ Oh thies māmes are exigent thier daughters prankes to hide

_Bion._ how finelie for the purpose & clarkly she dothe pyide
to salve her dawghters sore & to bleare Brancatios eye
this daie after supper she shall go thither closlye
she hathe borowed a litter for the purpose.

Tra. Thates alone.

Bion. well, that feare is halfe past as sone as she is gone 〈f. 59 r.〉

Tra. But to breake the second mariag, how provide you for it? 105
I meane with Cantalupo?

Bion. peace I am not so fare yet
This same rosimunda (so formosus wife is named)
hathe an vnkle a stale batcheler, whom we have framed

to offer to geve for his nieces preferment
these three thousand crownes, & farther is content 110
to make her his child, so she maryl w't formosus

Tra. will he disburse this mony?

Bion. No, that charge lies on vs
for the iij thousand crownes to provid

Tra. wher are they?

Bion. In my olde masters cofer, & here is a false key
to helpe vs vnto them, her vnkle onlye shall 115
take vpon him he dothe give it to helpe his niece w't all

Tra. Old grandsire will myse it & so smell owt the trayn

Bion. for that we have a shifte:

Tra. that wold I here faine

Bion. we intend to bringe him in beleffe that Sprites did rob him

Tra. what is his head so grosse that you thinke you can bob him 120

Bion. why is it a thing vnposyble or vnlikelie
that sprites wil deal with the gold? they are nimble & slie
to convaie greater matters

Tra. lett formosus be advised
for doubt lest he pull an old howse vpon his head

Bion. well, heare me owt, formosus gave out this other mornyng 125
that the howse was full of sprites, & that he hard a rumbling
all the livelong night, & fained a mervelous feare

Tra. what said old amedeus?

Bion. he laughed at this geare

112 charge interlined 113 iij° MS. 117 it interlined black 120 so
deleted bef. bob 122 withe interlined darker slie: MS. 125 gave inter-
lined darker
& cald his sonne fole, but at night went formosus
to lie forthe of doors here at the next howse
wth our neighbor Camillus, from whence throughe a window
wth I left vnbolted they gate in by lowe
& so in to the cockelofte our my old masters head
ther they shaked Iron chaynes, & bounsed, & trampled
& howled as a thousand devels had bin there

Tra. Oh passinglie well
Bion. my master had great feare
when he hard that gastlie sture, wth lasted till nere daie
till formosus & camillus gat forthe the same waie
by the wth they gat in

Tra. oh ther was sport alon
Bion. My master called me as sonne as night was gon,
and told me all the tragidie wth I knew better then he
now this last night past he mad a pallet for me
harde at his chambar dore, beawse I shold lie nere
for I toke vpon me none of this stur to here

Tra. now a knave put on thie cote?
Bion. halfe an hower aftar mydnight
formosus and his franions came agaime that same waie right
that they came the other tim, & mad like sture or more
(yf more myght be made) then they made the nyght before
he cald me, I laie winking, pretending for starke feare
yf he gave me all he had that I durst not once come there
so that vp he cold not gett me till this mornyng at brode daie
in the whiche we ijô parted, & he toke that same waie
to talke wth Cantalupo, & to tell him of this case
& I for the astronomer for formosus set a face
as though he knew wher to find a cûnyng mane
to helpe all those matters by art:

Tra. 
yf he can
informe me what to do, then Ile counterfett for couûnyng

129 went interlined for when deleted
132 vnbolted interlined for open del.

by or be 140 sonne MS. 148 made (both) e added black
154 set] c alt. fr. a 157 then interl. faint 157-8 Ile... tellinge deleted
and replaced by let me alone in another hand left unrhymed, though b-t is in-
serted before the next line.
THE BUGGBEARS

to have eat a conyes tayle. but yet in all thy tellinge
I see not to what end my art servethe to,
to helpe those love matters

Bion. Though thou dost not yet I do
thou shalt know more wth in but to show the same brefresh
thou must colour the taking of this mony by Nigromancie
But go we in vnto him, se wher comes Cantalupo
that lustie ould lover, & his man Squartacantino

\textit{Exeunt.}

Scena 3\textsuperscript{a}. Cantalupo/Squartacantino

Can. Do so Amedeus, I wishe yo\textsuperscript{u} toke that waye
lett him tell yo\textsuperscript{u} his oppinyon, I have said what I can saie
let me here of yo\textsuperscript{u} againe, Now my Squartacantino
am not I hapie truest thou, yf my good frend brancatio
kepe promyse wth me, and lett me have to wife
Rosamunda his daughter, the ladie of my life?

Sq. I shold thinke yo\textsuperscript{u} did better to do yo\textsuperscript{u}r kindred good
wth yo\textsuperscript{u}r goodes, for they have ned, then thus to waxe horne wood
on a girle at these yeres: or to helpe me yo\textsuperscript{u}r survant
wth som good a\textsuperscript{u}nuitie, then venus games to haflte
I doubt yo\textsuperscript{u}r younge wife will mark yo\textsuperscript{u} I wott how
wth Saint Cornelius badge.

Can. ah caytife what saiest thou?

Sq. I have senne as mad a matter as that com to passe

Can. he shall never pise in medow that feareth every grasse

Sq. Do yo\textsuperscript{u} thinke these fros(i)y heares are fitte to matche wth her

Can. frostie heares? Nay my boy, I never felt me lustier
nor better disposed, tutt thou knowest not me yett

Sq. O syr gett you\textsuperscript{u} in, me thinkes you have a fitte
of an agew by your shiveringe & choughing so eagerly
the cold ayre is nought for you

Can. I an agew slave? why?

Sq. how do you? I parceve you\textsuperscript{u} are not well in your head

\textsuperscript{161} more] re altered C from e 1, 11, 16, 22 an (ant l. 22) added by broad
black pen to C of prefix 5 me and lett me, MS. 7, 13, 15, 21 qat (qa l. 7) added by broad black pen to S of prefix 8 goodes G: goodeses MS.
(symbol \& repeated) 18 SQat supplied pale ink
Can. I ayle nothing I, but am very well desposed
Sq. lett me fele your pulses, you are harte sycke it semethe so
Can. Awaie beast, dost thou thinke to make me Calandrino
Sq. your braines are owt of tune, that you talke thus a dwelfe
of love trickes at your age
Can. why? knowest not horsone elfe
that Amor vincit omnia? Oh rosimund my swetinge
God send me thy favour, rather then to be a kinge
be of good chere my girle when thou art on fot againe
we will knocke vp this maryage
Sq. I peave this is plaine
not an agew, but a frensy
Can. Then how currant shall I be
Sq. we had ned of cordes or chaines to bind him I see
an old man thus to doat?
Can. how old am I slave?
I have yett in my head all
Sq. your eies
Can. my tethe knave
Sq. me thinkes in your wooing you take an akward waie
to draw it thus in length, & drive it from day to day
these women are all of the hastinges
Can. blame not me
if it laie in my powre to day it shold be
rather then to morow, or els I wishe the gowt
& the cowghe, & the cankers wold red me
Sq. no doubt
but it maie be as you saie. yet sir this apparell
is of so stall a fasshion it cannot like her well
it makes you like a shepe
Can. A shepe?
Sq. you are lapt in fur
as a shepe is in wooll I wold kepe an old stoore
with the taylor for the fasshions, yf I were as you are
syns you will nedes be a lover
Can. thou woldst have me cut & square
& hack & hew my clothes, & go stroot it like a tossepotte
Sq. thers a meane twene starring & starke blinde you wotte
Can. & bycause thou dost saye so, Ile go mend the matter streight
Sq. why? whether will yo go?
Can. to the tailours to wayte
what fasshion is newest to please my ladies eye
& bedeckte in that sute, thou shalt se me by & bye
Sq. you consyder it wisely
Can. the while go thou & gett
at ye poticaries shop some fine muske & syvitt
to make me smell swettly, for Ile lead a lovers life
Oh what myght I do to wine her to my wife?
Sq. This geare askethe cost
Can. cost? what talkest of it
& I had an whole Emprie, I woold spend it every whit
to wyn my rosymonda. hold here this Crusado
to by this gear w'th all the while I will go
to the barbars to be trífnde
Sq. to the diers rather gett you
to die your head & beard of an other fressher hewe
But here you? for your daughters dowry you must care
that you mary to formosus you had ned to save & spare
it is a good round gobbett
Can. tut I have mad my reconinge
for that matte all redie, & therfore I will synge

(They sing.)
Can. O love I die
Sq. O fole I frie
Can. O myne owne sweet hart
Sq. O cockescombe that thou art
Can. O my queene & my ladie
Sq. O my twichild & my babye
Can. O my Empresse & my goddes
Sq. O madnes & beastlines

54. shop. MS.
58 Emprie] i.e. empery, but gy. ? Empire
THE BUGGBEARS

Can. my hart wythe love dothe skipe
Sq. the dogbolt lackes a whip
Can. how it leapes in my body
Sq. alack my pore noddie.
Can. O the Ioye of my mynd
Sq. O head full of winde.
Can. Singe hey trolly lolly
Sq. ffarwell my filly folly.

(Sq.) now he that in on packett all follies wold binde
leth him knit vp my masters, for doubtles in my mynd
he cannot be so sped  Sythe he hathe fallen in love
what gaudes & gamboldes of venus dothe he prove
what toyes & frantick fittes do encomber his hed
he is coombed, & slicked, & wasshed, & perffumed  (f. 60 v.)
& frizeled, & marquisotted, A mare wold break her halter
to se how rosymunda his old vaine can allter
he lutethe he harpethe, & singethe all the day
wth a voyse as swett as any as can braie
he iettethe vp & downe before his laedies durre
wth his sonettes & his love laies he kepes a stinking sturre
but sythe this fishe camell on the sodaine will wexe so feate
leth me go & provid this musk & this sivett
diadogmatriton were fitter I suppose
or a drame of pylgrim salve to clap to his nosse

(Exit)

ACTUS' SECUNDUS'

Scena r°. Piccinino.

Picc. I can scant hold vp myne eies, for why these ij nightes past
I slept not halfe an howre, who ever saw suche a cast?
now the winters nyghtes be longe to die for lacke of slepe
ties no wonder consydering what a bounsynge we did kepe
over amedeus hed to put him in a feare
what a bustling of chaines & a rumbling mad we there?

Can. added in a different hand
Sq. knit MS. G  masters MS. G
Can. master G 85 read sped.
Can. MS. G
god mend this world with me, & send me to slepe my fill
with I know I shall not doo by my masters will
Trewly thies masters have but littell discresyon
but had they first bin servauntes they had mended that condicion
O that I wear a master how happie were it then
for those Ioly felows shold hap to be my men
they shold have good rownd waiges well paid them at theyr day
they shold lie well, & ffare well & have theyr tymes to play
as well as to drudge, they shold have suche drinke & meatt
as shold be pvided for my parson to eatte
I wold never chafe nor brawle, nor send them in the raine
especially in the night, and in the heate a gaine
they shold slepe ther vndertide, they shold not run & lackie
like spaniells at my stirrop, but shold ride everye iornye
though it weare but a mile. they shold go by time to bed
& not rise to earlie; thus shold they be handled
yf I weare a master, but sythe I am a slave
with camillus the contrary of all thies thinges I have:
yet I cannot muche myslike, for my master for company
& formosus did take like paines or mor thane I
these ij° nightes that ar gone but here is the myscheefe
when I wold tak a nape rather then my life
he sendes me owt of dores even quite beyond Arno
to fetch certain masking visers of rondeletio
but lett me trudge hence for I here on dup our durre
yf my master toke me here, he wold kepe an old sturre

〈Scena 2ⁿ. Biondello. Trappola.〉

Bion. Co(me) . . . . . . . . . .
Tra. A g . . . . . . . . . .
And . . . . (Bion.) . . . . . .

13 rownd] crownd G 15 have suche substituted in same hand above
not run deleted 18 in¹] in in MS. 27 gone substituted above in same
hand for past deleted 〈Scena 2ⁿ〉 Ff. 61-3 written by B. F. 61 has been
torn downwards leaving only the fragments of lines here reproduced, with initials
for the speakers. See notes. 1 Co(me)] So G 3 (Bion.) In many parts of the
MS. a line divided between two speakers is marked with a cross in the left hand

H 2
how

Tra. If he

he wo

lest I

Now m

Thone

Tra. I warr(ant)

I haue y

lett them

but wher

that bothe

They will

Tra. Are they s

Bion. ye & more,

greater mat(ers)

Twentye tym(es)

1 haue brough(t)

Althoughe in l

Bion. Theis matters o

& to tell them to

to make them to

Tra. The grosser? Naye

But whye staye

to lynger till they

Bion. to Santa Maria No(vella)

As thoue saiest, for y

that I brought thee l

but whoe cometh yond(er)

that wrought all this

Scena 3a. T(omasine, Formosus.)

Tom. I warraunt youe I, w

I will straight fynde hi(m)

If youe plucke vp your h(earth)

margin: this enables us to restore the missing prefixes on the recto only of this mutilated leaf. 9 Thone] Thoue G
II.

THE BUGGBEARS

And Causeles torment not y(ourselxe) And hearest thoue Phillida the Cawdell that I made he in the Dobnett on the fyer, let And gyve her of the brothe till I that shee can fast so longe, but he(r) And her love cloyes her stomack, & Suche meates as are holesome and should

... fol. 61 v.)

... 15

... ht.

... 20

... ie.

... (y)vott,

... 30

... anayne

... 35

7 the 2) the MS. 18 -ht] to arrive at the number of lines lost I have allowed space upwards, from l. 35 where the rhyme is first recovered, guided by the space left between the lines on the same leaf below. I am doubtful whether six, five, or four lines are lost between that ending in -ht and the top of the leaf; but Grabau's estimate agrees with text and with scribe B's average page of 48 ll. 24 -ie] or -ne as G
ownd:

g ielousye,
ye
ymenting,
the thing,
in distresse,
hevynes
not to goe

r woe,

(hea)refull Case:

(Iphig)enia shall displace.

(pl)ighted love.
she will prove
atter.
ielous eares doth Clatter

(st)roke a bargayne,
yt betwene them twayne

(Iph)egenia to his wief

endes her lyef,

n see that matche proceed

that he meaneth in deed

(th)at he to her hath born

depely hath he sworne

(contr)arye) yet to appease her mynde

That takes it so deapely, this onlye waye we fynde

To be able to help to bryng hym to her sighte

whose onlie gladsom presence Can stynt her stormy fright.

See what mightye wonders worketh love & mad ielousye

in a womanes wilfull harte.  But yonder cometh luckelye

Formosus that I talkt of.

Well sayd my Camillus,

Syth all things for the purpose are redye in yo^r house,

the Counterfett keye, the squybbes, the balls of fyer

the Rosen, & the Candles, & whatt ells we desyer.

39 ymenting] the y is uncertain
43 not] no G
59 are) G, but ph.
arye I MS.
60 deepely substituted in blacker ink C for heavelie underlined
doe youe sett all thinges in frame, the while I will flye
In hast to Rosimunda, and returne by and by.

Tom. He talkes of My Charge
For. To revive her agayne,
whome the tale of my revolt poore wench hath wel nere slayne
o sorye be those toonges that delighte to devyse
to sett vs twoe oute suche vncredible lyes.

Tom. This beginnyng ys good
For. And yt were not for pyttie
I wold chide her a lyttle to beleve such a vanytie,
Can I forsake her?  Can the fyshe live on land?
Can men live without breathe?  Can the heavens rolling stand?
Can the flaming fyer freese?  Can the Chilly ryvers burn?
Assone maye theis thinges hap, as Formosus faith maye turn.

Tom. O worthy true harte, now he is in this good mynd
A better tyme vnto him then this, I cannot fynde.

For. Whoe ys that, that talketh there?  what?  my foundresse Tomasine?
howe fares Rosamunda yo' Charge, that swetest Saint of myne?

Tom. Never worse
For. Oh my harte, how soe?  what hath hapned?

Tom. She ys sick wth great sorow & wth fear well nere dead
For. Alas Alas why?

Tom. She heares that Iphigenia
hath putt her oute of place
For. To displacemy Rosimunda?
my true & faithfull wief?  shold I so abuse her?
No.  never will I doe it
Tom. youe would not refuse her
of yo'r self, she cold beleve, but yo'r father hath agreed,
& his word must stand
For. my father had nede
to recon twyse herin, for he recon wth out his host
if he recon suche a reconyng with out me; whom most
that matter Doth touche. doth she thinke me such a dastard? 95
so vnkynd? so brutishe? so Degenerat a bastard,
from Comon humanytie? to yeld to such a wrong?
that neyther her acquayntaunce, whome I haue known so long
nor her most loyall love, nor my shame, nor her curtesye,
nor our faithes in wedlock plight can stay me from suche
vyllany?

Tom. I know she hath deserved to be remembryd of youe.

For. Remembred? o Thomasine? Thomasine? tis most true,
& proufe the prynce of praise in tyme shall so trye
that the memory of her, & her love shall never dye
in this her harte & myne, The wordes that youe spake
when we twoe were maryed yt tyme that youe did take
her hand & did putt it into myne, when with my Ryng
I assuryd her vnto me & made open professing
with othes of my faith, that never from her shold flytt,
Those your words in the mydds of this true hart are wrytt (f. 62 v.)
Never can I forgett them. Formosus (quoth youe)
youe see thys my child, of whose love a long vyew
& tryall youe haue taken, whome now youe see at eye
to yeld the possession of hir self to youe francklye
And make youe her husband, that ys to say protectour
& Soueraigne of her lief, of her fame, of her honoure
of her self & all she hath. her vnto youe I giue,
and youe vnto her together so to lyve
that nothing never sunder youe, in gladnes & in sadnes
in helth & in sicknes, in ioye, and in distresse,
in pouertye & in plentye from hencefourth your is shee
from this tyme till death to her must youe be
A husband, a frend, a tutour, or rather
in steed of Brancatius a loving tender father
the high god be A wytnes of this your wedlock band,
In whose name I beseche youe, & by this your ryght hand

110 are interlined C above ys del. 113 youe (both)] youe. MS. 125 band]
& by yor trouthe, plight faith, by the love of both of youe, that each of youe to other in suche lyking will contynew I yelded & tooke her, and hur I mynd to haue.

**Tom.** I trust so

**For.** Till death shall lodge my Corps in grave

I Chose her, I lyke her, and oure Natures doe agree.

**Tom.** Those wordes hath revyved me

**For.** If I maye wyn my father to yeld to this matche his good will wold I rather, Then to haue him frown vpon vs. yf he will not Consent,
tis done, tys dispatcht, Choose him my mynd ys bent:

**Tom.** Will youe come yor self to her, & tell her but so muche as nowe you haue vowed? her earnestnes ys suche to see youe, that but youe nothing ells can apease her.

**For.** I meane soe, & there I will furder for to ease her of her drery drooping dumpes Disclose suche a practise, that if it take effect I trust all her Corrosies yett ere night shalbe souppled, & her greffes fully quallified & that wth franck good will of or frenedes on everye syde.

But yond comes Piccinino.  

(Exeunt.)

Scena 4°. Piccinino.

.2. the song for piccinino.

corus. A sprityng a sprityng a sprityng go we with thys face & that face and yoa goodman good face syng hegh hoe Iolye heygh hoe a sprityng go we

i verce lyke buggbeares wth vysardes to make old sootes dyssardes wth sowcynges wth rowsynges wth bownsynges wth trownsynges wth roomblynges wth Ioomblynges wth foomblynges wth toomblynges wth ramplynges wth tramplynges wth rappynges wth trappynges A sprityng &c

127 trougthe MS. the g del. 129 hur alt. fr. our and followed by natures doe agree del. MS.: her G 136 read him, 2. the song...finish inserted here from f. 75 v. of the MS. where it appears at the end of the play with the third and fourth songs, the concluding chorus appearing separately on f. 77 v. G would place this at commencement of ii. 1
I haue trottyd beyond Arno
to fetche these Devells vysars, twas happye that Rondeletio
was at home when I came, els I myght haue stayed a while
& then or Camillus would haue ben in A broyle,
had I stayed never so lyttle, I had not ben here yett
for the man was going forthe, & then a brawlyng fytt
we had ben sure of. oh howe he wold rave
thou. wretch, thou. beast, thou ingram vacation knave.
he hath store of sorye wordes to brawle with poore I,
and I abyde all, & take what cometh pacyentlye
So I saue some lypp labour. Hertofore to my Cost
I wold gyve him word for worde, then as hot as a tost
he wold teache mee my lerrypoope, & make me to lend (f. 63 r.)
my words to a vengeable vsurye in the end
for he repaid me treble, & for my words wold geue me
store of wordes & deedes to, so was pyshe wold he be,
yf I ruled not my Clack, wherfore nowe by experience
I haue lernyd to putt vp my pipes, & vse patyence.
well lett this taulke passe. I will Carry in this Ware
& hope for the end of this garboyle—I take care
lest yt be not rype yett, yf It hang long I doubt
least for lack of my slepes I shall watche my eyes oute:
But be it ended once, & that all turne to good
I will vye slepes wth him that lookes oутe of a hood
but whoe Cometh yonder let me see, tis Manutio.
he mournes of the chine by his Drouping chere it seemes so.

(Exit.)
Scena 5 \textsuperscript{th}. Manutius. Carolino. Iphigienia. Catella. Formosus (s.)

Car. Tis too true
Man. how canst tell?
Car. for I mett Biondello lately
who reportyd it to me
Man. Ah myserable Manutius, betwen hope & feare, that so long hast hanged thus
Now hope being gone, what remayneth but to dye in deadly dispaire?
Car. Sr will youe doe wyselye?
sythe that that youe wishe for in no Case Can be wyshe for that that maye be
Man. Iphigenia is my wishe.
Car. Youe see for yor tooth she ys too dayntie a dishe.
& therfore lett her goe
Man. That loveth me so well?
Car. If it can not come to passe, tis but follye to dwell
over long in hope of her, there are more maydes then malkyn youe know weddyng & hanging by Desteny are brought in
Man. Thoue maist soner speak yt then I that fele it, do it.
for thoue arte free from greef, & I am in my fytt
But syth it is so, that malgree her and me
Formosus must haue her, & his she must nedes be
my death shall make him Roome. But yond comes my Empresse.
& the quene of this Corpses

Iph. eare I sterve in this distres
I first do determyn all sortes of salves to trye,
& then yf no help serve, perforce I yeld to dye,

S.D. Manutius G : Mlanutius MS. (M alt. fr. P) 
7 that\textsuperscript{2} inserted above line C
12 then om. G 
18 comes my Empresse deleted MS. and cometh shee substituted in blacker ink.
19-24 & the quene down to Manutius are marked off in the margin as for omission, and at l. 24 instead of But ...
Manutius. oh is inserted above the line Ile goe vnto her well mett my swete [on well mett interlined B] Iph. well met in blacker ink.
And therefore Catella to Rosimunda will we goe

to learn what she can tell me, to encrease or ease my woe.
But yond is my Manutius. oh thou Soueraigne of my hart

how fareth the world? must we twoe nedes part?

Man. So the Cruell sterres decree

Iph. o. heavens. o fates,

o thrise Cruell destenies that hurle suche heapes of hates,
and spette yo\textsuperscript{r} spytes at vs. yett doe the worst ye can,
& lett my spytfull father against kynde be the man,

that on his poore daughter doth work yo\textsuperscript{r} wreakfull wille.

As the mynister of yo\textsuperscript{r} hate, & the Instrument of yo\textsuperscript{r} ylls:
yet if w\textsuperscript{th} the lief youe denye me my Manutius

(f. 63 v.)

my death shall delyuer me from yo\textsuperscript{r} mallice so outragious.

I will haue none but him the end shall trulye try

That his I will lyve or ells his I will dye.

Man. Oh my ladye appease yo\textsuperscript{r} grief yf it maye be,
yf not, yet refuse not A Companyon of me

that haue vowed in yo\textsuperscript{r} servyce to bear w\textsuperscript{th} like good will
what euer shall befal vs, be yt good or be yt yll

& tell me whither goe youe?

Iph. to the giltlesse poore Rosimund

of whome I receve this gastlie grevous wound,
& whome I haue goryd w\textsuperscript{th} the like wound againe
eche cause vnto others of lyke reboundyng payne.

my father Comaundes me to see howe shee doth fare

for they saye she ys sick, but my chefe & greatest Care

ys to lerne what she can tell me, & to frame betwen vs twoe

some Remedie for this myscheff & what is best to doe

for yt pyncheth her as hard, & as nere as yt doth me

& therfore fare youe well for yonder Cometh he

whome I lothe to see or heare, my bane & mortall enmye

the Cropp, & the roote, & the ground of o.\textsuperscript{r} myserye

(Exit with Catella.)
THE BUGGBEARS

Man. what saieth thoue Carolina? shall I break to him my mynd.
It is wysdome ere one perrishe to seke all helps to fynde.

Car. Take hede what youe doe.

Man. I will crowche, & kneele, & pray & entreat & beseche yf anye waye I maye gett grace at his handes.

For. I haue sett her in suche plught that nowe shee is revyved & her greef is banisht quight but yonder ys Manutius.

Man. how saieth thoue? shall I goe & move him in this matter?

Car. I wishe youe to do so youe shall yet doe this good, if youe spede not as youe wold youe shall make him to doubt yeone, lest youe will make him Cuckold.

Man. hold thy peace whorson Caytiff.

For. my Manutius well i mett.

Man. O Formosus all my hope & my helth in youe ys sett.

For. why what Can I help youe?

Man. wyll youe marie wth my love?

For. They saie soe.

Man. If youe doe so most true youe shall prove That that daye shalbe my last.

For. how so?

Man. I do fraye To vtter yt to him. tell thoe what I wold saye.

Car. my m'r doth love yor Iphigenia.

For. Now trulye he is not of my mynd our opynions herin varrye hath he had no furder dealinge wth her then bare woing?

Man. oh no good Formosus.

For. I wishe you had ben doing.

Man. Nowe first of all old loves doe not wedd her, I pray youe.

For. I will swere I never mend yt.
Man. If your father wold way you
to her, yeit delaye ytt, tyll I wander in exyle,
for I Cannott abyde to tarrye here the while
To see youe matche with her

For. Manutius this I tell you
To Crave heapes of thankes where no thankes are dew
ys no frendly dealyng. here I flattly surrender
Iphigenia vnto yo, not for that I do tendere
in thys case yo sute, as though save to you
no man els shuld have her from me, for thys most true
that rather wold I lose her then wyn her to my wyff
ye I seeke all meanes to scape her

Man. you haue rendered me my lyfe
wth thses cõfortable wordes

For. mary thys stylly I say
(thowgh I love you as my frend, & will pleasure you what
I may)
yet heryn I crave no thankes, rather you will I thanke,
yf yo or yo man can invent any pranke,
or forge, or fynd out, or coyne, or devyse
some feate that she may be yo in any wyse:
I my self will pchure that myne she shall not be.

Man. Tis inough, I aske no more
For. yf yo goe in wth me
to Camillus houwse, I wyll show yow there more
what we have devysed, then you knew of before,
to bryng her to yo handes

Man. leade me whither yt pleaseth you.

For. ye yo healpe may do vs pleasure

Man. Go before, I will folow.  

Sirrah. get thee home the whyle, & if Bindus or Octaueus
quer for me, thou shalt have me here at Camillus house

(Exeunt.)
THE BUGGBEARS

ACTUS TERTIUS

Scena i. quartacantino.

the 3. song quartacantino.

I feare myne old master shall syng thys new note
no foole to the old foole when he gynes to dote

he needes must be perfumed brave w^th powdrs proud of pryce
w^th musk w^th civet & w^th trickes of new & rare devyce
w^th amber grece he must be grymed & such lycke costly geare
wher I suppose a fyer warme for hym far fytter weare
And therefore I feare hele sing this new note

hys whyte beard & hys golden teeth w^th shyver in hys head
w^th her whyt teeth & golden lokes are even as fytt to wead
as march w^th lusty may shuld match, wherfore I feare me much
hys wooyng wil to woeyng turne yf that hys chaunce be such
I feare myn old etc

and he w^th marth from fysh to flesh shall march in march hys
sygne

& she w^th may, may taurus make to gemini resygne

or playne my mynd to tell when she by bearyng one to manye
may pearce my master to the hart, and gyve hys head eveny
I fear myn old m^ etc

finis

Sq. Can any thyng be worse, then to serve as I do
an old amorous knight, and a doating sole to?
that goeth in his last quarter, & yet the gray beard goinne
daunceth, praunceth, & skippeth, & playeth friskoioly,
& syngeth; & fareth as he weare dame venus tideling,
or as yf hys coltes teeth in his head were yet stiking.
but yf he match there, there may stick in hys head
though not hys coltes teeth, beacuse he ys over hayed,
yet a fayre payre of hornes, & I hope she wyll not fayle
for hys further prferment to send hym in to Corne wayle

Seena MS. the 3 song . . . finis] inserted here from f. 75 v. of the MS., and
so assigned G 3 gynes] gyues G 8 And . . . note in another hand for
I feare myne old m^ etc deleted 17 every or A veny (A is imposed on some
other letter): 've . . . G 22 goinne] disyll. i.e. goin-ne, perhaps for gonne
(cf. kint for knit i. iii. 84).
he sent me even now for some Muske & some Sivette, to make hys mashyp swete: with the poticarie when I met, & askt for soch trinkettes for my master, thou forgettest what thy master wold have (quoth he) it were best thow boughtest hym a box of vnguentum album for the itch & the skabbes, for that is very holsome, and that hath he nede of, more then of muske & Sivette. souch grace very ofte was he woont here to fett, but he never vsed Muske. At the last I was fayne to tell hym of hys wooing, to make the matter playne. when he heard it, wth laughing he was redy to burst, wth other odde cõpanyons. It were not the worst, yf thow wilt be rulde by me to cary hym (quoth he) A box of Assa featida. but at last he gave me thys swete ware to be grime our grandgosier wth all now will I wind me home, lest yf our grandsire call & mysse me, he will chide, for thes lovers be waspish when in venus affayres thynges fall not as they wish yet have I further newes to hys fatherhood to tell, that Biondello told me of that will not please hym well as we met in the streete, I beleve for all hys dotage it wylbe a coolyng carde to abate the yoothes courage, concernyng Rosim(u)ndas disease that she feeles he told me out of dowt she is sick of two left heeles but mum. who comes yonder? one of old Carons franions. oh tis signor Amedeo, one of my master’s pott panions


Ame. Tristissia vestra: I fynd it true to day, I must trust to my self, & do the best I may in myne owne affayres, for help I get elswhere, I made moane to Cantalupe, who scant wold gyve an eare to harken to my talk, or abyde my half tale told, I know why it is: though the hottie tottie be old,
yet he wooeth a yoong wyfe, that enchaunteth out hys witte, 
he can listen to nothynge, whyle he is in hys fitte 
I see love is blynd, yet I thought that our amitie 
(sith through our childrens mariage we enter in affinitie) 10 
wold have moved hym to take some compassion of my case, 
and to help me with hys cowncell. but all thys tooke no place 
in hys extravagant head from hym streyght I went 
to my Conffessour, to intreat hym some remedy to invent 
agaynst thes wycked S(p)rites, he red me a pistle 
& told a long round about not worth a whistle. 15 
that it was godes owne punishment for my synfull life gone. 
he wisht me leave my Covetise, & bad me put on 
a new man, & leade a new lyfe, & then soothe 
God will put vp hys rodde, & be no more angrie, 20 
& thes sprites wilbe fled. as thoughe that my Covetise 
(wch is cownted now good husbandrie) seemed ill in Gods eies. 
wold he have me kepe nothynge agaynst a raynye day? 
I know god wold not so, what so ever he do say. 25 
but syth by bothe thes wayses no gayne to me doth ryse 
Ile see what good helpe thy astronomer will devyse 
hath biondello brought hym yet? I will see yf they be here. 
I will knoke, for alone I dare not go nere 
among those cursed ffeendes. howe ho? who is in the house? 
not a word. whates the matter? that all ys husht thus? 30 
yet agayne. who ys with yn? they are not returned yet 
I marvell wher they are. I will knock another fitte 
no poynct speake? what ho? not a word? thys is mervelous. 
but yond ys Cantalupo, & with hym comes Brancatius 

Can. I am sory for my sweete hart, but I hope she shall do well 35 
what ys her dissease I pray yow, can you tell? 
Bran. partly the grene sicknes, a preparatyve to the dropsie, 
but her greatest disease ys a spice of the timpanye 
as my wyf doth in forme me 

Can. In what part lyes her sycknes? 
Bran. In her belly moste of all, wch is swollen in great bignes 
9 taught G 25 me interlined above some word del. 29 howe inter- 
lined (?) another hand) above how? del. 37 drophie G 
532
Can. what myght be the causse?

Bran. A distemperation of the liver whom bred of ye dregs of an evell cured fiver

Can. well, I hope of amendment, & I wysh it very sone, that or maryage, & my daughters may in one day bothe be done.

for I sytt all on thornes till yt matter take effect <f. 65 r.>

the whyle for good physyke see yow do not neglect though I beare ye hole charge

Bran. I do purpose thys evenyng to have her to our farme, for they tell me the changyng of the ayre will do her good.

Can. I wish it to be soe

Bran. but I long much to heare how the matter doth goe

wth my neybur Amedius: you told me a thyng towchyng spirtes in hys howse whom hath bred me su woonderyng

Can. 

Bran. well mett Amedius: tis said that sprytes do walk on nyghtes in your howse is it so

Ame. I wold it were not these ij nyghtes to gether they frightened me I wotte all moste out of my witt

Bran. good lord bless vs all thys ys the strangest case that ever I hard be fall

In what sort do they troble you?

Ame. even over my head they so trample & turmoyle when I am layed in bead & shake ther vngly chaynes, & roare, & yell, & crye, that vnneth for feare in my bed dare I lye.

my sone for stark fright dare not sleepe wth in ye howse but hath gott hym to lye wth or neybour Camillus.

Bran. and have you no help?

48 our interlined (i another hand) above my del. 53 Can.] This and the two following lines are inserted along the margin of the leaf at right angles to the text. Of this line is left visible only the prefix C and some fragments at the beginning which may represent tis told, while the last word must have been talk.

61 vugly MS. G. or vrgly yy.? ougly Cf. Note
Ame. I looke for a cunning man, that hath promysed my sone to do the best he can to rid the house of them. for duryng thys sturre I dare not for my lyff ppeepe my head wth in ye durre: yet ones I was wont to laugh at such nycitie & thynk it old wyves tales, & Iyes, & meere vanitie but what are those yonder?

Bran. The one is yo' Biondello. Ame. then the other in ye'gowne is th'Astronomer I beleeve so.

**Scena 3a. Trappola. biondello, Cantalupo, branctius. Amedeus**

Tra. what are those that stand there?

Bion. Mary one of these three is my mr that we go toe.

Ame. biondello? is that he that my sone told me of?

Bion. Thys is the very same. Ame. Master doctor, double wellcu. trust me thers none that came to my howse thys good whyle better wellcome then are yo' Tra. Are yo' he that is trobled wth shadowes?

Ame. Tis too true

Tra. I am sory for yo' anoy, but feare not of the remedie

Ame. mr doctor I comyt my self to yo' wholly & I pray yo' shew yo' cunning

Tra. yo' shall not neede to stand to utter me yo' case, yo' sonne hath done yo' errand so y't nought ys requyred, but y't yo' take the care to provide all those thynges that here to nedefull are & to do that I prescrybe, & I will bringe to passe to warrant yo' yo' howse cleane dispatcht, as ever it was. & tyll my feate be wrought I will looke for no hyre Ame. what will yo' have then?

Tra. Nothyng will I requyre but sith yo' are a gentleman I will stand to yo' curtesie
to such as you are Ile do more for love then monye
I love not to indent wth such as you be.

Ame. I trust, I will please you how say you? he semes to me
by hys looke a worthy man.

Can. And I take hym for such

Bran. And I promise you his fashyon doth please me very much

Bion. O sir you wold wonder what miracles I dyd heare
of those that dyd know hym, yn Orleaunce thys other yere
& in paris what a cure he did on the french kyng
(I wold have sayd the Queene) how he browght downe her
teemyng

Bran. is he then a phisician? oh I have a sick daughter

Tra. I will fyrst dispach thys, then Ile harken to you after

Can. I promyse you my doctor hys dawghter is my wyfe
(I meane she shalbe so, yf god lend me lyfe)
yf you sett her an foote & make her hole agayne
I will doble doble doble consyder you payne

Tra. you shall say Ile deserve it

Ame. my doctor fyrst wth me
I pray you begyn, that my frendes here may see
some shew of you great skill

Tra. before I can venture
to do any thyng, fyrst in talk I must enter
at home wth my fam(ily)yer,

Ame. how sone will you do soe?

Tra. As nere as it ys, before dyner will I go
& bryng a parfyt answere.

Bran. Then remember me too
for my dawghter wth one labore bothe thynges you may
do

Can. ye I pray you forget/not she ys well woorth you counynge

Tra. you shall knowe all & more wth speede at my returnyng
yet one poynt for you lernyng I wyll teach you ere I go
thes spirtes are of sondry natures

Ame. be they so

24 know, hym MS. 31 an] on G 42 knowe interlined blacker ink
iii. iii

THE BUGGBEARS

Tra. some are of ye fyre, & some of the ayre
some watrye some earthly, & some golden and Fayre
some lyke vnto sylver, some leaden, & of every mettall
& they have sondry names by wch we do them call
som are called folletti, foraboski, forasiepi,
that ys woodcrepers, hedg creepers, & the whyte & red fearye

Can. what a rablement ys there

Tra. some lovely & amyable
some felowly & frendly, some constant some mutable
of hylls wodes & dales of waters & of brookes
we coonyng in that art can ken them by ther lookes

Can. Jesu god wher yo" can

Tra. some fawny, some satiri
some Nymphes, hamadryades, & dryades that are slyc
puckes, puckerels, hob howlard, bygorn, & Robin Goodfelow.

Can. oh Godd what is it that thys man doth not know?
Ame. ye be bold neyther Baldus nor Bartolus hath thys skyll,
Bion. ye have hard nothyng yet,

Tra. then are there of the yll
that be called darke Shadowes, as Gundus, Egippias
Chicheface & berith, Phalacrocorax, & sir Satanasse.
Gnare, frare, lare, Vrigo, Sors, & bors
and hors, & myghtie Mors that confowndeth ye corse
lorcoballus, Marcolappus, Geball, whoball, Sent, and Garret

Can. god save vs from harme

Tra. hax. pax. and max ye varlet,
Cacodeommon, diabolus, Oreus, Stryges, Tregende
haryes, Gogmagogs, lemures, and lamiae tremendae,
pluto, prosperpina, and the three groyned Cerberus
Tisiphone, Megeara, Alecto, and briareus
hermafrudites, herkinnalsons, Eatons, pickehornes, & lestrigon,
hob Goblin, Rawhead, & bloudibone the ouglie
hagges Bugbeares, & helhoundes, and hecate the nyght mare

49 called interl. faint another hand for clypped (i.e. cleared) polettie del.
fawny MS. G for fawni 64 Mors. MS. 65 Marcolappus] cola interl.
fainter above loca del. 68 lamia Tremende MS. G 71 herkinnalsons,
Eatous G 72 ouglie] or ouglie ("o alt. fr. v") ct. iii. ii. 61 note
THE BUGGBEARS

Can. no more for godes love, you make my heare stare
to heere these gastly monsters

Ame. but to çũ to the poyn
t what thynk you of my case

Tra. though it be out of Ioynt
yet take you No discûfort I will bryng a redy answere,
& assured healp vnto you, when I talk with my familiar
The whyle do you take a greene hasell wand
& thwite it fowre square. On the one side must stand
thys verse:

Alpipencabas,
tot habet, ninas
quot habet gras

Then Galbes, Galbat, Galdes, Galdat, fayre written as you can
On the syde vnder that wryte you owne name, & then
On the thurde syde thes wordes: Irioni, Kiriori,
daries, dararies, Aslararies, & with it ioyn'tly
thys verse:

Arx, tridens, Rostris, Sphynx
prester, torrida Seps, Stryx

on the fowrth syd set you downe yē name of sū frende,
as one of thes Ientlemen. That done, in the end
in sū secret cloce chamber make a fyer, then thus doe
fyrst slend thys square sticke lengthwyse in to two
then each in other too. Then each of you throw

(f. 66 r.)
two lengths in to the fyere

Ame. all the other poynites I trow
I wyll beare well in mynd, but those hard names I cannot

Tra. here I geve them you wryttyn, that they be not forgott
& whyle they are burnyng, on your knees you must fall
tyll they be consumed, speakyng thes wordes with all
To l(ī)mbo lakes ye hellish hagges be gone
to Stīx, & Coccytus, to Achaeron, & Phlegethon
dare yow ventare to do it?
THE BUGGBEARS

Ame. Must we do it here wth yn?

Tra. not there, for those Sprites will not suffer you to be gyn, but will lett you all they can

Ame. Then I pray you Cantalupus will you help me to do it wth yn, yn your howse?

Can. I am very well content

Tra. well, shall we play sure & put it out of doubt, that boldly you may dare to do that I bed you, though the Sprites do there worst?

Ame. ye I pray you

Tra. kneele downe then, & though they wold burst for anger, yet shall they want powre to come nye after thy Coniuration, it shall bynd them so myghtylye

Miastor, Agniptos, Anturgos, dolicoschios,
Theostygis, Cantilios, Chrismodos, Inoflyx, paramoschos,
frenomoses, Gereos, Aphron, licnos, phalacros,
parochros, sapros, hypnilos, phylargros:
vos claudio in hoc circulo, constringo et vincio
vos arguo, increpo, obiurgo, iubeo, impero,
et omnes deamones a Sathana vsq ad Saraboth,
I conjure & bind you be you lefe or loth,
that you touch not these gentlemen, nor ones come in place nor the hardest of you all once dare to show hys face to hynder or troble them vntill they have done now ffeare not, you ar safe the while I will ronne to speak with my ffamiliar

Ame. but whear shall you be ffound

Tra. If I tary somwhat long your man can come Round to my study send for me I will come at a trice

Can. Then go we about it

Bion. I will go and gyve advice of this matter to formosus and bring him whear you are ffor he ffor this matter taketh marvelous Care

<Exit.>
Ame. well done Mr. Doctour lett me Crave to knowe yo Bronx name

Tra. my name is Nostradamus

Ame. I have hard of you flame
ffor great skill in astronomy a great whill a gone
you ar of Nepos race -

Tra. I am on of that faction

Ame. O how famous is that Race and exelent in astronomy
and the arte of black magick

Tra. be you sure we ar as privy
with divels and with sprites as the brethern of syent paull
hear in Italie Can skill by a gift supernaturall
of sarpentes and poysons and mad dogges and suche gear

Ame. Lett vs goe about our bussines

Tra. Doo you so and have noe ffeearp)
I warrant you it will sfall out very well  
(Exeunt the old men.)
So so they ar gone They ar sped I can tell
of their errand all Three and I hope to ffind som dogtrick
if my Cuning do not ssail me, ffor his Doughter that is sick
O good god, who had thought they had bene of such  (f. 66 v.)
symphlicitie
I accownt it no great mastery to blynde & bleare there eye
my coonyng ys corraunt with such babes as thes be
but yond comes a diamond I woonder what ys shee  
(Exit.)


Iph. I thynk my Journey well bestowed for th ease of my poore hart
weth redy was ryght now to breake opprest weth deallly smart
I see it ys not good to be suspicius over much
they breede ther bane & hatch there harme whos fryghtfull feares
are such
I thought formosus went about to robb me of my feere
Alas such thought vnto his hart god wot was nothyng nere
my gelous feare in gendred had such hate wth in my heade
that vnderservde a thousand tymes I wysh(t) to see hym deade
yet who so busily seekes as he to gayne me my desyre

read done.  full stop at end of each MS.  f. 66 v.
Scribe C resumes, to end of Act iii.  feere] seere G
who feares my hart who lothes my loss who fryes In equall fyer
but he whom as wth out all cawse I hated here to soer
so now good cawse cpellleth me to love so much the more
thus can the heavyns rowle & turne, thus nothyng standes at stay
thus done or thoughtes, or hopes, and happes, both chop &
change away
& when from ill the(y) turne to well that chaunce must nedes be
good
and such good chaunce hath chaunced me whos case before so
stoode
that I in goolff of deepe dispayre in daunger to be lost
(so pitiously in waves of woe my balefull bark was tost)
In haven of good hope now ryde, & saffe at ancker lye
through good formosus frendly fayth wth hym moste tru doth
try.
for loc, Catella, but ere whyle I fearde lest he wold take
my fathers offer that he made, & Rosimond for sake,
ro whom I know he plyghted had hys fayth & truth of yore
whose case yf he should cast her of, dyd greeve me very sore.
so much the more for that my case & herse dyd lomp in
(o(ne)
for had she lost formosus, then manutius had byne gone.
so both had lost of cheeffest Ioyes but now it ys not so
he wylbe heres that other myne who ever shall say no
Cat. And may you wryte vpon hys wordes
Iph. wth othes when they ar bound
Cat. In perjured lovers othes & wordes ofte tymes lyke truth ys
sounded
Iph. yf othes sve not, then what wyll sve
Cat. I have hard yt god on hye
dothe lawgh when lovers breake there vowes, & from ther fayth
dothe flye
Iph. yet have I better hope of hym
Cat. I joy to here you syng
that song, me thought you harpt before vpon to bad a stryng
how yf you fathers wyll you force

Iph. so fayre a plotte is layd
to wyn or fathers to or wylles we nede not be afrayed

Cat. I wysh it happe as you wold have, but gladly wold I lerne
that plot you meane some thyng theryn phappes I cold desserne

Iph. it ys to long to tell it now thys day or nyght shall try
what fayth wth in formosus wordes & constant truth doth ly
meane tyme wth cheerefull song I will assay
to joy my chaunce to syng old care away
the song, lend me

The 4 song/Iphiginia.

1 lend me you lovers all yore pleaaut louely layes
come come wth me reioyce come come gyve ladie fortune praes
for she for she it ys that doth my state advaunce
she she hath turnde my bale to blysse, my checkes to cheerefull
chaunc(e)
& therfore away care
away away hence care
Away away hence away away & be gone care

2 my sowre ys turnde to sweete, my pitious playntes to play
my clowdes of care to comfort clear my nyght to brygest day
my feares to hopes, my teares to truce, my want to wyshed wealth
my warr ys turnd to quiet peace my sycknes vnto helth
& therfore away care &c

3 Manutius ys the man whose love hath lent me lyff
for now in spight of all dyspite I hope to be hys wyff.
thus wth delyght I say all care away to dryve
I lyve, & love, I lyke my lucke & long in love to lyve
therfore away care.
away away hence care
Away away hence away away & begone care

finis

The 4 song . . . finis inserted here from f. 75 v of the MS.
chockes G

<Exeunt.>
THE BUGGBEARS

Actus • quartus

Scena t°. Tomastne. Biondello

Tom. You shall know what I cane know; if you wilbe of good chere I will do my diligence what hath hapned: then to heare Rosimunda sendes me forth to hearken for the astronomer & whether he hath wrought his feate; an end of this geare the pore wretch wold heare, & yonder is Biondello: how goeth this geare forward:

Bion. how goeth it, as it sholde goo

Tom. now thanked be god, tell me some piece of newes/ to Cary Rosimunda, that doth nought but lie & muse in her dumpes on this matter, & consumeth a way as the salt in the water, or the snow in Somers day:

Bion. Even as we cold wysh all hath hapt hitherto. the astronomer hath done as we wold have him do, he played his pageant finely

Tom. The Astronomer: what is he?

Bion. A fellow for the purpose as fitte, as fitte maye be. A merchant strauings Servaüt, añ acquaintauncee of mine whose master hath bene but a while yet a florentine. but I knew his mans qualicumes when we dwelt both in Venice. Go tell Rosimunda that I am sure by this the three thousand Crownes are where shee wold they shold be. even in formosus handes

Tom. oh what newes thow dost tell me

Bion. Earewhile they were disguised in the chamber of Camellus frome whence by a window in the toppe of the howse they are got into our cockeloft, & from thence into the chamber: & have rifeled & mowsed the cofer that standes there, by a false kay thie made, O how horribly thie are clad with visars like develes, what a sort of lightes they had. what store of squibbes & firworke, and of rosen punned fine,
Tom. who are those so disguised.
Bion. shall I tell thee my Tomasine.

First formosus & Camillus, then his man Piccinino
then the foresayd astronomer & Manutius, & no moe.

But I gate me forth, that if these old lads came
I might find them tittle tattle while their practise did frame.
but now. let them come when they lust

Tom. loe where they be
Canst fede them with honesoppes.

Bion. Tutte care not for me

Tom. Then will I returene to Rosimunda with thies newes,
See yt thou in these matters good discretion do vse

(Exit Tom.)

Bion. I will stand a shore a little & heare my babes talkinge,


Ame. I mervaile hereaboutes. I can see no man walking
I doubt we stayde to longe, & that Doctour Nostradamus
hath bene here & gone againe because he myst of vs.

Bra. He wil not Deceyve vs I Trow.

Can. I pray you stay
This Talke, for by larninge he can Tell what we doo saye
ye & what we do thinke,

Ame. If I shall my Judgment tell.
I promise you both I lyke his Talk well.

Bran. me Thinkes it were wisdome sith yt we have done,
what he bade vs to do, & that it drawes to none.
to get us to dener.

(f. 67 v.)

Bion. Nowe will I appere in sight

Ame. This matter sittes me nerier then to have my diner dight.
parhaps he is with in the howse with formosus,
& there sitteth wayting & tarying for vs.
THE BUGGBEARS

Bion. God save you al three.

Amé. where is docto' Nostradam'.

Bion. I left him with formosus: tis a good while agoe.

They wilbe here streight

Amé. yet better it were
to gett vs into the howse, & to tary for him there,
Sittinge close by the fiere, then to stay in the colde
and I pray yo' Both two moste hartely that yo' wold
Take parte of my dener

Bran. Content is agreed.

Can. I had thought to goe home

Amé. Nay the matter is decreede
hold the kay here Biondello, go in & make a fiere 〈Exit Bion.〉
O good lord in my heart what a mervailous desier
& a surpassinge longing on the sodayne is bred
to have my wretched howse of these vile Sprites vncombered &
to See this cunning man bring this piece of work to passe
These fiendes doo so vex my stomake

〈Re-enter Biondello.)

Bion. A las, a las
O Master, O master, help; help; I die, I die,

Amé. what is the matter,

Can. what ayleth thee wherfore dost thou crie.

Bion. oh our howse is al on fire

Amé. on fire, God forbid?

Bion. It is al full of Sprites

Amé. alas what hath betid/
Oh tell me what Sprites, or fire sawest thou there,

Bion. Oh let me breathe a little, I am al moste dead for feare.

Bran. I see no smoke appeare

Amé. Tell me, what didst thou see

Bion. Soch a number of lightes, I Thought my self to be
in Paradise there in your chamber above.

Amé. why? what madest thou there?

Bion. I went to remove

Bran.

Can.

Amé.

Can.

Bion.

Bion.

Bion.

Amé.

Bion.

Amé.

Bion.

Bion.

Bran.

Can.

Amé.

Bion.

Amé.

Bion.

Bion.

Bion.

Bion.

Amé.

Bion.

29 ayleth interl. C
32 sowest MS. G
34 Bra ... Am. fainter for

E's B ... A del.
a blocke at the stayers, & drawinge some what nere
I saw the dore wide open; & soch a light appere
that I can not expresse it, But sure I do doubte
lest the sodayne flashinge of it wil put my eyes out

Ame. Sawest thou any man wth in?
Bion. Shal I tel you true:
I was in so grete feare I may say to you,
as one quite astonied, & my eies where so daseled
That I sawe nought but light, so sore was I amased.

Can. Some Bugbeare, or Pickehorn, or Gogmagog is there.
Bran. Perhaps the Sonne shone in, & this Bugge cried out for feare
Ame. In dede it may be so for the Cow is sore afrayd
of every lettle thinge

Bion. If it be not as I sayd
and that you thinke I lie, go your selves thither hardly.
and then you may perhaps prove Bugges as well as I.

Ame. I pray you let us go
Can. If Brancatius will go too.
I dare then be hardy to do as you two do.

Bran. Content, go before.
Ame. Nay you shal leade the way.
Can. Nay in fayth it shalbe youres
Bran. I wil not go to day
except you go firste
Can. you are owner of the howse.
Ame. In this Case be you owner
Bran. You are nothing couragious
me thinke you are afayed I will not go at all.
Ame. And me thinke you are afayed
Can. what ever be fall
lett vs in all at ones & hold handes to gether

(Exeunt all except Bion.)

Bion. God send you good shipping, at there returninge hither
they will sing an other song. if they kepe their breeches cleane
at this feast, I moch mervile these babyes do meane

63 read mervile.
to prove me a lier, but the end maketh all
they will prove them selfes iades harke harke I heare them
calle

(Re-enter Amedeus, Cantalupo, and Brancatius.)

Ame. O. good Lord
Can. out alas
Bran. O. Jesu help me now.
Can. Christ have mercy vpon me
Bion. how goeth the world wth you.
Ame. I am dead
Bran. I am slayne
Bion. I told you, did not I?
Can. O. my soule is departed.
Bion. how say you did I lie?
  nay be not afrayd they have shut fast the dore.
Ame. this is a doubell mockery
Can. O there was a piteous sturre
Ame. O sirs I am vn done, thow toldst me true Biondello.
Can. O. that we had believed thee, what tyme thow toldst vs so
  in all my hole life I never felt like feare
Bion. Belive me an other tyme then, when I tell you of the bugge-
  bear
  But why ranne they after you.
Ame. A vengeaunce on them all
Can. ye. a double very vengeaunce
Ame. when we came into the hall
  we saw a sodaine light in my chamber
Can. It seemed to me
  like hel mowth wyde oppen; or worse if woorse may be
And the sprites did leape & daüce, & ranne vpon vs
  that we tooke vs to or heeles

73-4 Can.] C. visible in MS. beneath a repair. G gives 72-4 to Amedeus. In the Italian both are assigned to Niccodemo (Brancatius). 75 buggebear] s at end del. for rhyme MS. 79 or] here Scribe C resumes, down to iv. iii. 17 grace, and so G els del. bef. worse
Bran.

O the case was ioebercious
Our legges served vs well

Ame.

ye vnto the very durre
the carayenes did pursue vs, thow sawest thy self how furre
& shut the dore vnto them, & lockt vs quyte out.

Bion.

They sawe not me wth in, nor I them

Ame.

Twas a doubt 85
lest thow hadst bene devoured, yf they had sett syght on thee,

Can.

ye & we scapte very fayre. O what ougly beasts they bee
did yo" marke Amedeus how goffishly they dyd dawnce? 〈f. 68 v.〉

Ame.

So they fared two nyghtes before

Can.

It may be perchânce
they keepe some wedding there

Ame.

The devell to wed a wife? 90
that a vengeâce gnaw hys guttes. I had rather then my lyfe
mR doctour weare come

Can.

will you go for the officer?

Bran.

I thought on that devyce

Bion.

your matches saw I never
how shall offycers deale I pray you with the devell?

Ame.

what then woldst thow have me doe?

Bion.

In my mynd it were no evell 95
to stay for mR doctor. he wyll send the raskales packing
you shall see when he cometh

Can.

I wold gladly see that thyng

Ame.

when the devell wyll he come?

Bran.

In diebus illis

Bion.

he will not tary long

Bran.

The while my cownsell is
that you go & dyne wth me, & you man stay at the howse 100
till the doctor do come, & bring him thyther to vs.

Bion.

Methynkes he speaketh well

87 ougly G: or ongly MS. 88 goffishly written above as alternative for an original gostly changed to gostishly: gostishly G 94 offyces G, the r blotted in MS. 98 Bran.] B with rubbed space after MS. 100 yo" man] you may G
Ame. Then let us even do so
hearest thou? When he cometh, bring hym streyght to Brancatio.

Bion. Very well, it shall be done.

Can. I must part from you two for a while about a matter, that nedes I must go do,
but I will not be long from you. (Exit the old men.)

Bion. I think they knew or my mind to take the way they do. By there absence we shall fynd
good leasure to determyne what furder must be done & to fynysh that remayneth. It is now about hye noone
& yet thes mates come not. I am sure they are vndrest what ever they stay vpon. I le go for them it is best
& make them make hast. but see where they are.

Scena 3o formosus. Trappola. Biondello

For. we stayde I dowt to long

Tra. Tyme inough take no care

For. Biondello, whers my father?

Bion. At dinner with Brancatius
now sure I must cômend yo\^r handlyng of it thus
oh it was old exelent. But who weare those twayne
that came to the durre? they made them gadde amayne
& sturre ther old stumpes at that grisely fearefull syght
I am sure they weare never in so pitifull a plight

For. Twas Camillus & hys man, & Manutius was there two

Bion. I markt but only twayne. but what dyd you do?

For. The while in the chamber I & trappola did practise
the squ(i)bbes & the fyerworkes, that same was or\^r offyce
& to teend vp the candels. havyng brought that to frame
we tooke the bagges of mony, & returnd that way we came

Bion. It was very well handeled, & wher are the rest?

106 thynk] thyngh MS. G knew] know G 107 by] for del. before by
108 what. MS. 3 comment G 9 markt] r interl. faint ink
For. They have sett all thynges in order, & are gone to be vndrest

Bion. I saw yo' candles stick rownd about in every place & those pannes full of holes geve the thyng a gallaunt grace when the fire flam'd wt th in them & those squibbes (f. 69 r.) were very brave & the hurdes, & Aquavita, & the flame that it gave was greeneshe pale & dimme, and terrible to be hold. But why burne we day light? now you have gotte the gold, let vs mak vp their mowtes. & finish up this geare. But where is the mony,

For. Be bold it is there. in Camillus howse.

Bion. then spend no tyme in wast, But send for Brancaties brother in post hast,  
to come & speake with you

For. whom might I send thither

Bion. Camillus man can bringe him to you hither

For. Then Ile make his master send him. now this geare is set a broache & that the good hower and good end doth approache

now Trappola plye the box

Tra. Even as I have begonne.

For. I aske no better then alredy thou hast done. farewell. Ile go send for my swete hearts vncele stright

(Exit.)

Bion. now my doctour let vs goe where these old laddes do bayte we will cutte out owr shares, & make our diner there. for ther are we lookt for. Thus far forth I like this geare.

Tra. thou hast sene nothinge yet, to that thou shalt see. 
for yet it lies & bledes. but I hope to be sturre me. thou shalt see in what sort

Bion. I hope thou wilt do so.

18 F. 69 written by scribe E (to iv. v. 47), and so G 19 Aquavita MS. 
22 mowth G 29 approache. MS. G. 33 let vs goe interl. pale above go with me del. 36 that interl. C above what del.
but lest we lose our diner, it is best that we goe.
& visit yonder fathers for I am sharp sett now

*Tra.* and I for my parte have as keene an edge as thou.  

*Scena 4.*  *Picinino.*

*Pic.* I thinke sure my toyle will never be done.
There is nothinge with my master, but packe, trudge, hie thee, runne.
I was going to my bed to fetch owt my lost slepe
when sodanily he did calme me, & such a coyle did kepe
that nedes I must vp, it booteth not to lie
& lurdge my wery boanes when he doth gabble & crie
for feare of afterclappes, But whether must I go,
I have cleane forgot his name, he hunted at me so
I see haste makes waste, for my master so hasted
that he drave both the place & the man out of my head
Now a wild wannion on it.  Oh I have it yet againe,
*Donatus, Donatus,* I wold he were flayen.
tis *Donatus* with a vengeaunce.  that must Come to *formosus.*
cantie vantie in post haste, then best I stand not thus
& trifle owt the tyme and tel a tale to the winde,
but wind me straite about it while tis fresh in my mind,
lest againe I forgette it.  *To Donatus: to Donatus:*
Now I have him I will hold him.  but yond comes Cant(al)upus.

*Scena 5.*  *Cantalupus.  Squartacantino.*

*Can.* Is the wynd in that dore or speakest it but in play.

*Sq.*  I tel you in good sooth as I heard *Biondello* say.

*Can.* when told he thee so?

*Sq.*  when you sent me for the Sivet
and muske even now.  in the streete with him I met.  

---

40 this verse needed for rhyme inserted C  1 toyle interl. C above byles
or byle del.  6 lurdge] and so G  boanes] o alt. black  7 asterclappes G
10 drave] draw G

K 2
Can. did he tel thee my derling my Rosimund was with child?

Sq. he sayd she had her errand, that she was not beguild

Can. Then if I have the Cow I must have the Calf too.

Sq. ye & the horns with all

Can. o. God, what shold I do

Sq. what els but have her, she is best for your diett,

I wold have her, & it were but to bring me out of quiet

you cannot lose by her

Can. Is that thy best advise?

Sq. She is best for you now me thinkes, if you be wise.

for now you shall have her dowble with the advantage,

That is two for one is not that a gainesfull mariage?

besydes you be sure she will not be barraine.

ye & further who ever it was that toke the paine

let him lose his labour. & do you take the chyld

so you are sure to gayne and he to be begyld

Can. I know not what to do, for I cannot remove

so sone from my heart my former fixed love.

Sq. no mervaile; sith she is a lovely loving lasse.

it was love in a cloake bagge that brought this feat to passe

Can. On the other side the daunger is terrible

if I have her

Sq. what dauger? of a pore horne invisible

Tutte, no man shall see it, nor you your self shall fele it

That we see not nor fele not, cannot greve vs a whitte

Can. me thinkes. stile on end, it shold not be true.

Sq. hope well & have well a good fayth shall save you

Can. who so Saintelike as she

Sq. young Saint & old devell

Can. now a dayes men are geven to suspect & thinke evell

Art sure he did tel thee? or didest thou misseharken?

Sq. I am sure he did tel me agen & agen.

Can. how heardst it?

Sq. with mine eares, it was not with mine elbowes.
Can. I am sure that the varlett telleth more then he knowes.
   he myght hear a lie
Sq. Then for a lie take it.
   I promise you sir I heard it, I did not make it
Can. That Rosimund is with child
Sq. her bely doth swell
   perhaps she hath eate Rattesbane
Can. wth Child
Sq. I cannot t(ell)
what you cal being wth child, She hath trode her slipper a wrie
Some one or other lookt babies in here eie,
She hathe playd false at tablelles, & berne a man too manie
The tailour hath curtaled her clothes too short before,
She hathe falne vpon feathers & hath brused her very sore,
She hath stollen her mothers apern, She is stung wth a lizart
She bredeth yownge boanes. The termes of that art
I cannot well skill of: but in plaine wordes he did say
   flattely she was wth child, that was his tale too day
Can. did he saye my Rosimunda. there are more of that name (f. 70 r.)
Sq. No, he said not yo' Rosimunda. but he ment the very same
   That youe wold haue to be yo'rs, mary whither youers she be
or his that did the feate I wold haue yo' self tell me
Can. what the Daughter of Brancatius?
Sq. Nay I am not so counyng
   padventure Brancatius him self knowes not that thing.
but her for whose nursing Brancatius did paye
Can. I will straight gett me thither, to se whether he did saye
   the soothe, or did lye,
Sq. If youe do so take hede
that youe move in the matter no more words then nede
Lyttle sayd, sone amended, the truth youe shall best trye
If youe here & see, & say nought, but looke aboute & prye
And Couertlye dyeane youe ells a broyle shall youe stere,
& the truth shalbe smothered & youe never the nere.

Can. As I trye so will I trust, goe gett the home the while
& looke to the howse? If they thinke to beguyle
or gave me suche a gleke, they must aryse earlye

Sg. He ys gone, fare he well, for this matter what care I
whether it be true or false? phaps the slye Biondello
To help Formosus to her wold haue vs weene tis so
& so wold I too. for yf he once marrye,
A yong Wief, then farewell his former liberalitie,
She will make him spare & pynche. new brome clean work
doeth make
All is to litle for her, shee wilbe good wth a rake
Then my thryfte is laid on soake. On thother syde Manutius
maye haue or Iphigenia if Rosimund haue Formosus.
Those matches are meter, & so ytt shalbe.
yf my m̄ wilbe ruled and pswaded by me.  

---

**ACTUS QUINTUS.**

*Scena. 1a. Donatus. Piccinino.*

Don. Is it true?
Pic. ye owte of doubte
Don. hadd youe such a noble sturre?
Pic. I wold youe had sene howe we sent them out of durre
tis no syne to saye they were afayd. I promys youe
It past all other medycins to ryd them of the Agewe.
Don. I wold I had sene yt
Pic. If youe had sene that fytte,
the longst daye of yo̊ lief youe wold haue remembryd itt.

---

64 exit—so *MS. in two other hands*: exit by C (?), Act probably by the omission-
65 Act—marker 65-75 marked down the margin for omission 69
liberalitie] preceded in *MS. by Lybertie del.* 72 thryte] thryste G laid *MS.
Scena 1^[ whole scene marked in margin for omission
Don. And haue they wrought their feate?

Pic. They haue brought it aboute

Don. Arte sure

Pic. my m' badd me tell youe so oute of doubte
& that he lackes but yor help. I know not what to doe.
but he praied youe to come in post hast to them twoe.

Don. Then make we hast vnto them, & that so muche the rather
for that I see coming my brother, & Formosus father.

(Exeunt into Camillus' house.)


Ame. Whye feare youe in the house to open your mynde

Tra. youe know womens Clackes will walke wth every wynde
I wold not that the maydes nor the Mystresse of the howse
In theis so waughtie matters shold hap to vnderhear vs. (f. 7o v.)

Ame. ye & wyselie consideryd. but tell vs somwhat nowe

Tra. with a verye good will, ffirst this I must tell youe
I haue ben wth my spryte, & from poynt to poynt haue hard
the Cause of all those matters that makes you thus aferd
Youe remember I told youe yt of sprites are sondry sortes.

Can. very well

Ame. o ye good sir

Tra. my famylier reportes
that the sprytes of yor house are of the worst race
that are Called dark shadowes

Ame. now god send vs of his grace.

Tra. They are called Caccubeoni

Ame. Thats a develishe name in dede

Bion. The sownd of that name makes my heare to stare for dread

Ame. What is it? I haue forgott

Tra. I told you Caccubeoni.
Bion. oh horryble name. yt will make a Dogg bee
    on payne of my lief, as he were stark stone dead
    if but thrise in his eare that wicked name be read
Can. I promys youe that name ys terrible & monstruous
Ame. see my maisters what m'chant wee breed in o' house
Tra. naye, saye youe haue bred
Ame. whye? are they fledd so quickly
Tra. They are gone & dispatcht I warrant yo of my honestye
    I haue taught them their daddies daunce they will neuer come
    there more
Ame. Ah good m' doctor, now blest be youe therfore
Can. Aske hym whye theye did trouble you
Ame. ye mary. why was that? 25
Tra. All that can I tell youe. my famylier told me somwhat.
    know youe not a yong gentleman called Manutio.
Can. I know him very well
Tra. my spirit did name him so.
    he named an old gentleman Cantalupo.
Can. I am he.
Ame. what a wonderous thing is this?
Tra. Then youe haue as he told me 30
    A Daughter
Can. It is true
Tra. Iphigenia is her name
    as he said vnto me
Can. o good lord it is the same.
Tra. This Manutius doth loue her
Can. o lord howe shold that Spryte knowe?
Bion. why? Sprites know our deedes & o' thoughtes
Can. So I trowe
Bion. ffor those same dark shadowes wayte vpon vs contynually 35
    though till the sonne do shyne they apeare not to eye.
Can. Thou hast reason

21-2 so quickly ... honestye substituted in MS. for & gone | so quicklye? T.
They are dispatcht & hurt they haue done none which G reads 34 toughtes G
And thersfore what so euer you doe

yo\textsuperscript{r} shadow must neds know it & will do the same thing tooe

Tra. youe wold rob this Manutius. as my spryte doth tell.
of this gentleman's daughter, & thence growes this quarrell

Ame. I wonder at his Conning for in deed it is true.
I cannot denye it

Tra. It is true I Dare warrant youe,
by a right redye token, of frenche Crownes three thowsand

Ame. o god what newes ys this?

Tra. That are offeryd to yo\textsuperscript{r} hand
by the gentlewomans father

Can. whye? I think he knoweth all thinges

Tra. Hath entyced youe to Consent to this open wrong doing
Say Naye if youe can

Bran. The matter is to playne

Can. Tis as true as truth it self, it booteth not to fayne.

Tra. Well I warrant your house never troubled more againe.

Ame. I thanke youe m\textsuperscript{r} doctour, I will deserv your payne

Tra. but beware of yo\textsuperscript{r} liefe, & yo\textsuperscript{r} sonnes, & of as manye
As shall gue their Consentes heraftter to that Inurye. (f. 71 r.)

Can. Mary? god save me than

Ame. God saue me and my sonne

Can. I praie youe lett the bargaine againe be vndone
Twene your sone and my Daughter

Tra. next theyl set yo\textsuperscript{r} house on fyer.

if that matche do procede

Can. good syr at my Desyer,
will youe warrant my house, as youe haue done his?

Tra. Naye softe, he heares not yett the worst of this practyse
All his penauc ye not past. ffor that he did alrede\textsuperscript{r}
they haue tane awaye the thing that best pleased his fantasye.

Ame. what ys that on gods name

Tra. That sytes on youe to looke
youe knowe what youe loued best, that same haue they tooke.

Ame. Twas a picture of my swete harte, whome I fancied in my youth.
Bion. God saue yo'r scarlett gown
Ame. Nay nay but of truthe.
I know now what it is I doe think. I had a booke.
of orlando Furioso, wheron I loved to looke.
as ofte as I had leysure wth passyng great delyte.
Bion. what should devills do wth bookes? they are not for their apetite
Tra. It maye be the same, if youe think youe loued it best.
but had youe nothing ells that youe loved aboue the rest?
Ame. Nothing els save my money
Tra. Love youe money so well?
Ame. What a question ys that? do not very manye sell
their soules & all for monye?
Tra. Then sure that is it.
Ame. oh my harte, oh my herte, theis wordes of yo'rs do slytt
my brest like a Dagger, & rent my harte quyte oute.
tis to muche to loose
Tra. The more the greater doubt
Ame. O my poore three thousands Crownes
Bion. O syr I wold counsell youe
to goe looke in your Cofer, padventure it is not true.
Tra. Then Call me hardlie Cutt, yf my Arte deceyve me soe.
yf he fynde them in his Chest, Doe youe hang me eare I goe.
(Exit Amedeus with Bion.)
Bran. He is flong into the house in a mervelous furye.
Now good Mr, what say youe to my poore daughters malady?
Can. ye mary Mr doctour, I praye youe hartelie tell.
Tra. Neuer doubt youe of the matter, yo'r daughter shall do well.
the Cause of her greff was love and vnkyndnes
Can. It is I she is in love wth
Tra. This is most of her sicknes
Can. Then will I be her phisitian.
Tra. And furder she hath a spyece.
of the falllyng evill, but I haue A devyse.
to ryd her of them all, but to talke particularlye
for her love youe Can help that better then I.
Can. ye I can & will help her

65, 66, 87, 88, 91 del. MS. full stop at end
Tra. No, her father best can.
in this Case aboue all men be her best phisitian.

Bra. how so?

Tra. To help her to him that she doth love
whome yf she haue not, of force yt doth behove
that youe lose her in short tyme. for I tell youe as my brother
Cure her love decease, and youe Cure all the other.

Can. Then Ile Cure her I warrant youe

Tra. youe wold matche her wth age
And that ys the Cause of all her grevous rage
she is yong & therfore do youe matche youth wth youth

Can. I lyke not that sore saieng

Tra. she will mend of very truth
twene her & one Ile tell youe things are so farre gone
that they cannot be revoked without her Destruction.

Can. Why? how farre haue they gone?

Tra. I maye not tell yt youe,
for some inconvenyence that therof maye ensue.

Can. This makes my mans tale good. I muse who that shold be

Tra. Theis mysteryes of women are not for youe to see.

Can. Tis sure as he sayd, she hath troade her shoe awrye
I praye youe whome loves she?

Tra. (Do) youe not know

Can. not I?

Tra. youe shall hear more herafter, yett thus muche Ile tell youe.
she loves youe no whytt, therfore bydd her Adiew.
but this I doe see by the sterres, and by my spryte,
that she shall matche wth him in whome she doth delyte
I know whome & howe, yea & that very shortlye
& she wilbe hole, els Ile defye all Nigromancye

Can. will you make her to love me?

Tra. And youe knew that I do,
youe wold think that she were not for youe to seke vnto,
the sterres threat suche danger

92 phisition MS. G 93 Tra. added margin pale 96 decease] i.e. disease cf. l. 120.
99 prefix Trap. repeated MS. (?) later) & om. G
103 not interl. C? 108 an unfinished w bef. T. 115 know G
All we Astronomers amonge vs haue a lawe
not to vtter all we know, but where it shold be vtteryd.
But touching her decease certaine thinges must be prepared
As I will prescribe: we will make Suffumigation.
Then will I gather herbes, to make a fomentacion
& then an Incantation. Then Ile hang about her neck
this wryting yt shall geue the ffalling yll a Counter check
It is wrytt in vyrgin pchement. youe shall se a strang Cure
yet before yt be night I dare youe assure,
I will tell youe a great deale more w'th in the house
the while I will Crave this gentleman to spare vs.

(Exeunt Trapp. and Bran.)

Scena. 3a. Cantalupo.

Can. I am shorne in the neck. It is even so.
As I hard even now of my Squartacantino.
Lett her goe; lett her goe. is she bagd? farwell she
let her lover hardly haue her, she is not for me
I trust to spede as well. But sure yt the Coffer
be robd by the devill, tis a noble Astronomer,
that can tell so quyckly. I will in & se the truthe:
Truly Amedeus case doth move to ruthe
If thingse fall owte so as Nostrodamus doth tell,
my daughter & Formosus maye not matche very well.
nor none maye safely haue her, but only Manutius:
Be it so. She shalbe his. syth god appoyntes it thus
I will in to Amedeus, and gett all vndon
& Cancell the bandes twene my daughter and his sone
and for myne owne mariage, I hope to fynde some other
but yonder me thinkes I see Brancatius brother.

140 decease] i. e. disease cf. l. 96 122 gather. MS. 6 robd written
ver roubd del. 15 owne, mariage MS. other] o alt. black fr. c
Do. Youe shall not nede to praye me, anye one the very leest of all theis yo\textsuperscript{e} Causes will make me to be earnest eyther youe altogether, or anye one of youe for this & muche more to our frendshipp is due. & my sick Neeces Case must neds make me bent to do what I Can to further her preferment very well. I shall wynne this daye a great fame of a liberall uncle (if god send or\textsuperscript{e} plott to frame) with out anye Cost or anye payne at all I will take it vpon me, & if it hap to fall as we haue devised, the Case is suche trulye, that easelye therof a man might make a Comedy well then Ile aboute it for the money by this into ducates & Crusadoes very nere transformed is that it maye not be known. nowe will I make a proffer of this money to my brother, whose will sone accept my offer I will tell him that nature did move me to tender my neeces peteous Case, being sure he wold render the like vnto me, yf or\textsuperscript{e} Cases turned were & that my neece durst not declare to him for fear so muche of her mynd as she hath done to me This colour will show well. But what meaneth he to Come leaping forth from Amedeus house?

\textit{Scena. 5\textsuperscript{a}. Biondello. Formosus. Manutius.}

Bion. O cherfull hap, o practise most venturous how well it falles oute? now I wishe my youthes did hear theis newes I haue to tell them to amend their drouping chear but yond I se them comyg.

For. Are the Costes clere abowte?

Man. I can se no bodye of whome we ned to doubte

\textit{S.D. Donatus MS. 14 ducates, MS. 23 Amedeus del. MS. and Cantalupo\textsuperscript{e}s substituted in blacker ink above Scena 5\textsuperscript{a}] whole scene marked in margin for omission}
For. Then I wold we had Biondello to tell vs some good newes
Man. That all things are so still it maketh me to muse
For. but yond I see the knav
Bion. now my masters make reconing
that fortune will make eache of youe this daye a kyg
& will lull youe in her lapp
For. I praye thee dispatche,
& tell vs what thou bringest
Bion. nay soft I did watche
& long loockt for this to wyn by the bargayne
A beverage for my newes
Man. Acounte yt as certayne
As yt were in thy purse
Bion. I will thanke youe when I haue it
I will not declare what a cruell stormye fytt
your father had within when he sawe his money gone
how he flong, & he fared, & fumed, and toke on
but to come to yo^ matter: In the mydes of all the rage
in came Cantalupo to vndoe the former mariage
betwene youe & Iphigenia. for the wordes of the Astronomer
had fryighted him sore, by & by your father
delyuered him the wrytinges, & Cancelled they were.  
(f. 72 v.)
For. O good newes thoue hast ryd me of a wonderous deale of feare
Man. And I fele my harte lighter by a pound at the least
Bion. what will youe then saye when I tell youe of the rest?
he told in playne words, that Manutius shold be
his sone & none other
Man. oh worthy newes for me
I will straignt to Iphigenia, because shee hath nede
& to Comfort her harte Ile tell her how we spede
For. youe shall so do very well  
(Exit Man.)
Bion. Looke youe syr who comes yonder
Brancatius & his brother. & our doctour, the Astronomer.
**Scena. 6<sup>a</sup>. Brancatius. Donatus. Trappola. Formosus.**

**Bran.** Nurse looke to the medycins, & when they are boyled, take the sponge & applie it as the Doctour hath appointed

**Tra.** ye good nurse in anye Case haue a Diligent eye to my pacyent yo<sup>r</sup> Charge, & loke that youe applie yo<sup>r</sup> Doses as I told youe, & I hope she shall mend as nere as nyght is yet, eare this day do end

**Bran.** now swet brother I do thanke youe, brother qdI rather I must cownt youe & take youe for euer for a father ye & more then a father

**Don.** theis thankes let them be what nede all theis ceremonyes betwene youe & me whoe shold haue my goodes but youe I haue no Wief Tutt I make more acounte of my dere neces lyfe Then of all the trashe I haue. When I am dead & gone whoe shold be my heire? whoe els but she alone she is all yt youe haue & yt I will euer haue shold anye pryce lett me her lief to vs to save

**Tra.** The teares will not let the father speak for ioy

**Don.** but I must blame youe bothe, her for being so Coy not to tell me till this mornying the Cause of hir Anoy & youe that youe put so small trust in me that youe wold not Crave the mony, in what danger you see yo<sup>r</sup> nycenes hath cast (you)

**Bran.** shame lettyd me to come. To demaund vnderseruyd so great & hugye a some

**Don.** well brother I forgive youe. but be so strange no more Lett vs goe to Amedeus whose harte I know is sore with the losse of his money but in any case take hede Say I lent youe but pte of yt yt shall not be my dede

**Bran.** I am loth to dissemble & hyd your Lyberalytie

**Don.** It is best for many Causes

**For.** I will goe & fayne Curtesy

---

18 Coy] shy G  29 For. ] Trappola MS. G interl. by another hand above an erasure which G thinks may have been F: Tra del. and a faint for undeleted are also visible cf. Note fayne del. MS. and strayne interl.
To them bothe, god save youe, what Seignour Donatus
Tell me howe youe fare.

Don. loke brother who comes to vs?
Looke brother well vpon him. this brother, this ys he
that must haue my nece if youe wilbe rvlyd by me.

Tra. Shall I tell youe my famylier did apear in a glasse
with this very face suche A Countenance yt was
As ryght as maye be when I moved yo[r] daughters Case
Concernynge her husband this is even the very face.

Bran. See the Cvlying of that man.

Tra. my spryt did flatly saye
that that very face shold have her ons this day

Bran. yonder comes Amedeus

For. I will slinke asyde closely
& not shew my selfe till I see opertunitie.

Brancatius Donatus. Formosus.

<Ame.> O good Lord, I am dead, & yet I do talke
I am out of this world, & yett here I walke
I am throwne & thruste downe, & yett I stand vpright
my limes hang together, yett am I vndon quite
O my mony, O my mony

Tra. I pray you have patience
Ame. patience? how can I & my mony taken thence?

Tra. yf youe crie never so muche, it is quite past all remedie
Ame. Ah wicked findes? they ar fled & dare not Justifie
ther fact be fore the cunstable O god that I had powre
to reveng me on those hagges, & it wear but on hower
Love they mony with a vengaunce?

Bran. Sorow makes him to rave
Bion. On thing makes me to muse how the hangyppes cold save.
the chest, & not open it, nor break it

54 Tra.] Tro MS. 38 that alt. fr this 39 Ff. 73–75 r (i. e. to end)
written by A 9 ther] MS. : thee G 11 Bran.] ran inserted above line
in paler ink : G would assign speech to Bion. and the next to Bran.
Ame. aske not me: the devill is in them, they can do now I see what ever they lust

Tra. I told youe they cane sucke the hart owt of ones bely, ye be bold they can pluck mony owt of ons chest, the breath owt of ones body as it wear an old Gibbe catte, ye & these same Caccubioni drawe the drinke owt of the barell, & the meat owt of the potte ye what is it that those Caccubioni cannot?

Ame. Ah wreche yf I am. go go & gather good for those Cruscabeconi, they will have my hart blood

Tra. Thanke god & be content, & saye you sped well had they taryed tyll to morow your hole howse had fell vpon a light fire, they had burned you all

Ame. Mercy Lord your son knowes what was said when I did call my famylyer in my studdie, but I sent the knaves packinge I taught them thier lerrie & thier poop to for thier knacking

Ame. Ah ribaldes & theves, to have a way my gold I see they myght robbe every man yf they wold

Tra. no sir. every thing hathe an end & so have they

Ame. why then dyd they more to me I pray you say then to a thousand other?

Tra. right now I told you why bicause you wold do Manutius that injurye for lucre of mony. Sythe mony tempten you to ponishe you in mony is gwerdon most dwe

Can. Those Sprites had som reason. I am warned & armed by this his example to escape from being harmed

For. It is now a fitt time in his sight to appere O father, I beseche you to be of good chere.

Ame. O formosus thou knowest not how these Sprites have spoyled vs those Caccamusoni have ransackt all my howse. those same Cornabuloni have rifeled vp my chest

MS. G is smeared out after mony1 MS.
For. yf the\textless y\textgreater have yet good father sett your hart at rest
while your selfe are saf through the helpe of this good man 45
for myne owne pt I am glad, & I wishe you as you cane
to take the matter light. as longe as you live,
let these Sprites do their worst, the lesse it shall me grieve

Ame. Dothe it seme a light matter? three towsand crownes of gold?
For. while our house and all the rest wth safetie we shall hold, 50
now nede we not to doubt them, had they burned vs vp quite
where had we bene then? that had bene a worse spite

Bran. Amedeus? my brother & I wold talke wth you
yf thies folkes wold give vs leave?
Ame. formosus go thou
wth\textsuperscript{th} Nostradamus be fore in to the house 55
Biondello make a fier. <\textit{Exeunt Form. Trapp. and Biond.}>
now Donatus & Brancatius
what wold ye

Don. we are come my brother here and I
to breake a matter to you concerning affinitie
where in we wold Ioyne

Can. Sith you are in earneste talkeing
I care not yf I leave you & home warde gett me walking 60
& conclude wth Manutius. <\textit{Exit}>  

Don. my niece and your sone
have longe loved eache other
Ame. Indede so have they don

Don. And sithe you\textsuperscript{a} refussed that matche for greater wealth
from that tim to this, my Niece had not her helthe
I am bold to break my mynd, the pore girle for shame 65
till this mornynge strong grefe forced her to shew the same
to me that am her vnclle, she doorst not to my brother
neither yet as I think in my consyence to her mother
when I sawe want of mony was like to part thier love
wth wold worke my nieces deathe, then nature did me move 70

60 \textit{walking] after this word a line left unrhymed for my soone in lawe Manutius
stays} for me has been inserted in MS. (G says `later by the same scribe') with
change of l, 61 by the faint ink corrector to and now I will [conclude with] him.
As usually, I have preferred the earlier form.
to pittie her case, to be short here is the monye
web ones you required, my brother here & I
have laid our stockes to gether, & he stands bound vnto me
to pay me as he cane.

Ame. my masters bothe you be
very wellcom vnto me, & you r sute is as wellcome
(provided allwaies you have brought wth you the some
web was three thousand crownes).

Don. your paiment shalbe redye
in my brothers howse you shall have present mony
Ame. It comes in good tim my late lose consyndred
& this matche comes in season for the covenautes ar canceled
betwene me & cantallupo. & all thing is vndon
& quite & cleane reversed.

Don. will you call forthe you r sone
to here how he likes it?

Ame. formosus come away
& talke wth thies gentillmen, what formosus I saie
(Re-enter Formosus, Trappola and Biondello)

For. what wold ye?

Ame. you saie they ar iumpe three thousand?

Don. I have twise told them ouer.

Ame. then geve me here thy hand
Ioyne handes wth Brancatius. now speak you Donatus
and tell him ourr conclusyon

Don. how say you formosus
will you take Rosimunda di Medici to your wyfe?
for saking all others, & lead wth her your life?
Vpon soch a dowrie as your father wil agree

For. I yeld my full consent yf my father say ye

Ame. I am pleased

Bran. I assent.

Don. god geve them bothe his blessyng.

Ame. Embrace thy new ffather

For. O sir this is the thinge
that I ever wished for. O swete father Brancatius
THE BUGGBEARS

Tr. Ile go loke to my patyenttt, sythe all thinges fall owt thus (Exit.)
For. O good vnclc Donatus, ther is caurse I shold love yo[u]
Don. Say yo[u] so? then will I make my promyse good & tretie
that I have promised my Nice. you know I am a batcheler &
now past date of maryage, therfore here I create her
of all my landes & all my goedes my onlie child & heire
make the writinges when yo[u] will.
For. I assure yo[u] it is faire
what lose yo[u] by yo[u]r Sprites.
Ame. oh how sweet & how hapie
after al these stormes & sturrs is this sodaine prosperitie
O most frendly Donatus: O my brother brancatio
& that most worthy patron m^d doctour Nostradamo
now in earnest I triumpthe. but what sturr have we there?
Bran. God leve my daughter do well: I stand in feare

Scena 8ª Tomasine Philida. Trappola & the others

Tom. Thou shalt not
Ph. but I will.
Tom. Thou shalt not sure go furste
Ph. I will
Tom. but thou shalt not. Alas it is a curst
she is stept owt be fore me.
Ph. A beverage
Tom. A beverage
Ph. o sir I clayme it first
Bran. what means this sodaine rage
Tom. good newes my charge rosimunda is on foote
Ph. hole & sound and ailethe nothinge
Tom. now good heale be her boote
Ph. She lookethe as livelye as she never had bine sycke
Tr. you[r] daughter is well even as I ded pronostick
Bran. O blessed be god & our good doctours cofynge
Ame. I hav lived sythe I was borne, yet I never saw suche a thinge 10
Bran. how chaunst it? tell it vs.
Ph. A littell while agoe
Tom. It was but now right
Tra. did not I point it so?
Ph. As we gave her the confection
Tom. as we gave her the complexion
Ph. She gave a sodaine braide
Tom. hold thy pease and be gone
I can tell wth owt thee
Ph. And I as well as you
& sodenlie she stert vp.
Tom. now blessed be Iesu
(quoth she) I am hole. go gentle Nurse go
Ph. Naie she saide go good Phillidae, & tell my ffather so
Tom. Thou liest she said nurse.
Ph. I can tell who dothe lie
althoughe it be not I
Tom. then belike it is I?
Ph. Ile saie as you say
Tom. thou wast nurtured in hast
few wordes wold do better & those better plaste.
Ph. yo will give me leave to speak, yo ar not my mistres
Tom. thou art sibbe to a parrot, thou canst chatter wth a wittnesse
Ph. why shold not I tell it?
Tom. to be guiell me of my beverage
Bran. Is that all the matter? then I wishe yo to asswage
your collers, & be quiet you shall bothe have you hier
for bringing me suche newes as chiefly I did desyer
O worthy Master doctour, I cannot expresse
how depely yo have bound me for helping of her sicknesse
Tra. I am glad for all yor sakes
Bion. who wold have geven credit
to suche an other wonder, except he had sene it?

15-17 opposite these in right-hand margin a circular printed stamp with initials
TB 27 collers] second 1 alt. fr. y; collers G, 31 Bion.] B. MS.: Brancatius G, but to his three preceding speeches in this scene MS. prefix is Br.
Tra. Lett vs go in vnto her⁸, wherfore do w(e) linger?
   It will make her Duble whole these Ioyfull news to bring her
Ame. well said lett vs go.
Bion. Ile go see the ioyfull grettinge
   that wilbe betwene formosus & his swettinge
   {Exeunt}

Scena ⁹. Manutius Carolino. Biondello

Man. Ile go see how the world dothe fare wth formosus
   & tell him of my Ioy. O fortune most gratious
   how muche am I bound to honour thee sweet laidie?
   thou hast hoyst me vp to heaven, where I fleete in felicitie
   & swime in bathes of blise. yf my stat weare immortall
   I wold not change my chaunce wth the Ioyes that are celestiall
   but yonder comes my man
Car. I mervaile muche of this
   that my master staiues so long but loke wher he is
   Sir, Bindus & Octavius were at our house righte now:
   to loke you: they tell me they will come againe to morow
Man. That is well, but wotst thou what hath hapned Carolino?
Car. I shall when you tell me
Man. I shall live
Car. I trust so
Man. Iphigenia is myne owne
Car. I am glad yf that be trew
Man. her father gave her me
Car. her father gave her you?
Man. him selfe in to my handes
Car. who browght that thing to pase?
Man. him selfe mad the offer
Car. That was strange
Man. So it was
Car. I praie yô wher was this?

33 or her⁸ 35-6 Bion ... swettinge bracketed in MS.; but cf. v. ix. 24-5;
73-4 1-6 Ile go ... celestiall marked in margin for omission 14 Car.]
C. MS. alt. fr. he
Man. At home at his howse
we shall marye when I liste
Car. this gear is miraculous
Man. her dowrye dothe exceede
Car. I like that pointe well
Man. That formosus shold have had
Car. this gere makes me marvell
but sir I praie you a wake
Man. A wake why so beaste?
Car. for you dreame as you wold have it
Man. no I speake in good earnest
Car. yet at last lady lucke cane fourd you some good hap
Man. but yonder is biondello 〈Enter Biondello〉
Bion. Dame ffortune in her lape
sittes lulling of Formosus in rosymundas licknesse
she dothe cull him & kisse him, & for great excesse
of ioy that she feeles she raynethe in his bosom
droppes of Love in abundaunce that from her eyes do come
bedewing her derling, who claspeth the her fast,
vnto him in his armes? & as on quite agaste
he knowes not yf he dreame, or els be brode a wake
yf he be a live or dead, so far for her swett sacke
is he gone beyond him selfe. thus I lefte him when we parted
yet I thinke by this on thinge that he is not sure deade
for he bade me commend him to his frendes when he went
But yonder is Manutius; unto him am I sent
above all the rest to in forrnme him of this geare
Man. Biondello? where is formosus? tell me 〈f. 75 r.〉
Bion. where?
in the armes of rosymunda, wth in her fathers howse

24 biondello deleted and brancativs written above it in blacker ink: cf. ll. 39, 69.
24–74 Dame ffortune . . . owt sende] these fifty-one lines apparently including
the closing couplet are heavily scored over in the MS., though the letters ste
(= stet?) to the left of the closing couplet may possibly apply to the whole passage so
deleted. Opposite ll. 24–5 in right-hand margin is an illegible comment (?Wurse
so) apparently by the same scratchy pen as ste and the deletion marks
37 qv.?
Man. Is that matter concluded?

Bion. ye & old Amedeus

hathe his mony that he lost redie paid in to his hand

Man. Is he ware how the case of the mony dothe stand?

Bion. no her vnclce dothe lend it, or at least he thinkes so

Man. then hathe he no wronge how ever the matter go

Bion. he is paid, he is pleased, he is eased, & all is well

our Astronomer is exalted to the skies for his counsell
& to morow they shall mary

Man. Sithe our luckes thus iumpe in on,

I have to Ioy huddell that I shall not Ioy alone

Bion. why how standes yo^r case?

Man. In as good plight as his
& whether goest thou now?

Bion. my Iornye shortened is

alyttell by you, I was sent to locke you owte
to will you to come to him, Then must I trudge a bout
to bid Camillus com. then cookes I must gett
for her father dothe meane to make a royall banquet
The rest of his gueastes I must bid vp & downe
Go, gett you vp vnto him. & Ile into the towne.

(Exeunt Man. and Car.)

he is gone. Now my masters before I come againe
these stompes must be stur them, & take alittell paine
to trotte for small pence, & pvide for this weddinge
& to bid the gueastes, wyll you tarrye my retornyngge

to see what cates I bie? & you will do you so
but yett I suppose it weare better for you no
perhapses I shalbe longe & kepe you frood your reste
the law is in your handes, you maie do what likes you best
wyll you follow a foles counsell? he that hathe any meate
in store in the ambrie, let him gett him home to eate
he that hath not, lett him gett him to the cookes, or els to bed
& sleepe owt his soopper: it is holsom for the hed

47 in om. G 50 Bion.] M. MS. 51 locke cf. v. v. 12 60 retorn-
ynge MS. 66 home] hence G
I had quite and cleane forgot, my master & brancatius

do praie you to morow to come to thier howse
to this weddinge, tis no matter whether you do or no
yet I pray you vouchesafe vs a plaudite eare you go

ste  (well saide & sith our greefe groese to such Ioyfull end)

LB (let vs in sone in Ioy therof som Ioyfull notes owt sende)

The last song

Chor¥.  Syth all owr greeff is turnd to blyss
we all wth ioy reioyce at this
The olde folkes care hath end at last
The young fokes must needes ioyfull bee
we boyes ar glad owr payne is past
& yô we trust take all in gree
Syth &c.  

(Exeunt.)

Soli deo honor & gloria

Soli deo honor et gloria
Johannus Jeffere

scriba bat hoc.

73-4 well saide...sende bracketed in MS. and written in different hand and blacker ink, probably inserted by J. B. to replace ll. 35-6 of sc. viii cf. p. 80
73 Ioyfull interl. above lucky del.
74 to right of JB JB stands stet heavily del.  75 The last song etc. given with music, single parts, on f. 76 v. of MS. and written out separately by yet another hand on f. 77 r.  83 Soli deo...gloria in A's hand  84-6 Soli deo...hoc written in printing characters and blacker ink
Giles peperel for Iphiginia

\(f.\ 76\ r.\)

---

lend me yo\(\text{u}\) lo\(\text{v}\)ers all yo\(\text{r}\) plea\(\text{s}\)aunt love\(\text{-ly}\) love-ly
layes Come come with me re\(\text{i}\)oyce Come
Come gyve la\(\text{d}e\) fortune prayse for
she for she it ys that dooth my state ad-
vance shee shee hath turnd my bale to
blysse my checkes to chere\(\text{-full}\) chaunce and
ther\(\text{-fore}\) a waye care\(\text{t}\) a\(\text{w}\)aye care
and ther fore a waye care a-
---

\(\text{The minims twice as quick as before.}\)

---

a\(\text{-way} a\(\text{-way}\) henc care a way a\(\text{-way}\) a\(\text{-way} a\(\text{-way}\) henc care

---

*After careful collation of the music of the MS. I have accepted the modernized notation supplied by Dr. Max Friedländer in Dr. Grabau's edition, at the same time transposing all into the G clef in which only 'Another part' is written in MS.
† Words lend ... care written by C, the rest of burden and Another part in another hand.
THE BUGGBEARS

hence a way a way a - way a

(Tempo primo.)

way a way a - way & be - gon care a -

way care . . . a - way & be - gon care

this second way is for

the t(w)o last v'se*

my sowre ys turnd to sweete, my pi - tious playntes to play,

my clowdes of care to com - fort clere my nyght to bright-est

day my feares to hopes my teares to truce my want to

*my warr is turnd to peac my sickene - nesse

wysh - ed wealth my warr ys turnd to quy - et peace my

vn to helth my feares to hopes my tears to truce my

syck - nes vn to helth & ther - fore a way care (a - )

want to wish - id wellth

* this ... V'se in the other hand, which also adds the alternative words below, deleting the upper which are written like the rest by C
THE BUGGBEARS

(The last song.)

(f. 76 v.)

*S* I combine the three parts as Dr. Friedländer; the three are given separately in MS., the two lower in the violin clef, and the lowest imperfect by reason of the loss of a leaf, perhaps, as Grabau suggests, corresponding to a lost title-leaf. Words written by C.
old folkes care hath end at last the yonge folkes

must needs Joy full be we boyes are glad o'

payne ys past and yo'n I trust take all in gree (sith)*

* After the rest the MS. places marks of repetition ||: under the first of the following notes (D), with words syth all o' greefe &c. deleted. The intention was, I believe, to begin the Chorus at once after greee, but to add here alternative music for its last two bars we | All with joy re- | ioyce at thys.

† quere in the other hand: queue G
MISOGONUS

Argument.—Philogonus, a wealthy landowner of Laurentum in Italy, laments to his friend Eupelas the insolence and loose courses of his only son Misogonus, of whose misdemeanours he hears from his trusty servant Liturgus. His mother had died a week after his birth (iii. i. 183), and the father recognizes too late the fruits of the indulgence and idleness in which he has been brought up. Eupelas undertakes to remonstrate with him; but Misogonus is warned by the Fool, Cacurgus, a shrewd knave and the evil genius of the house, who passes with Philogonus for a 'natural'. Eupelas' admonitions are ill-received, and he retreats before threat of violence from Misogonus' ribald attendants, Oenophilus and Orgelus. Misogonus' anger at their tardy arrival is diverted by Cacurgus and by their proposal to visit the courtesan Melissa. A long scene of dicing and dancing in which Sir John, a scandalous chaplain, joins, ignoring a summons to evensong, is interrupted by Philogonus with Eupelas: but his protests and threat of disinheritance are met with contemptuous defiance by Misogonus and his disorderly crew, who after a long dispute adjourn to finish the night at a tavern, while the unhappy father closes the second Act with a despairing appeal to God. His prayer is answered. In the next Act it is revealed to him by his old tenants, Codrus and Alison, the latter of whom assisted at Misogonus' birth twenty-four years before, that on that occasion Philogonus' wife had really borne twins (iii. i. 185), though on the advice of 'a certaine learnde man' (ib. 226), who foretold his fortunate destiny, she sent away 'the eldest' (227) to her brother in Apollonia. Of this disposal of him Alison alone was cognisant, but to the fact of his birth two other old women, who were present and are still living, can testify (242-5). Philogonus, overjoyed at the news, at once dispatches Liturgus to Apollonia. Cacurgus, who has overheard their conference, informs Misogonus, and plots to deter the old women, Madge Caro and Isbell Busby, from giving evidence. In the guise of a travelling physician and astrologer, to whom Madge applies to cure her toothache, he first impresses them by his accurate knowledge of all the circumstances, and then warns them under penalties to deny what they know, inasmuch as the supposed twin was really a fairy's child, laid with the other with intent
to change them, but removed a week afterwards (iii. iii. 99–106). The crones promise silence: but, on the return of Liturgus with the missing son Eugonus, their anxiety to secure a reward, and their jealousy of Alison and Codrus, induce them to come forward; and Eugonus is satisfactorily identified by his likeness to his mother, by his possession of a superfluous toe on the right foot (iv. i. 117), and by his age, twenty-four, which tallies with Alison's calculation of the date of his birth (ib. 129–48), while Crito who has travelled with him from Apollonia produces a letter from his uncle who has brought him up. Philogonus joyfully acknowledges him; and, having now a worthy heir to his property, treats with scorn the vain attempt of Misogonus to bully him and oust the new-comer, but is willing still to allow him 'a child's part' on condition of his reformation. The ribald servants, seeing how the land lies, forsake the prodigal; his ally and mentor Cacurgus is turned out of service; and, at length, convinced of his own weakness and full of remorse, he is prevailed upon by Liturgus to crave his father's pardon.—The MS. breaks off before the close of the fourth Act.

The MS. and its Treatment in this Edition.—My text is from a transcript made throughout by my own hand from the MS. belonging to the Duke of Devonshire and by his most kind permission deposited for my use and editing in the care of Dr. Warner at the British Museum.

The MS. consists of twenty-four folios, a good deal mutilated, especially at the bottom corners, but not, as the reader will see, to a degree which makes the action or course of the dialogue at all doubtful in the bulk surviving. Comparatively few whole lines are gone. One interior leaf, however, that which immediately followed the sixth and contained the greater part of Act i, sc. v, is missing (cf. my note on the scene); and some further matter is wanting at the end of the play, which breaks off abruptly in the course of Act iv, sc. iv. But the action has so nearly reached a natural close that it is improbable that the loss exceeded one or two leaves. A four-act play would at this date have been rather an anomaly¹; but the fifth Act may well have been confined to a single banquet-scene (cf. Profl. l. 36), as in the Persa of Plautus.

The MS. was unpaged, if one may judge from the single leaf (fol. 16) of which the top corner remains almost entire: on the recto the writing extends almost to the edge, on the verso the clear space is without a number.

Two complete transcripts of the MS. have already been made. The first, for J. P. Collier, must have been made before he wrote

¹ Kirchmayer's Pammachius, however, printed in Germany 1538, performed at Christ's College, Cambridge, 1545, and translated by John Bale before 1548, closed with the fourth Act. See Herford's Lit. Relations, pp. 119, 129.
INTRODUCTION

his account of the play in his *History of Dramatic Poetry* (1831), ii, 368–83. It is now bound in one volume with, and immediately after, the MS. itself, and bears the following note in Collier’s handwriting—‘N.B. This transcript was made by a person not very competent to read the original and it therefore contains errors. J.P.C.’—a remark which does the transcriber, whoever he was, somewhat less than justice, for it is on the whole a very careful piece of work, though it fails in some difficult cases, renders by a simple s the character representing final -es, and sometimes nods. To judge by the alterations and corruptions in the passages quoted in the *History of Dramatic Poetry*, it is a great deal more accurate than any that would have emanated from Collier himself. Made at a time when the MS. was less worn than now, it preserves at the beginning or end of many lines words or letters which have since disappeared; and, where the lines were then imperfect or wholly wanting, it marks the omission with scrupulous care and judgment. Very rarely do the surviving portions of letters then perhaps more perfect prompt me to differ from the transcriber; in many cases he has offered in square brackets (in his text) a suitable completion of lines he found imperfect, and has appended in the margin or at the foot an occasional emendation or interpretation of some word the characters of which were not doubtful.

Whatever the damage sustained by the MS. since his transcript was made, the process of wear and decay has in recent years been arrested by skilful mending, and the text is now safe.

The second transcript was made in or shortly before 1897 for Professor Alois Brandl by Miss A. F. Parker at the Bodleian, and forms the basis of Brandl’s edition of the play in his *Quellen des weltlichen Dramas in England*, 1898. My collation of the latter with the MS. enables me to testify to the care of this transcript also. It corrects many a slight error or carelessness of the former, and succeeds in solving a good many puzzles, especially in cases where the original MS. has been altered by a nearly contemporary corrector. When I first thought of including the play in this volume I solicited and obtained the courteous leave of Professor Brandl and his publisher, Herr Trübner, to reprint bodily his text and footnotes; but, later, the number of doubtful points in this highly dialectal play, coupled with the Professor’s acknowledgment of some hindrance in the task of revising his text for the press, and my own strong curiosity about the MS., decided me to be at the pains (if I could procure permission) of making an entirely fresh transcript.

Made as this has been with expert advice ever at hand, and assisted by continual reference to Dr. Joseph Wright’s indispensable *Dialect Dictionary*, I venture to hope it offers a solution of almost
every outstanding difficulty. I have found much help not only in
Brandl’s notes—the greater difficulty to the first commentator has
been a little overlooked by his critics—but also in the remarks and
suggestions of Professor John M. Manly, of Chicago University, in
the *Journal of Germanic Philology* (1898), vol. ii, pp. 389–428,
and of Professor F. I. Carpenter’s review in *Modern Language
Notes* for May, 1899 (vol. xiv, No. 5). The addition of stops by
Professor Brandl or his printer was not always happy. Here
nothing, not a stop, not a capital, has been admitted into the text
that does not appear in the MS. All the few stops which appear
there have been reproduced, though many of these are added in
blacken ink, perhaps by the contemporary corrector, perhaps far
later. Wherever insufficient punctuation made sense or syntax
doubtful, I have brought a word down from the text into a foot-
note, preceded by *read*, and with the needful stop affixed. Words
or letters appearing in my text within square brackets are not addi-
tions; they are, as in Brandl, an integral part of the original text,
preserved as such (unbracketed) in the Collier transcript, but since
faded or worn away. All merely suggested completions, from
whatever source, are relegated to the footnotes within square
brackets, those without initial being my own; and where it was
necessary to bring down an already bracketed portion of original
text, the text-brackets are abandoned in the footnote, so that no
confusion might arise.

I have not reported in the footnotes every difference between my
text and that of the Collier transcript or of Brandl; but the absence
of C or B from any footnote implies the agreement of either, or
both, on that point with my text, save in the matters of punctuation
or initial capitals, wherein they have assumed a liberty I decline.

One or two names, or words, idly inscribed in the margin of the
MS. and obviously forming no part of the text, have been relegated
to the footnotes, e.g. ‘Anthony Rice’, title-page; ‘Thomas Warde
Barfold 1577’, at the foot of the prologue-page; ‘W. Wyllm’,
n. iv. 104–5; ‘John York Jesu’, iii. i. 144–5; ‘i0the’ (?), iii. i. 242;
‘Love hy ho’, iii. ii. 61–6; and something illegible, iii. iii. 5–7.

I have retained, as in *Buggbears*, all the abbreviations of the MS.
save final -es: I have reproduced as exactly as possible the space
required for missing words or letters at the beginning or in the
interior of a line—a matter indispensable to any attempt at restora-
tion: and I have also reproduced the slight space which, except in
the first 44 lines of scene i, divides the stanzas or the speeches—
such division often supplying the place of a full stop.

1 The numbering of the folios, and one or two unavoidable notes at lacunae,
appear within angular brackets.
INTRODUCTION

165

In the handwriting of the MS, the letters n and u are indistinguishable, and I have used whichever seemed most appropriate: also d and e sometimes, c and t often, t and l occasionally, are indistinguishable, but not so often as to absolve one from the attempt to distinguish. For the rest the writing, that of the latter part of the sixteenth century, is fairly clear. The Museum experts profess considerable doubt whether the hand (or hands) of the Prologue and the play could be as early as 1560, the date suggested by Collier for the authorship.

Apart from the casual names and scribblings enumerated above, the MS. exhibits two hands, with the possibility of a third. (1) The title-page is all in one hand, using blacker ink and a finer-pointed pen than is used in prologue and play: it is probably that of Barjona, whose name is written on the title-page; and the same hand, using the same blacker ink and finer pen, seems to reappear in many corrections throughout the MS., sometimes interlineated, sometimes written upon another word already written by the original scribe. The most noticeable case is three lines (i. iii. 51–3) wholly supplied by this corrector, in space apparently left for the purpose, though the prefix Ca. at l. 52 is in the hand and paler ink of the original scribe, whose own corrections of his slips or omissions are easily distinguishable. My text invariably adopts the correction, to whomsoever due, noting in a few cases the superseded word or words. Although the title-page hand is in general character a little earlier than that of the rest of the MS. it is difficult to suppose it was not, in fact, written practically at the same time, whether a little before or a little after; for a man would hardly copy the title-page of a play and then allow ten, twenty, or more years to elapse before adding, or procuring the addition of, the play itself.

(2) The second hand, using the paler ink, appears on the verso of the title-page with the Prologue. It is small, pointed, sloping, written, one would say, hurriedly, though clearly; and the Prologue's 44 lines are crowded together and occupy less than three-quarters of the page. About four lines' space below (1 ¼ in.), in the centre, is the name 'Thomas Rychardes', fairly written in a contemporary, more upright and leisurely hand, which yet somewhat resembles the writing above, while the T and d are different. Some six lines' space below, again, comes the name 'Thomas Warde' with 'Barfold' (a place-name) underneath, all larger and in a distinctly seventeenth-century hand; and, to the right of the name, the date 1577, of which the 5 (not of a sixteenth-century shape) has been imposed on an original 7.

(?3) Then, on fol. 2 recto, begins the play, without other heading than 'Actus prim . . .' &c. (there would hardly be space for a
title, even were the leaf entire), in a hand somewhat larger, more rounded and upright than that of the Prologue, presenting a sensible difference to the eye, and a nearer resemblance to Rychardes’ signature. But this hand soon becomes, on ff. 4 v.—5 r. and 6 v.—7 r., without marked break or change, smaller, more pointed and sloping: then, its earlier character is resumed, until a more distinctly marked reversion to the pointed character occurs on f. 9 r. immediately after the song, at ii. ii. 209. This greater likeness to the Prologue-hand continues for many folios, yet on ff. 15 v.—16 r. it is impossible not to see the likeness to the other, e.g. to that of the song just mentioned. Fols. 18 v.—20 v. approximate very closely indeed to the Prologue-hand. Fol. 21 r. (opening of Act iv) seems slightly different; but at the bottom of f. 21 v. the difference disappears, and in the remainder of the MS. (ff. 22—24) I find it impossible to recognize any distinction from the Prologue-hand. In fine, if two scribes are here, the respective limits of their work cannot be marked. I incline rather to regard it as all, save the title-page and corrections, the work of one scribe, writing sometimes in haste as in the Prologue and closing leaves of the play, sometimes at leisure, as at the opening, and now with a broader-pointed, now with a finer, pen. It does not follow that the hand is that of Rychardes. The position of his name, indeed, suggests it as meant for a signature to the Prologue, but the signature might be merely copied along with all the rest.

Authorship.—For Mr. Fleay’s theory (Hist. of the Stage, pp. 58, 60, and Biog. Chron., i. 163) that Misogonus was the work of Richard Edwardes, identical with a play acted by the Chapel Children on 31 Dec. 1559, which gave offence 1—the subject of satire by Ulpian Fulwell in Like Will to Like, 1562—3, and of allusion by Edwardes himself in the Prologue to Damon and Pithias, 1564—I can find no adequate evidence. It is true that Like Will to Like exhibits some parallels of phrase and motive to Misogonus; yet these may as well be reminiscences by our poet, or part of the common stock of playwrights at the time. Moreover, the date of the production of Fulwell’s piece (printed 1568—he seems to have lived till 1586) is quite doubtful; and Edwardes, if disgraced at all, was evidently in favour again by 1564. It is true that his prologue mentions previous dramatic work of his which had been too much occupied with ‘young desires’, and the dancing at the end of Misogonus ii. iv might very possibly have given offence to the queen: but Damon and Pithias presents no points of parallelism with our play save the insistence on friendship (cf. our first scene) and the verb ‘colphec’ (‘colfeke’ iii. 254). Its verse and style represent, I think, a slightly earlier, its power of handling, vrai-

semblance, and characterization a considerably earlier, stage than that of Misogonus; and its allusion to one who preached against large breeches is far more likely to refer to some sermon than to Newfangle's claim in Like Will to Like to have invented such, 'as big as new barrels'. I have searched Fulwell's piece most carefully for all that might illustrate Mr. Fleay's theory (cf. my notes on i. ii. 9, i. iii. 1–3, ii. i. 57, ii. iv. 140, 206, 247, ii. v. 42, iv. i. 82, 154), but I cannot feel there is sufficient evidence to support his structure of connected plays.

Falling back upon the MS. itself it will be seen from the facts about the handwriting recited above that there are only two claimants in the field. The 'Anthony Rice' who defaced Barjona's title-page is merely a man trying his pen: had the name stood there in 1577, Barjona would have begun lower down. 'Thomas Warde' is written perhaps a century later, and the adjoining date probably a century later still. The position of 'W Wylm' and 'John York' entirely excludes them. There remain Rychardes and Barjona. Ostensibly, Rychardes signs the Prologue, and Barjona the play as a whole: but there would be no impropriety in Rychardes, as author of the play, signing the Prologue, and nothing in the latter compels us to distinguish its author from the playwright—nay, its exordium of sixteen lines, apologizing for want of polish in a first attempt at versification, would be of disproportionate length if referring merely to the Prologue, and, referring to the play, seems something too uncomplimentary to come from any but the modest author. Further, the style of the Prologue, its rhetorical phrases and classical mythology, is just that of certain passages where the play most desires to be serious and poetical, e.g. Philogonus' lament in ii. v. (3rd st.), Eugonus' speech, iv. i. 65–8, Philogonus' id. 149–60—a style found, indeed, much earlier than 1577 in Edwardes' Paradise of Dainty Devices (pub. 1576, but compiled by Edwardes himself before his death in 1566), yet extant in the beginning of 1588 when Hughes and others wrote The Misfortunes of Arthur. Recognizing the strong probability that the authors of Prologue and play are one, Rychardes, whether his name be written by himself or by the scribe, is quite possibly he. In that case Barjona is merely the reviser, procuring a copy to be made of a play already known to him—a friend's work, perhaps, to which he had made some additions—correcting the copy so made, filling in the title-page, distributing the parts, and putting his own name at the bottom, whether as owner or reviser. Nothing can be argued with certainty from his corrections, or even from his addition of the lines (i. iii. 51–3) left blank by the scribe. The passage may simply have been illegible in the original copy; but Barjona might
know the right words, or ascertain them from the author, or simply fill the gap with words of his own. Even the number of passages which mark it as a school-drama (Prol. 38–40, i. i. 61–96, ii. ii. 73–6, iii. 57–64, 69–72, v. 93–100, 127–36, 157–66, iv. iv. 33–40) is not conclusive to Barjona's authorship, though he was probably a schoolmaster preparing the play for his scholars. He might still utilize another's work, written possibly for some earlier Cambridge occasion, himself adding Prol. 38–40 and perhaps other passages. If the Cabbalistic term 'tetragrammaton' in ii. iv. 258 and the discussion whether the name Eugonus is Greek or 'Ebricke', iv. i. 100–4, slightly favour Barjona's claim, yet the close and vigorous reproduction of rustic life, language, and character seems to demand an English rather than a Jewish author, however long domiciled in England. Still, of Barjona we do know that he edited the piece and put his name prominently outside it, that he was living some fourteen months later at Kettering and was such a man as might conceivably compose a play: while we cannot be sure that Thomas Rychardes was more than a later owner of the MS., a Prologist writing in a tone requested, or even the scribe, copying the Prologue last in the hurried hand in which he had finished the play, and appending more carefully his own name as scribe.

The marked predominance of Yorkshire dialect, and Madge's words, 'Waunt (warrant) him as bene at Cambridge' (iii. iii. 74), warrant us in a like opinion as regards the author. Professor Kittredge, inquiring into the authorship (Journal of Germanic Philol., 1901, vol. iii. 335–41), was informed of a Thomas Richards, of Trinity College, Cambridge, who proceeded B.A. in 1571. By age and status he would be qualified for author; but with a name so common we cannot, on this information alone, feel the least certainty of his identity with the signer of the Prologue. He mentions another Thomas Richards, who applied for his B.A. at Oxford on Dec. 7 of the same year, 1571 (Reg. of Oxf. Univ. ed. A. Clark, vol. 2, pt. iii. 10). The only Thomas Richards known to the Dict. Nat. Biography is a Devon man, B.D. Oxford 1515, qualified as B.D. Cambridge 1517, who was prior of Totnes 1528, rector of St. George's, Exeter, after the dissolution of his monastery, and died 1563 or 1564. He seems too old, and hardly likely to have drawn Sir John: there are but few Devon forms in our play, and we know not that the prior had any connexion with Yorkshire. But of Barjona Kittredge showed that he was the author of a little Latin treatise of twenty-two leaves, a copy of which is in the British Museum, published by Robert Walley, 1578, 4º, and entitled Cometo-graphia quaedam Lampadis aeriae que 10. die Novemb. apparuit, Anno a Virginis partu. 1577. A prefatory epistle to Edmund,
INTRODUCTION

bishop of Peterborough, signed and dated 'Vale Ketteringa[e] January 20. 1578[—9]. 'Tuæ amplitudinis studiosiss. Laur. Bariona', sufficiently establishes him as the 'Bariona' of our title-page. In the epistle he says the treatise was written to please some friends during a recent brief holiday ('a publicis negotiis aliquantulum liberatus'): he sends it to the bishop in token of his gratitude ('vt hoc pacto voluntatem meam gratam tibi significarem') and to get his opinion—if he finds any offence in it, let him burn it. In the treatise he speaks modestly of his 'exiguum ingenium et experientia quam puerilis' (sig. D j rect.), and in an apostrophe to Elizabeth professes himself 'abiectissime conditionis et sortis' (sig. K j vers.); but it is an able and scholarly pamphlet showing a knowledge of the Latin poets, though Plautus and Terence are not quoted. He treats the portent from the side of natural philosophy, declining that of theology (D j r.) which has already been dealt with 'a Theologis ipsis, suis concionibus'; but he expresses a hope of the conversion of Eastern lands to Christianity, and his strong sympathy with the queen's restoration of Protestantism in England. Noticeable perhaps in the passage about the East is his avoidance of the word 'Iudaœs' ('Turcas, et alias supersticiosas gentes, quæ Asian, Africam et Græciam Europæ partem amenissimam, antiqua illa Christianæ Religionis domicilia incomlunt', F j v.). Professor Kittredge, who started with the hypothesis that he was Laurence Johnson the Martyr, associated with Cam- pion and the Jesuits and hanged at Tyburn in 1582, considered 'Bariona' to be a pseudonymous anagram (Bar = son of, iona = John,—'Johnson'), and held to the pseudonym even after the examination of the treatise showed the author to be a strong Anglican without the slightest reason to conceal his name. I should rather suppose him one of a family of converted Jews, or at least himself a convert, who owed to Edmund Scambler, bishop of Peterborough 1560–85, some post, lay or clerical, in connexion with the diocese, probably the mastership of Kettering Grammar School. Inquiry at Kettering, where he evidently lived in 1577–8, shows that he was not rector. Mr. Frederick William Bull, the historian of the town, kindly informs me that Anthony Burton was presented about 1560; on his death Robert Cooke was instituted, March 2, 1575–6; on Cooke's resignation in 1576 John Dammes followed; his successor was David Thompson in 1598; then

1 It may be worth mention that a 'Johannes Bariona', evidently a Christian, supplied an index and short Latin address to the reader to a manual of Catholic doctrine on the Mass, entitled Enchiridion Sacerdotum (Cologne, 1532), by Petrus Blomevena of Leyden, Prior of the Carthusians at Cologne, to whose pulpit-eloquence Bariona testifies.
Thomas Harries, 1633. But the Grammar School was founded in June, 1577, out of lands once belonging to the dissolved monastery of Peterborough: the master was to be nominated by trustees, but approved by the bishop. The first master's name has not come down. It may have been Laurence Barjona; and the play prepared by him for performance before the Christmas holidays of that year, though the recency of his appointment makes against his sole authorship, unless the piece were written earlier. In spite of 'experientia quam puerilis' in the Cometographia, the somewhat earlier character of his handwriting suggests that he was not a very young man in 1577.

Date.—Of definite allusions that may help us there are but few. The evidence of Protestantism in the ascendant is abundant—'Its poperye to vse fasting', ii. ii. 100; Eupelas describes the rakehell priest of the old school, Sir John, as an 'Idolatrous beste', ii. v. 37; and prayers for the dead, excluded from the Burial Service in 1552, are expressly discouraged, iii. i. 154—7. At the same time expressions like 'this new start vp rables' (ii. iv. 64) for Protestants or Puritans, the mention of an 'avy' as part of the service, ii. iv. 245; Codrus' description of Philogonus as 'oth new larninge', iii. i. 158, 'Crileson', i.e. Kyrie Eleeson (classed with pardons and masses in Jos. Lilly's Ancient Ballads, p. 268), iii. i. 196, and 'last shift', iv. i. 34, seem to show that the changes were tolerably recent.—Nothing can be inferred with certainty from the introduction of the name of Will Summer or Somers, who retired from Court in 1547 and died in 1560.—Collier took the allusion to 'the risinge rection ith north,' iv. i. 131 (i.e. the Pilgrimage of Grace, 1536), coupled with the fixing Eugonus' age at twenty-four, as clear evidence that the play was written in 1560: and though Professor Kittredge points out that we cannot as a matter of course identify the date assumed for the action as that also of composition, still in allusions to recent events the playwright, if he specifies an interval, generally reckons from the year then present to his audience, because to do so assists the v raisem ly. Kittredge further notes that in spite of Codrus' suggestion of 1536 as a terminus a quo (Codrus does not say how long after), Alison arrives at her number, twenty-four, quite independently, by recollecting that Eugonus was born a year before 'our Tom'. Yet her independent calculation is no reason why the year imagined for the action should not still be 1560, and we may note that the season imagined in the play (not long before Christmas, 1

1 See also Bridges' Hist. of Northamptonshire, 1741, ii. 241—4.
m. i. 27, 65; iv. i. 58) tallies with the actual occurrence of the rising in the autumn of 1536.

There is much, however, which makes against so early a date as 1560, at any rate for the completed piece. The evidence of metre would suggest some year about 1564–8: the fourteener, which first appears in drama in Gammer Gurton's Needle, 1559–60 (e.g. Acts iii and v, used irregularly with Alexandrines and with the doggerel), but is employed almost consistently for the dignified characters and serious action throughout Horestes, pr. 1567, is used in Misogonus only in moments of strong emotion (m. i. 121–4, 273–80; iv. i. 65–8, 149–68); while there is not a single decasyllabic line in the piece, although there are a few together in Dam. and Pith., 1564 (Dods. iv. 89), and they are adopted for the opening speech by Nature in The Marriage of Wit and Science (ent. S. R. 1569–70, perhaps acted 1567–8). See further, Essay, pp. 68–70, under Buggbears. The use of alternate rhyme, not couplets, in the four-accent doggerel which forms the staple, suggests a date nearer 1570 than 1560—Horestes arranges its doggerel sometimes in couplets, sometimes in Chaucer-stanzas, e.g. ll. 1–170, 1164–1205. The poetic style of the Prologue and the fourteener passages (see above, p. 167) is much that of Horestes, though with a greater frequency of alliterative phrase. A strong argument, however, for a date as late as 1577 for the piece as we have it is its marked superiority over the average work of 1560–70 in skill of management, verisimilitude of effect, and power of individual portraiture. Such vigour and truth to life despite some dulness, such steady development of the action, such fulness of satisfactory and natural detail, are things incredible to me in 1560–70; and lead me to suggest that our text, whether by Barjona or another, may be a rifacimento in 1576 or 1577 of work originally written some ten or twelve years before. The Prologue, the songs, and the metrical scheme of the earlier version were probably retained, while the whole was subjected to close revision and some scenes almost wholly rewritten. The disorder and illegibility thus produced in the original MS. would necessitate a fresh transcript, which gave us our surviving MS.
SIGLA

Text (with punctuation) is invariably that of MS. Square brackets enclose words or letters visible when the Collier transcript was made, but now illegible or worn away. The transcript used square brackets to indicate earlier losses: earlier losses recognized by the present editor are indicated by dots, corresponding where possible to the supposed number of letters. Angular brackets enclose the numbering of the folios, which are unnumbered in MS., and an editorial note or two of loss.

Footnotes.

Italics are reserved for the editor’s comment.

Square brackets enclose suggested completions of imperfect lines or words: those, and other notes, without initial are the present editor’s.

or precedes an alternative rendering of the MS. characters.

read “,” a proposed emendation, or insertion of a stop.

? “,” a doubtfully proposed emendation.

i.e. “,” an interpretation.

bef. = before: om. = omitted.

C = the transcript for J. P. Collier, now bound with MS.


B = Prof. Alois Brandl’s text or notes in Quellen des weltlichen Dramas in England, 1898.


Car. = Prof. F. I. Carpenter’s review of Brandl in Modern Language Notes, May, 1899, Baltimore.

See, further, above, pp. 164–5.
A mery and p[lea]. . . . 1

Misogonus 2

The names of the speakers 3

Prologus
Philogonus pater
Eupelas fidelis patris vicinus
Cacurgus morio
Misogonus filius domesticus
Orgelus servus miso.
Oenophilus conservus eius
Liturgus servus Philo.
Melissa meretrix
Sr John sacerdos
Jacke, Clarke
Ceister Codrus rusticus
Alisone eius vexor obstitial
Isbell Busbey Testes
Madge Caro } vetulæ
Eugonus filius peregrinus
Crito peregrinus
Epilogus

Ph[ilogonus r.]
Eupelas s 2.
Misogonus [3.]
Cacurgus
Prologus [4.]
Eugonus
Codrus
Sr John 5
Epilogus
Orgelus
Isbell 6
Oenophilus [7.]
Madge
Meliss[a] [8.]
Crito
Alison 9
Jake
Liturgus 10

Laurentius Bariwna 4
Ketthering 5 die 20
Novembris
Anno 1577

1 plea[sant Comedie called] C
2 In the space between Misogonus and The names etc. are written, probably rather later, in a different hand and paler ink the words A mery, several d d d as though the writer were trying his pen, and then quite clearly Anthony Rice (the ce a little uncertain), followed by what may be a flourish or part of some capital letter interrupted now by the mutilation of the leaf.
3 In the space between The names etc. and Prologus is a brown smear of erasure through which some quite undecipherable lettering is faintly discernible.
4 Bariwna B
5 On ring is written in paler ink Warde presumably by the person signing second after the Prologue.
Prologus

Pernassus sacrede mounte,
h gif}te of eloquence & vercyfyinge skill
Nimphe} waunte the springes of Aganippey founte
were wonnte comicall rimes in Poets to distill.
wli haunte the springes of Aganippey founte.
wli were wonnte comicall rimes in Poets to distill.

That yow woude now vouchsafe to guide your clients silly style
In this poetical attempte wth braverye vnadreste
& so it will seme to all that heares vnlesse yow doe it fyle.

Yow knowe I never clime the toppe of that your hallowed hill
ne slumbred there nor tasted once thos dulsume nectar dropps
that now I mighte my verse indite wth Poets paintinge quill
or fynde the same by vertue of Sr Phebus lorrell croppes.

Yow that are here moste excellente, & yow moste honeste auditoires
thinke not I haue the lorrell bowes or Ivy berryes gotte
that I shoulde vaunte my selfe to be like to Apollos oratoures
to speake in breif I thinke it best of truth I ment it not.
Yf any ask then why I decke my temples thus wth bayse,
or why this garlande her I ware not beinge Laureat
forsooth I come in Homers hewe, our historye forth to blase
[As custome is & ever was—well marke therof the state.
Whilum there in Laurentũ dwelte a towne of antike fame
in Itale a countrey earst renounde wth troiane knightes
a gentleman whome Lott assinde Philogonus to name
of this mannnes destinies this tyme our author onely writes.
In lusty youth a wife he tooke, a dame of florishinge grene

[Prologus] C, the space above the surviving words shows that they represent the first line 9 clime CB, B querying? climbed 17 Altered in MS. from Why dost thou decke (then some may say) thy etc. 18 Altered in MS. from Darst thou this garlande ware not beinge poet Laureat
MISOGONUS

who sone after conceaude & brought him forth at once too twinnes
theldest she sente away wherof hir husbande did not wene forthwith she died, at thother sonne our cōmody begins.
Through wanton educacione he begann to be contempeous & sticked not wth tauntinge tearmes his father to miscall & straightway in lacivious luste he waxed so licentious thath's father he did often vex & brought him to great thrall. By lucklye lot yet at the lenghe his eldest sonne he knewe & yᵗ he might his conforte be sente for him in great hast then after this the yonger sonne his lif doth leade anewe
.. erat together all the ioy & bankett at the last

I am now to request yow all that here be mett in place that yow would our begininge like in practisse musicall & speake the best thoughe it be done wᵗ rude & homely grace [I]f fautes we make we will them mend when wear herin more vsuall.

Weh if ye do while Phebus shines aboue in Azure skies [Or] while Dame Luna wᵗ hir hornes hir monthly pagins playes [W]e will not sease the trumpe of fame to blowe in humble wise . . . all yow here but now its tyme I must neds go my wayes. 44
Exit

Thomas Rychardes*

32 That's C: thats B 33 lengthe C 35 lif inserted very faint above, reported omitted C 36 Wyᶜḥ at C: wherat B' read thei ioy 40 wear C 44 [For] C * Thomas Rychardes about 1¼ in. below the last line of Prologue, in a 16th cent. hand, not identifiable with certainty as that of the Prologue or of the play, though somewhat like both.—About 1¼ in. further below is written in a larger, 17th cent. hand, Thomas Warde 1577 the 5 being superimposed in blacker ink on an original 7. Probably the date was added in 18th century, simply with intent to reproduce that on the title-page
Actus prim . . . . .*

Philogones. E[up] . . .

Phi. The vnpayned frendshippe and honest demenior
Which I in yow dere Eupelas haue always p[r]oved,
To render vnto yow some parte of the tenoure
Of my mynde at this tyme espetiallye hath moved.
Hopinge therby that some what I shall fynde
By your godly counsayle and lovinge exhortation,
Wherof presently my pensive hart and mynde
May feele some conforte and consolation.
Good counsayle yow knowe to a minde w’th care oppreste
Is like to holsome medicine taken at nede,
Which helpeth the stomacke evell humoures to digest
Lest therof at any tyme some malledey may brede.
Wherfore I request yow o trusty frende Eupelas
To minister to my greife such medicine as yow may,
Promisinge the like to yow in like case
Yf at anye tyme yow nede in any assay.

Eu. Right [wor]thy Philogonvs my trusty fidelitye
And frendly behaviour to yow from my youth,
Hath not bene so great as your curtuous humanity
To me warde hath ever deserved of a truth.
For your demerites hath always bene such
To pleasure me in any thinge that possibly yow might,
That I can thinke no Payne or laboure to much
To pleasure yow agayne by day or by nig[ht]
And woulde to god I knewe that cordiall confection
were it never so costlye in Italye to be soulde,
MISOGONUS

I. 

m.wolde ease yow of this dolorous affection
Yow shoulde haue it thoughe the price were a talent of goulde.
Otherwise to giue yow good counsayle and advise
Is a harde thinge to him which hath no such science
Tis the part yow knowe of philosophers that be wise
Which study for the same with great care and diligens.
Wher albeit how muche as my abillitie doth wante
So much true amitye the lake shall supply
My loue is perfett thoughe my cuninge be but scant
Say one therfore I will answere accordinglye.

Phi. With condinge thankes for your gentle oration
Your modesty herin I doe greatly commende
Refusinge those titles wherof the probation
Even the denial it selfe doth extende.
Wherfore to be short I will shewe yow my grevaunce
& what is the drifte and intente of my reason
Desiringe yow a while to giue hedy attendaunce
A . . then as shalbe meete to aunswer in . . . . .

............ [man] hath in this mortall life 〈Fol. 2 v.〉
............ [jng]e the ioyes woh in Christe we obtayne
[C]onsisteth in true lovinge children and wife
woh lovingly at all tymes together should remayne.

And so by the contrary always doth arise
By discordes I meane and dissention in thos
Such peteuous harte breakes as none can devise
No pen can discrive no tounge can disclose.

I had one I speake by experience to trewe
So fauthfull a mate and so honest a spouse
The lake wherof often pore wretch I doe rewe
As not whole Laurentum a better can house.

31 the blacker, above a deleted 33 as om. B 36 answere inserted above, blacker 44 A[nd] then left blank CB [due season] C: [season] B 45 [The chief goud . . . .] From this point on to l. 193 the stanzas are separated by a space 46 [Except]inge 50 read thos,
But hir crwell death sith thence longe hath slayne
And me of my trwe loue the fates hath bereft
Who yet for my comfort with me to remayne
A motherles infante of ther curtesye left.

Whome first in his youth I did fatherly tender
The more bycause hir he did much represente
I cokred and dandled him a great while the lenger
Wherof like a foole to late I repente.

I coulde not suffer the coulde winde to blowe
Without happing and lappinge my younglinge to much
What correction was he never did knowe
No man durst skars this wagge wanton tuch

An vnwise man I was for thus then I thoughte
what nede he tuters or masters to haue
for larninge & discipline he shall not care oughte
he shall learne to looke bigge stand stoute & go braue.

What shoulde I doe wth my landes and possessions
I am able to kepe him gentleman wise
I esteme not grämer and thes latine lessones
let them studye such which of meaner sort rise

And as for his conditions I am sure they will be
both honest and gentle as all his kinne were
the like bredes the like (eche man sayd) to me
his nature to be good yow nede not to feare

With thes fonnde perswations I flattered my selfe
nuslinge him wth libertye in youth like a dawe
Til in prossis of tyme the malipert else
[Este]med me not the value of a strawe

60 infante above younglinge (young deleted) same ink 79 (eche man sayd to me) B
And the more he perceyved I loved him [th]... (Fol. 3 r.) 85
the lesse he regarded my w[ordes] everye day
the gentler I vsed him the m[ore he] begann
stubbernly to contemne me for all I could say.

And nowe since he is groune to stripplinge yeares
he is waxt so stomackfull and hautye of mynde
that nether god nor mann nor anye thinge he feares
he settes me as light as a fether in the wynde

A company of knaves he hath also on his hande
wch leades him to all manner leaudnes apace
wth harlottes and varlottes and baudes he is mande
to the gallouce I feare me he is treaddinge the trace.

Eu. Alas good Philogonvs it pittyeth me sore
to see yow my dere frende in this heaviye plight
comforte your selfe I pray yow wepe no more
the worst is I warrent yow but a litle frite.

And consider I beseche yow the confortable wordes
wch Christ our savioure hath left vs in store:
who all gripringe greifes his testament recordes,
will mitigate in thos wch folowe his lore.

And what though your sonne doth spende his youthfull days 105
in dulishe delightes and riotous excesse
he will not continue in that trade allways
in tyme he him selfe will his maners redresse.

He goeth farr that never tournes agayne as folke say
I coulde tell yow of many that haue gone as wyde
the best of vs all before god goeth astraye
and he that stande surest may fortune to slyde.

85... th[an] CB 97 Philogonvs modern v superimposed on orig. e:
Philogones CB 112 read standes: stands C

N 2
Wherfore be not dismaide all oute righte but comforte your selfe and hope still the best plucke vp your hart man recover your mighte to doe for yow what I can I will not rest.

Phi. Lorde how my spirites by your talke are appeased nothinge I see well to a frende may be counted my stomacke is lightned my minde is well eased all treasures true frendshipp I perceve fare surmounted.

And if I mighte see that thinge come to passe wch yow as yow woulde haue deuinid er[e whi]le no man how much happier so ever he was woulde sowner all pensivenes & cares qu[it]e exile.

[Eu.] And why should yow so doubt. declare me the cause is his yeares so far spent that no good can be done he will not (if yow say) is no reasonable clause I hope t[o] persuade him and that right sone.

Phi. Perswade him (quoth yow) nay if he had that grace by persuation to amend his leude behaveoure my persuation I trowe woulde haue taken some place w[ch alwayes I uttered wth lenitye and favour

Eu. With to to much favour I thinke a great dele which caused him so lightly yow to esteme. but what thoughe with favourable meanes I will fele Yf yet I can make him the tyme to redeem.
Phi. Your sayinge is to trwe but what yf in fine
he neglecteth your wordes with contempt and disdayne
as often tymes heretofore he hath done myne
when I would with gentle meanes haue won e him full fayne.

Eu. It is not likly that he shoulde obbrayde.
a man wch exhortes him to such a good thinge
yf he should perhaps I would make him afrrayde
with conscience and dewty & lawes of the kinge.

Phi. This devise Eupelas I like best of all
but vse your discretion in everye attempt
he is a sturdy marchant sticke not to brawle
if he doe misvse with any contempt

Eu. But tell me I pray yow what age is he nowe
is he so headstronge that he can not be tamed
I warrant yow weil make him both bend & bowe
we wil in deede (seare not) or weil make him ashamed.

Phi. An endlessse laboure you then go aboute
can you bende a bigge tree wch is sappy & sound
he is to olde I tell yow to stubberne & to stoute
take hede what yow say lest he lay yow on ye ground.

Eu. A pinn for his layinge care I for his handes
Ile hamper him in deede if he make much a dooe.
yf I were as yow I woulde haue him in bandes
with your sufferaunce yow spoyle your selfe & him toe.

[Phi.] when yow mete him I pray yow doe as yow thinke good
[Your] pollecye I knowe is prudent and wise
.....[thi]nge I will [tell] yow yf he be in his [mode]
.....[not sticke to sweare & make man].....

\[145 \text{i.e.} \] upbraid : del. full stop as CB \[151 \text{read marchant:} \] misuse
[you] C \[156 \text{we wil orig. weil wil above in another hand} \] CB : [y lies] M
[Eu.] ... ... ... ... ... ... ... ... ... (Fol. 4 r.)

Phi. ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ......
I. MISOGONUS

Ca. Founder founder
Eu. Harke is not this the silly soule that doth speake
Ca. What vounder.
Phi. it is even verye he harke how the nodye doth creake
Ca. Where is my vounder.
Eu. Alas what meane yow giue the foole his aunswere
Phi. What is the matter will summer.
its marvaile but yow shall heare him tell a tale of his ganser
Ca. Vounder yow must come zupper the pigge is layde oth stable
Phi. Alas poore sole he meanes the pigge is lead one table
Ca. Will yow not I will tell my vounder
Phi. What eaeth the will
Ca. Dicke ducklinge and will waspe will not giue me my lowaunce
Phi. Giue it him knaves or I will make yow giue it him wth a vengau[nce]
Ca. Chate nowe Aliquis intus the devill choke him
[Phi.] Come me will come me.

(some 3-5 lines lost)

(some 3-5 lines lost)

(some 3-5 lines lost)

(some 3-5 lines lost)

(some 3-5 lines lost)

(some 3-5 lines lost)

(some 3-5 lines lost)

(some 3-5 lines lost)

(some 3-5 lines lost)

(some 3-5 lines lost)

(some 3-5 lines lost)

(some 3-5 lines lost)

(some 3-5 lines lost)

(some 3-5 lines lost)

(some 3-5 lines lost)

(some 3-5 lines lost)

(some 3-5 lines lost)

(some 3-5 lines lost)

(some 3-5 lines lost)

(some 3-5 lines lost)

(some 3-5 lines lost)

exeunt Eupelas et Philogonus
. ctus primus. Scena secunda.

. . . . e
. . . . gone
. . . . ble
. . . . [ee]
. . . . . . . [d]eade

Yf [I] . . . . . . . [ghi]nge as oft as I thinke
how like a [foole I p]ut out my heade
with bakon in my hande & my bole full of drinke.
ha ha ha

A couple of wise wisardes I tell you but wat yow what

godes bodykins methinke we are all scase drie
I haue be pist my house twenty pound to one groat
I laughe at the olde fooles so hartelye.

ha ha ha

Yow may perceiue what I am so muche I doe laughe

a foole yow knowe can kepe no measure
my master is waltum and I waltumes calfe
a foole in laughture puttethe all his pleasure

A foole (quoth yow) nay he is no foole
did yow not see what pittyxe he did take
he is able to sett your doctoure to schole
no smale poynct of wisdome for me such gere to make

Yf yow knewe what delightes he taketh in my presence

Yow woulde laughe I dare say now everye choone

He talketh of me I warrent yow in my absence
who but I to make him pastime who cham his none sonne
And proudly I tell yow to everie in commer
he bragges what a naturall his lucke was to haue

[A]ctus C 1 [Ca.] B: no prefix C 5 [Would I were] deade
6 [can help lau]ghinge C 8 delete & as CB 10 but . . . what (wat
= wot) as separate line MS. C; here as B 12 i. e. hose (cf. II. i. 57, 59)
20 take i. e. draw, excite 21 read schole, 24 everych one C: everyechoone
B: in MS. an e deleted bef. c, but words quite separate 26 cham]

am C
What how with his mannes voice he calles for will summer
[Wh]ere haue yow put him bringe him hether yow knave
[And] when I am come my properties he teles
[How si]mple, how honest, how faithfull, and trewe
. . . . . . . . [weth] me poyntes and many thinges else
... Perswadinge him selue that I tell him all
what I can heare his servauntes to clatter
... [M]isogonus his sonne in kicuthin or haule
... he thinke can nether lye nor flatter.

[I tell]l him that I heare a verie good rumor
He is wilde but what though he is not yet come to age
I knowe that this tale will delig[ht] his humor
hereafter they say heile be sober and sage.

And when I haue done I goe showe my yonge master
what he suspecteth and bydde him beware
for he is a ruffin, a spendall and waster
he can doe nothinge but get stroute & stare.

And so by my pollicye he taketh some hede
and sheweth not his madnes to his father alwayes
which otherwise will cause his hart for to blede
and make him his knaverye abroad for to blase.

Think yow not y* I harde their hole cömunication
yes I warrent yow I hate everye white
I haue it even from the first salutation
well ile to my master & tell him of it.

But before I goe hence ile bestowe some of my poyntes
come of wth a vengeaunce here is prety toyes
what will what dick be hanged stirr your ioyntes
what will yow none take them then boyes.
As for my pinnes ile bestowe them of Jone
when we sitt by yᵉ fier and rost a crabb
she and I haue good sporte when we are all alone
by the mas I may say to yow she is an honest drabb.

Nothinge greues me but my yeares be so longe
my master will take me for balames asse
yf I can Ile tye the doune with a thonge
yf not I will tell him I haue good kinge Midas.


Mis. Bodye of god stande backe what monster haue we heare
an antike or a munke a goblinge or a finde
some hobbye horse I thinke or some tumblinge beare
Yf thou canst speake & declare me the kinde.

Ca.  My yonge master ho ho ho

Mis. Passion of me it is robin hoode I thinke verelye
I will let flye at him if he speake not furthwith
speake lubber speake or Ile kill the presentlye
Nay then haue at the shaft near dye other death.

Ca.  Godes armentage godes denti deare
can my yonge master florish so fine

Mis. The devill take the and all thy fonnde geare
a moringe lighte one that foules face of thine.

Ca.  What pacyfye your selfe sir or weil haue an ostler
Your mannese harte I knowe & your cuninge in i
... [ar]e a fenser & a verye fine wresler
.. .. de ... d ... . . . .

65 tye the C 66 haue the h deleted in blacker ink am? above have C:
am B for Midas' : judas C : nidas B 2 i. e. monkey... fiend 4 read the;
i. e. ne'er 13 i. e. murrain 15 in i... ] in ... CB 16
[Yow] are a tenser C 17 ... ade . . . god Cu . . . . . . C in pencil: B
leaves blank
MISOGONUS

[Mis. If thou hadst not spoke when thou didst as I am trwe (Fol. 5 v.)

gentleman

Shouldst near a gone furr but even like a cowe

At my foote oute of hande thou shouldst haue bene [s][a]yne 20

I woulde haue bene thy preist I make god avow[e.]

[C].a. Sanke ye by my tosse for your sparinge so longe

you are coragious I [knowe] but what care I hearke

If you had stricke I woulde haue kepte ye thronge

and there haue bene gropinge some maydens in the darke 25

Mis. Thou art as full of knaverie as an egge is full of meate

I beleve the by the masse but how gattest you these eares

thou were abowte some skoggingly seate

tell me I pray the shall no bodye heares.

Ca. Will yow nedes knowe whi then lay your head to myne 30

Mis. What thou lyest villayne thou be his naturall

fy of all follye how bearest thou his eyne

is my father to fooles become so liberall?

but did he thinke thou wert a foole in deede

he were never so foolish to thinke so of the 35

Ca. Your selfe may iudge that by my foolishe wede

both my capp and my cote he bestowed on me.

Nay I am become his counsayler I can tell yow newes

whatsoever he speakes he giues me leaue to hear

my company at no tyme he will refuse

I will tell yow a iest if yow will giue good eare. 40

Mis. Whats that for love of god tell me good boy

Yf it be for my wealth and for my advantage

thou shalt be my chaplinge I sweare by St Loy

or if thou canst be prested Ile giue the a personage. 45

22 yt CB 23 care I inserted above blacker read care I? 29 the;

shall B: ?ther shall i.e. hear us 31 read villayne!... naturall!

41 good om. C
Ca. I thanke yow by my hallidome I wer fit for that office
I coulde mumble my mattinges & my durge wth the best
and if it were not for ye impostin in my kodpesse
to lift at a chery I haue a buminge breaste.

Mis. Tushe, tell me the newes thou talkedst one of late
and thou best a goodfellow tell me wth spede

Ca. Your father was comoninge wth a yomanaē his mate
Her in this place as hevy as lede.

And wote yow why the poore man were so sadde
forsoth for his sonne that he fearde was past grace
O (quoth he) its a parlousse vnthriftye ladde
Your gentlemanshipp utterly he did deface

Feare not sayth the other I will bringe him to corn
[Yo]w are to blame what yow his father
[Y]f yow suffer him heil make yow a starke foollorī
... him tast of the rodde & ride byard rather

Ca. Nay stay a wh[ile and] th[en] showe your manhodde (Fol. 6 r.)
Your father was pleaste but he dourste not so deale
no sayth the other yow are then but a cowarde
Yf I was as yow my feste he shoulde fele.

46 wer inserted blacker above that altered blacker from the
benninge C
49 i.e. Kyrie
51-3 Added in blacker ink in a different and scratchier hand
resembling Bariona's
52 3oman, ane his B 58 read torne as B
59 read blame: what, ... father! 61 [Let] C ride in correctors hand over
of deleted 62 del. Ca. repeated at head of new fol.—nothing lost 67 read
yet: dourste. B 68 read enquired,
I. By his soule & sydes by his death & his life
Ile make ye olde churle repente this talke
hamper me (quoth you) where is my knife
Ile sticke him by the mas if this waye he walke.

Ca. Your knyfe fye for shame yow shoulde say your dagger
Godes my armes sticke not to drawe your sworde.

Mi. (Will I) i that I will a fartte for the bragger
he shall downe if he giue me but one bouggish worde

Ca. Now I cun yow thanke that is spoken like a man
Yow to be brought of such a loute vnnder

Mi. I defy him I with all that he can
Let my father takes parte & Ile both of them cuenger.

Ca. Well sayde olde ladde but stay your wisdome a while
Its here in fayth ile go playe a pretty pranke
I knowe the waye how yow may him revile
and so vse him that agayne heil neare be so cranke

Mi. Hoe cacurgus ile performe the my promisse
tell me the waye and make thy selfe priste
and of my honestye thoust haue my best benefice
and ever hereafter in my favoure be highest

Ca. Prepare your selfe then in a readynes oute of hande
where be your sarvinge men call the knaves oute
here in this waye together all stande
at laste they may helpe to face out the loute

Mi. And what wilt thou doe wilt thou get the hence
wilt thou forsake me when I haue most nude

Ca. Its bed tyme nowe I will goe to my wench
fare thou well for this tyme god sende the good speede
Mi. And thou wilt nedes be gone then fare well froste
All thy mynde I perceave is of Jone

Ca. I did but ieste Ile to take vp the rost
& cause this gentleman to come oute alone

exit Cacurgus.

Actus primus  scena 4.

Mi. What hoe Orgalus what oenopholus I say
Where be thes knaves come out with a vengeance
. . . forth when I bidde yow what tarrye you . . . .
. . . . . . . d . . . . . .
. . [A]none I come sir stande by [rime I] say
I am sir come to knowe your werishippes pleasure
I were busied with brushinge your velvet gaskins

[Mi.] Yowil come when yow list sir, o your a tresure
I knowe yow of olde yow are none of ye hastlinges

[Or.] Ile doe no more till next tyme I praye yow forgiue me
Ile be reddie here after to wayte at your heles

Mi. Yow can capp now yow were beste capp I tell yow
I may hange for yow the lett all go a wheles

Or. Yf hanginge be the worste youst do well I hope
I haue ben hangde twenty tymes & catht no harme
I care not for hanginge soo my mynde like ye rope hangings but a pastyme so it be vnder your arme

Mi. Now by me trwlye thou art a knave an grane
but wheres Oenophilus your fellowe become
Or. I thinke he is at Alhouse a likeringe ones brayne
   I ame sure for this halfe howre he has taken a rome

Mi. That desperat dick must I nedes haue I am to fight a match
   An olde cankred churle doth me chalings and deare

Or. Yow are able your selfe a dosin to dispatch
   Year a man by S Sampson ery length of a spare

Mi. But how if he bringe with him buckler & sworde
   what fence shall I vse my hede for to saue

Or. Your conninge is good man care not a tourde
   Year able to canvas the dasterdly knave

Mi. Thou werte wonnte to tell me pretye feates of warr
   My venues to giue and my vauntage to take.

Or. For your fensuar I warrent yow nede not to care
   with your manly lookes yow will make him to quake.

Mi. Nay but I pray the shewe me one crosse capur
   and how I shoulde warde my head and my harte
   were I not best if nede be to drawe out my rapier
   tell me by the masse or ile make ye to farte.

Or. Crosse capur, crosse legges I tolde yow the fence
   throwe the knave downe & with him plucke a crowe

Mi. thou wert wonnt to talke of crossinge legges with a wenche
   and make hir mine vnderlinge meane yow not soe

Or. Yow vnderstumble me well sir yow haue a good witte
   I must nedes comend your good remembraunce

Mi. bith same token thou taughst me can yow not hit it
   but goe fetch me the fellowe least I be in some combraunce

Or. To doe your commaundemente sir I am redye
   but yow nede no more men I am sure for this dust
Mi. Go when I bidde you & come againe spedye
.... your cockescome by my hallidome Ile bruste.

(A whole leaf wanting)

[exit Orglus]

[Eu.] Its trwe I see well that Philognus sayde
the gallowes grones for this wage as iust rope ripe
alus good man thou must nedes be ill apayde
Its no marvail thouge sorrowes doe greatly the grip[e]

But my thinke I heare a ruffingly dinn
I shall be mischedd verely if here I do staye
Ile tarrye no longer but gett my selfe in
the bickeringes a bredinge I see by my fay

Actus secundus
scena prima

Clamitant intus servi
Where is he lay houlde on him knoc[ke]
downe wth him I will haue one ioynt [of]
some ons fleshe.

M. See yow not by the masse the knaves slipt away
my knighthodd is vtterly stanid for ever
a thousand pounde I had rather haue lost by this day
then this shoulde haue chaunced Ide haue fought my selfe lever.
Fye one yow beggars brattes what a praye haue we lost
a shame take yow slaves how haue you me vsed
Marry sir this Jacke prate will go boste
and say he hath cowde me. shall I thus be abused

Or. I had rather haue found fortye pens my selfe that I had
If I take him right for* ile pay him oth peticote

Oe. Ys he gone gads sides. this is too badde
Ile giue him his olde fippens if it lye in my lote
II.

Mi. Yow valiant vacabonndes why taried yow so longe
    aledge a good cause or Ile rape you oth rages

Oe. We coulde not but we must haue sustained great wronge
    and shamed your worshippe with my beggarly Jages

Mi. Why is not thy cote made of goode spanishe clothe
    will not this livery your carcase bosome

OE. To tell yow my selfe I am some what loth
    I am so frayde that youle fall in a fime

Mi. Tel me then Orgalus as you feare my displeasure
    Nay tell me in dede whtmt any laughter

OE. Good Orgelus tell him if thou hast so much leasure
    if thou nedst ile doe as much for the hereafter

Or. Ith morninge to reviue his spirites I think
    and to brede some goode bloude toth alhouse he went
    and there calde in for a gallonde of drinke
    meaninge a shillinge perhaps to haue spent

As he satt there a while a makeshift comes in
Offeringe to be partaker in the shote
    to fill the cuppesŒnophilus a freshe doth beginn
when as the cosiner a fardinge had not

As I came & foundeŒnophilus oth ale benche
[My master] sendes for yow (saide I) you must n . . . . .
    . . . [one] worde (quoth he) & then Ile goe . . . .

What's the shote ostis he says Ile be gone
Ten groates and year welcome he lookt for his purse
This cusner had filctht it & left him alone
    to pay for the reckninge and that werse.
With that when he saw how the case with him stode
he requested his ostice to trust him a weke.
not I Sr (quoth she) Ile none of that bith rode
so may perhaps my money goe seke.

Thers no remedye says he I my selfe am beguild
this pickpurse hath gotten my money & is fledd
she sayd nothinge but snatcht away with a wilde
his best liverye cote & in coffer it layde.

For his manner is when he waxeth once warme
to cast of his cote and take some colde aire.
sometyme perhaps he layst vnders arme
after one ginger bole he seldom doth it were

When I saw how unluckely this matter fell out
and the charge that yow gaue to bringe him in hast
I was faigne to goe trie my frendes all about
and so by this chaunce the tyme I did wast

For trwly if he had come in his doublet ands house
he would haue made everie one your mastshipp to scorne
that old churle I am sure would haue borde you throughe nose
this trusse in all partes were so fouly torne

Mi. Thou disarlyl dronkerd thou besillinge beast
Ile bum fiddle the in faith ile swaddle your skinn
must you be with your cherye boles makinge a feast
when one me yow should tende will you never linn.

CE. O myne armes o my sides youle kill me bith mas
alas alas alas I praye yow strike not so sore
O my bones o my ribes a ladie & alas
Yf youle spare me this tyme ile never doe more.

43 i. e. by the rood   49 once altered from ? oure: ouer B    51 i. e.
lays it   52 he] and B   58 one om. C    60 His C   i. e. trousers,
breeches   64 read tende?   67 a bodie B   68 cf. 1. iv. 10
Actus secundus  sena 2  Intrat Cacurgus.

Ca. Gods sokinges houlde your handes stay ith quenes name
Ile be his suretie what spare him this once
haue a knave betwext you then fy stay for shame
Gods bodye what will yow lay me oth bones

M. Nay thou art well served for takinge his parte
dost thou drinke all thy thrift thou swilbold swadd

Ca. Yow hatt me oth costarde I beshrewe your hart
Yow beginn to be as curst as ere was your dadd.

Œ. I deserved mine & more to I confesse willinglye
Yow strike I am sure but of corage & might
[I h]ope to see yow past the nine worthies verelie
[I w]... ent yow with in this yeare yow shall be dubd a knight

Mi. Ah sirra yow beginn to knowe your dewty nowe  (Fol. 8 r.)
I must nedes loue the i faithe thart as good as ere twangde

Oe. I thanke yow that yow sparde my braynes & my browe
if I can helpe sure the old carle shall be hangde.

Ca. What did yow not seake him fye thats a shame
Yow promisd me that yowe wolde when I sent him out

Oe. Cacurgus I must nedes confesse my selfe was to blame
but let me alone ile come mete with the loute

Mi. Well sayde i faithe but tell me my men
how shall we spende this hole after noone

Œ. Marry S'r I had thought to haue told yow eren then
I can helpe yow to huntinge of too legged venicin

Mi. What canst thou my sonne marry thou art worth twentye
Or. Yf thou canst Ænophilus tell my master in hast

Oe. Ile bringe ye to a morsell that is tender & dentye
    sheis not so much as my spann in hir wast

Ca. By the mas I knowe hir sheis a good smogly lace
    she a hundred tymes better then any scemish rigg

Mi. Giue me thy hand thoust haue a house & bringe this to passe
    I woulde aske no more of hir but one scottish gigge.

Oe. But one Ile promisse ye the gettinge of a bastarde
    Yest haue one night at lest & more if I can

Ca. Yf ye be shamefast sheile counte yow but a dastarde
    Yow must sticke to her & stande to it like a man

Or. Sheis a smurkinge wenche in dede I knowe her of olde.
    but when did she make the this promisse tell vs

Oe. And yow knewe hir yow woulde say so she is dapper & bolde
    Right nowe man in the way as I went to the alhouse

Mi. What saide she Ænophilus if thou louste me tell trwe
    lett me heare hir owne wordes as yu wouldest haue me doe for ye

Oe. Come yu or thy frend at any tyme due
    Or thy frendes frende saide she I thinke she did dore me

Mi. Gods fishe lettes be gone me thinke now I haue hir
    till I see hir Ænophilus I shall thinke the tyme longe

Ca. What softe yow Sr yowe may yet say god saue hir
    before I goe hence I must Nedes haue a songe.

Mi. A songe wth a horsenightcappe singe they at liste
    Till I see my trule Ile nether singe nor say

Ca. Alas good man he must Nedes nowe be kiste
    what I pray yow for my sake a little yet stay

Oe. Lettes hate then quickly Cacurgus or Ile be gone too
    & lettes haue such a one that will slie vpp delight

30 She[s] C 33 read one? 39 read bolde. 44 dere C 45 fishe
   after soking deleted 46 see] doe C 49 at i. e. that : as C
   ha't: ha'te C 54 or stie as E: read stir as C 53 i. e.
MISOGONUS

Mi. Go to I am content then singe one & no moe
  beginn you Cacurgus & take your tune righte

Ca. fa fa fa sol sol sol sol cods thats too low
  la la, la, me, me, re, bith masse thats as hye

Mi. Take hede Sr yow goe not to low for the crowe
  (Fol. 8 v.)

Ca. & take hede Sr yow goe not to hye for the pye

Or. None of hus to tell the truthe can singe well meane
  to hie or to lowe we singe everye one

Ca. Well then bycause you take me for your deane
  Ile apoynt the partes my selfe by saint John
  You shall singe the false kinde I meane yow know what
  & thoust bere ye bas because thou art rustye
  the counterfet tener is youres by youre lott
  my selfe will singe ye truble & that very trusty

A songe to the tune of hartes ease

Singe care away, with sport & playe,
  pastime is all our pleasure
  Yf well we fare, for nought we care,
  in mearth consist our treasure.

Let snugis lurke & druges worke,
  we doe defie their slauerye
  he is but a foole, y† gois to schole
  all we delight in braverye.

What dotht awaile, farr hence to saile
  and lead our life in toylinge
  Or to what end, shoulde we here spende,
  Our dayes in vrksome moylinge.

55 or moo as CB  57 over too is -- perhaps to signify repetition
55 false kinde over tenther deleted (kin slightly uncertain): first ende C: fr., e., de B
66 rustye at deleted bef. r  72 consists C  73 sungir CB  74 landrye C
(corrected Coll.)  75, 77, 79 del. commas  76 knaverye B  77 i.e.
dothis: dothe availe C
It is the best, to liue at rest,
and takt as god doth send it
To haunt ech wake, & mirth to make
and wth good fellowes spend it.

Nothinge is worse, then a full purse,
to niggardes & to pinchers
they alwais spare & liue in care
thers no man loues such flinchers

The merye, man wth cupp & cann
liues longer then doth twentye
The misers wealth, doth hurt his health,
examples we haue plentye.

Tza bestly thinge, to lie musinge,
   With pensivnes and sorrowe
For who can tell that he shall well
liue here vntill the morowe

We will theryfore, for evermore,
   while this our life is lastinge
[Eat] drinke, & sleape, & lemans keepe
[Its] poperye to vse fastinge.

In cardes & dice, our comforte lies
   In sportinge and in dauncinge
Our mindes to please and liue at ease
   and sometime to vse praunsinge.

With bes & nel we loue to dwell
   In kisinge and in hakinge.
But whope hoe hollie, with trollye lollye
to them weil now be walking.
Ca. Gods breadlings are the knaves gone & lefte me behinde them
I woulde they were vp tothe necke ith brooke all three
I may looke longe inoughe or ere I shall finde them.
so god helpe me my master doe you thinke he did not heare me.

Actus Secundus. Scena tertia.

Intrant philogonus et [Liturgus]

Phi. Is it true Liturgus that yow tolde me of my sonne
Li. Its too true I feare me I harde a great noyse
Phi. Alas a a gods will then I am utterlie vndone
art thou sure thou hardst my frende Eupelas voyce

Li. I am sure he mett with your sonne in the waye
and advertised him to doe his dewtie to yow
after that I am sure there was here fought a fraye.
and one as had ben stickt did crie out and lowe.

Ca. Ha ha ha ha ha I must neds laughe in my slefe
the wise men of gotum are risen againe
Peter poppum doth make his master beleue
that Misogonus his soone hath Eupelas slayne.

Phi. Woe worth the tyme that ever I begatt him
such a one I thinke was never yet breade
Li. He did but cuggill him a little & rate him
the worste I hope is but a broken heade

Ca. I woulde it were broken & thine to by my trothe
thou maist chaunce haue thine if thou takst not good hede
how the pickethankes doth make the olde man wrothe
when as yet god wott he hath litle nede

112 read me, my master! thinke—B 3 i.e. Alas! ah, of God's will
8 i.e. as if he had 12 read sonne 19 pickthankes] es om. C: s om. B
Phi. Was ever man so accurst and vnhappye as I but one sonne ith whole worlde and so gracelesse to be how he shoulde scape hanginge I can no wayes spie or from vtter dampanione how he should be free
Alas good frende Eupelas art thou art thou also beaton my harte is sicke trulie I shall never liue longe

Ca. Die when thou wilt weil haue an oxe eaten the soner the better thoust doe vs lesse wronge.

Phi. What harte of flynte coulde abyde this mishaps [No]t one in all Europe I thinkes in my case

Ca. Nay softe thouste haue yet some more thunder claps (Fol. 9 v.) Ile make him defie the even face to face

Phi. Theirs no man I am sure that loues his sonne better or that woulde fayner bringe him to honest livinge a thousande pound gladlye I would wishe my selfe detter if yet at the lengthe he woulde tourne to some thrivinge

Li. Why Sr he hath not yet sowne all his wilde otes he is but yonge trulie he must nedees runne his race

Ca. Heile shortlye make the singe the cucolds notes thy wife loues him well in space cômeth grace

Phi. A Liturgus remembres thou what thou wert wonnt to tell me when he was but yonge

Li. My worde is no gospell for all that I thinke not but he will returne to vertue or longe

Phi. I praye god he may but I am quite out of hope What companie vseth he tell me in faiethe

Li. Such companye as in deede will bringe him toth rope Yf he leave them not the scripture so saithe

25 read art thou only once as B 29 read theis 31 yett sowe B
35 me B 38 read nedes as CB 41 read remembrest 43 read that.
semicolon at gospell B 48 read not:
The scripture yow Jack sauce a scripp & a staffe
were more meter for such a clumpertone as thou arte
tauke thou of rubbingle horses and of such risse raffe.
the souterlye thikscinn came but last yeare fromth cart

Well there is no remedye heil be my death I knowe
I may suffer a while but I can not longe induce

O that I had provided him tutors in youth.
O that in vertue I had him first traynde
Education is the best thinge that can be of a truthe
Good lorde what hartes ease therby had I gaynde.

Yf it were to doe agayne I knowe what to doe
I woulde disple him i faythe|I woulde tute him a good
he should lacke for no masters and governoures to
he shoulde haue whippinge inoughe be sure that he shoode.

A curste cowe hath shorte hornes what downe great harte
be good in your office woulde yow whipp him in dede
he shoulde fynde some frende that woulde take his parte
for your whippinge I warrent yow, yow shoulde haue smale mede

He that spareth the rode hates the childe as Salamon writes
Wherby in sparinge him nowe I perceiue
I hatid him much for with hate he requites
my loue thougha a while he did me deceiue.

[Yet I] marvaile with him how Eupelas hathe spede
fayne knowe Liturgus I pray the inquire
[ta]lke he semes rather to be dead
[therfore fulfill my des] . . .
Li.  I warrent yow I heis nether wounded nor slayne
had a little girmumble I thinke & no more

exit

Ca.  Ha ha.  now will I goe playe will sommer agayne
and seme as verie a gosse as i waz before
musche a douche yow, vounder.

Phi.  The foole thinkes trulye I am still at supper
what will sommer frome whence comest thou

Ca.  Cha bene so farr y't cham sore in my crupper
cha bene sadlinge my gofe cuccolds cowe

Phi.  A wise reason god helpe him y't ye noddy bringses out.
but tell me didst thou see thy yonge master alate

Ca.  He was here right now and w't Jack nophiles fought
cham may say to yow vounder there were a grate bate

Phi.  Nay thou art decevd it were Eupelas thy cosin
waste not he that I called to supper at night

Ca.  Vye vye no can knowe him from a dosin
twore he that before put my master to flighte.

Phi.  Art thou sure of that will marry thats good nuse
did he put thy master to flighte canst thou tell

Ca.  Otes a grimme horsonne vounder he made him to muse
and put him quite to zilens he looked so fell

Phi.  The fooles wordes doth my hart yet somewhat releive
but I praye the will whether is thy Mr nowe gone

Ca.  And youl giue me some dingdonges to hange at my sleife
Ile tell yow by my trothe both whether and when

Phi.  Mary that thou shalt or Ile pull them from my hose
holde the & tell me true to, & thoust be my lurdinge

Ca.  Aha this a trime one in dede has a golden nose
Ile tell ye vort, a went in right now a burdinge
Actus secundus. Scena quarta. (Fol. 10 v.)

·Interloquitores·


Mis. Come one my swete harte how fare yow be merye
what slandes your minde to speake and weile gett it
ahe my harte of goulde as swete as a cherye
what iste yow fansye speake one shall goe fett it.

Melissa. There is nothinge my trwe love that I can desire
I haue inoughe onely when yow I imbrace

11. iii  MISOGONUS  203

Phi. A burdinge like inoughe I thinke to cathe a buntinge
had he any dogges wth him or no knowst thou well

Ca. I am sure I heis gone a very horehuntinge
had a brase of houndes wth him that were good oth smell

Phi. But how shoulde I knowe when he comes agayne home
wilt thou here remayne & then bringe me worde

Ca. I can tell that thoughg I be but a mome
but cham not fotherdd for all night, had nothinge at board

Phi. What welcome Liturgus thou hast well hide
howe doth my frende Eupelas? is he well and in health?

Li. Heis well sir, but at home a while heile abyde
anone heile come see yow thoughg it be by stealth

Phi. Weile go home ith meane space then & rest vs both twane
to watch for thy master thoust tarry her still

Ca. By my fathers soule I had rather go and come agaigne
Cham a hungred by my veckinges chil haue my zoule & I will
exeunt omnes
Or.  Gods populorum she hath sett him one fyer
       in hir loue tickes the quene has a passinge good grace

Mis.  Tell me fare ladye will yow range in the feilde
       will yow heare the birdes singe & smell the swete floure

Melissa.  I knowe the delits that the medowes can yeilde
         I had rather and it please yow stay here in this bowre

Mis.  What then my harte route will yow drinke some more wine
       Oenophilus goe fetche me heare a whole hogeshedd

ŒE.  Yow shall haue in haste of the best muschedine
     Orgalus yt will be goode to supple my codesheade

Mellissa.  Its nedlesse (my none) I pray yow sende him not
          I haue dronke so muche that my bellie ene grones

Mis.  What will yow then haue some thinge shalbe gott
       that will please yow while youe haue a cast at the bones

Me.  And yow will my darlinge I am therwith contente
      I playde not beleive me this many a day

Mis.  Here ye my youthes gett me dice incontinent
       at what game faire mayden doe yow moste loue to play

Me.  I care not at what so you haue a smale stake
      Money I tell yow wth me now & than draweth lowe

Mis.  Money woman thers money playe that for my sake
       Yf yow lacke any money looke that I knowe

Or.  Thers nether of vs tow hath a dye more or lesse
      we were never in our lives I am sure worse storde

Mis.  Gods bodye gett me dice or I shall yow blesse
       Yf I haue them not quickly Ile swaddle yow wth a corde

Or.  A man may goe all this towne rounde aboute
      and fynde not a dye I thinke of my conscience

8 read trickes      13 i. e. root      17 i. e. myne owne B
read will M      i. e. dice      32 i. e. thrash, as 11. i. 62
MISOGONUS

Mis. Packe yow ye villane or ile slitt you thorowe snout
and doe your deede quicklye without any dalience

Me. It were good also (my Joy) yf some mate he coulde get
that would beare vs companye and make vs some sport

Or. So I might perhaps thoroughe all the stretes Jett
[And] losinge my labour, soyle my selfe in the durste

[Mis.] . . . [whe]n I byde the and gett the some one
. . . . . . [of] seruice ile turne the like a beg[gerlye Jacke]

Œ. Harke a worde Orgalus what saist thou to Sr John 〈Fol. 11 r.〉
nether cardes nor dice I am sure he doth lacke

Mis. What shoulde I doe wth ye preist thou bussardly best
Ile haue some younker & there be any ith towne

Or. How doth he differ I pray yow from the rest
heis no more a prist then yow ar & he were out of his gowne

Oe. Disdayne yow Sr John as good as yow will haue his companye
as the fellowlist prist that is in this shire
To all the lusty guttes he is knowne for his honestye
has not one dropp of pristes bludd in him my thinke I durst swere

Me. Of all loues I pray let your man fetch him hether
I haue harde a good reporte of him & it be he that I meane

Mi. Ey, goe for him Sirra & come agayne together
yf he be such a one I would speak wth him fayne

Oe. I am acquainted wth him sir and yow please Ile goe call him
both at cardes and dice I knowe him to be skilfull
heile not stick to daunce if company befalle him
in Game wth a gentleman heile never be wilfull.

Or. He Sr I am sure heis not wthout a dosin pare of dice
I durst Jepert heis now at cardes or at tables
A bible nay soft youe heile yet be more wise
I tell yow heis none of this new start vp rables.

39 i.e. jaunt, as 1. ii. 46 40 read durte as C 41 [Goe] C 42 [Or
62 i.e. jeopardy, wager 63 read bible? bible, B
Thers no honest pastime but he putes it in sure
not one game come comes vpp but he has it bith backe
everye wench ith townes a quaited with his lure
its pittye (so god helpe me) that ever he shoulde lacke

Me. I shall thinke the tyme longe till I see him come in
I was beholden to him I remembre whent was

Ni. Though the drumbledary be longe at length heile him bringe
I am sure my bony wench heile take no nays

Inrat Cacur[gus.]
Mis. I faythe (my conye) yow may knowe that by his vesture (Fol. 11 v.)
the knaues full of bitches hath a buggitfull of cheites

Intrat Oenophilus.

Oe. Ise bene for yon man oth churche & wotte your where I had him
ith alhouse at whippeginnye as close as a burr.

Mis. And why broughtes him not with the,
Oe. I warrent yow I badd him & hadd pleade but thie trickes heile come as round as a purr

Or. Did not I tell you? I woulde he were vnpristed by Jis
theirs to feve such as he is, he would make you a fine mann
heile not bash to grope a trul to, smacke & to kisse
we have daunct & carded a hole weke & nere blanne

Me. Good Lorde how it greveth me y't so longe he doth linger
till he come I shall thinke ereye minnit seven yeare

Oe. He hath come twenty tymes at the beckinge of my finger
with a whope Ie haue him now by and by here

What hoe Sr John Sr John

Sir J. Here ostice here ostice I come quater

Oe. Come one Sr John you haue bene in some forsett
my mistrisse sendes in hast your pase yow must mende

Sir J. I was so fast in that I coulde not thens gett
but where is ye gentlewoman y't for me did sende

Oy. Here I haue brought him at your worshipps requeste
and this be not a right man your selfe be judge

Mi. Welcome Sr John now sure heis a beakinge prist
its pitty by my chrissondome thou shouldst be such a drudge
Sr. Yf your worshipp lack a gamster ame a gamster very fayre
for a pound or tow Ile kepe yow company by day or by night
at cardes dice or tables or anythinge I will not spare
to kepe a gentleman compa[ny] I doe greatly delighte.

Me. Now surely my cockeril this was good lucke
that so honest a copsmate were fetched vs to day

Ca. What master ficker I must nedes chalenge this booke
theirs no remedy Ile haue it and my lesson go say

Or. Bestowe them one him sir John ites a good mery greke
thes bookes by profession of right he must haue

Ca. Ile fynde out my lesson or Ile over all seke
here I hate now hers .K. for a knave.

Me. What game master person do yow now most acquynt
lets haue some fine game that came latest vp

Sr J. I haue many good games madame as ruff, mawe, & saint
or god a mercy goodfellowe when aboute goes the cupp

Me. Nay but Ide rather at the dice haue a cast
haue yow any dice let vs see master ficker

Sr J. Dice I haue plenty yow shall see them in hast
heirs even my study, if I hit of good licker

Mis. What games can yow play at lets haue thos yow vse weekly
we trifle ye tyme let vs sticke to our tacklinge

Sr. ... k tack mume chaunce or novunce come quicly
...... hinge any thinge its my dayly f[ac]k[ling]

Ca. nun[cle] Good vnckle drawe a carde and thou lovest me (Fol. 12 r.)
drawe what thou wilt for a penney ites thy brother.

Sr. What I beleue for my cunninge thou provest me
my gowne to thine it will fall out another
Ca. Done Sr John, twenty pound I haue wonn the preistes gowne
looke here my masters doe yow not knowe him bi his shankes

Œ. Gods chekinge the pristes sland Ide rather a loste a crowne
the foole has beguild him wth his knavish pranke

Mi. Come let vs make the mach to novũ we fue
prepare your selves everie one in even battell rowe

Ca. On then a gods name as many as will thrive
I praye you giue the preist leave to haue ye first throwe

Sr. Sett then my masters a good lucke I beginn
rise winnings luckelye seven is my caste

Or. By the mas I see well the preist is like to winn
soft frende giue me the dise your turne is paste

Me. Hafe stake betwine yow & me this tyme Mr vickar
at all this Orgalus now happily rise

Mi. Throwe & thou wilt throwe why throwst thou no thiker
throwe dreminge dissarde or else giue me the dise

Oy. Gods sacringe I haue lost a noble at two settes
why dise no lucke to night will all be gone

Or. By the mas Mr I thinke ye vickar will beats
forty shillings I am sure at least he hath won

Mi. How now mine owne blossum how like yow this sporte
doth not reioyse yow such pastime to vse

Me. They can haue no better I am sure of the courte
I had rather be your wife then one of the stwes.

Sr. Now Markus Marcurius helpe thy master at a pinch
its myne and there were fortye pounds at the stake

Oy. The preistes handes ith mustardpott the knave throwe at ninch
has some dise of vauntadge myne oth I durst take
Or. What luck wilt thou nevr tourne why bones what meane ye  
I thought twould come at lenghe masse this was well drawne  

Sr. Sett lustilye my boykins or else I will stayne ye  
by the motherkine a god that was knavishlye throwne  

Me. God haue mercy for that good disse yet that came  
it hnicke one good stake in an houre is worth a meny driblinges  

Sr. What faynte ye my children fye thats a cowardes tricke  
let me haue round game Ile none of thes niblings  

Ca. Howe winnes now my masters Howe pays here toth box[e]  
what is the preist hande ith honye pott yet  

[Or.] Thoust gett nothinge here vnlesse it be knokes  
except at this tyme I can haue a good hite  

[Mis.] How now vickar ha how goeth the world on your side  
what doth dame fortune begin now to frowne  

Sr. A pox consume it It will now all slide  
at everie cast I lesse a noble or a crowne  

Oy. Prist downe with that ruddake or Ile giue over  
Ile not throwe ath bare borde sett and thout play.  

Sr. By god & all the world I shall never this recover  
ther tis be lucky yet, its gone without stay  

Or. Nay Ile none of that frende yow play not now wth boys  
er y little wagpasty coulde say nought stake nought drawe  

Oy. Tut preste bringt out thou hast it weile none of thes toys  
we are no such sucklings to take lubuñ lawe  

Sr. By ye body of our Lorde Jesus Christe—their all hab or nabes  
ether now come or the devill & his dame go wth all  

Or. Ist my tourne be true to your master then my babes  
O liuely lucke I haue won a whole ryall  

179 i.e. Who ... who  182 C leaves 6 ll. space at bottom of f. 12 r: all lost  
are possible, but rhymes are against it.  184 now doubtful  185 i.e. lose  
187, 193 read Oe.  188 read borde:  190 read ther tis: be lucky yet!  
192 ary over when I was a deleted  195 i.e. there's all;
By S Mary I beshrowe you your play is too sore.
Your men haue a quarrill against me and the prist

Theist goe like a couple of knaves I promisse them therfore
but let them doe their worst thoust not lacke by gods bleste

Gods sydes will yow not trust me theirs my gowne for a pledge
Ile not leaue bith fyne woundes while I am worth a gree groat

Your men haue a quarrill against me and the prist

Orgalus playe fare yow are but a Jangler

Care not man Ile be thy surtie theist doe the no wronge

Gods body is a right man in dede. preist kepe thy farme
is worth you all byth mas now I see heis no starter
theirs money sticke to ut I warrant thoust have no harme
Yf thou nedst ath ordinarye Ile get the a charter

By god I thanke you S' my parishioners I am sure be content
to misse service one night so they knowe I am well occupied

Its no matter person so they come of a good intent
I ame sure they care not how litle they be nodefyed

Ha then for all Christen soules a man or a mouse
Ist winn all at this cast I durst lay my benifice

Ile kepe my monney while I hate I pray he go to s'vice.
Cla. Dise hic dise hic
   Is Sr John here at dise can any man tell
   my gaffers be all come a prety while since
What Sr John did you not heare when I fidled the bell
   their all come i good fayth I pray yow goe hense

Mc. My boy tell them he is now busy with his frende
   he would come full fayne thou maist see if he might

Sr. Pray the say so Jake holde the theirs somewhat to spend
   and theile nedes hate theist haue a couple ye next Sunday
   night

Mi. Thart but a foole prest to be so obedient
   I would make my clarke serue this once & I was as the

Sr. Yow say well sir as longe as tis not ye holy tyme of lent
   an thou wilt say Jake or theist haue none for me

Me. Tell him what he shoulde say then & lett him be packinge
   the fellowe would doe it as well as thou I warrant him for a nede

Sr. Fayth Jake its no matter an all thy lessons be lackinge
   say a magnificat nunc dimittis an even end with the crede

Or. What shall he leaue out ye saumes and his pater noster
   what good will ye crede doe without thos and his avy

Ca. Yf theile aske where Sr John is wear all here one a cluster
   fyve knaves besides my master & my mistris god saue ye

Cla. Ile patert as well as I can but if yow knewe who were there
   Youde leavth dise with all your hart for one wanton looke

Sr. Is susan sweetlipps come mas Jack Ile goe sear
   pray you Sr giue me leaue but even go to tourne him my booke

Oy. Now St thays blesse ye woudst thou goe to the trull
   Why man hers womans flesh and that be the worst

227 read Dice (Lat.) 234 read Jake: holde the, 239 read wilt, say,
Jake; I bef. Jake C 243 an 'for and' B, cf. III. i. 263, 267 ever C
248 i.e. patter it 250 read come? mass, i.e. see her 252 read Oe.
I haue dist so longe now that my senses be even dull
Gad when I came hether I thinke I was courst

Gett yow hence Jacke and thy selfe doe the best
care not for thy money man and thou loust me tarry still

By tetragranaton and the blacke santas I do the rest
Yf thou goest a foote farr thy braynes I will spill

Let vs excersise some new pastime now this is stale
the preist and I am wearye weile
no more of this trashe

Content my minikin chose what yow will
at no game I will fayle

What say yow to dauncinge shall we daunce a litle crashe

Thers none better (my deare) come dare yow lead me a daunce
lead yow me first and I hope the vickar wilbe nexte

By S. paterike damsell for your sake Ile out vaunce
Its good to fetch a friske once a day I fynde it in my texte.

Trifle not the tyme then say what shall we haue
what countrye dauncis do you now here dayly frequent

The vickar of S. fooles I am sure he would crave
to that daunce of all other I see he is bent

Faythe no I had rather haue shakinge oth shetes or sund . . .
or cachinge of quales or what faire meliss[a] . . . .

foole I see by him is geuen [holy to scorm] . .

[Prest] kepe your sincopasse and foot it oth best sorte (Fol. 13 v.)
now closse qd curyer come aloft Jacke wth a wim wam

Oy. O liuely wth hie childe and tourne the ah this is good sporte
How ist preist hers for thy larninge a chim cham

Howe fare you Melissa what me thinkes yow ware wearye
will yow not pause a while alas too sore yow doe trace

254 dise C 258 tetragramaton C do the rest i.e. make thee stay
259 or fare: fore C: sore 'for sure' B 266 out] one C for advance B
270 brave CB 272 or] on C 273 [will] 274 [The] C see by
him cf. iii. iii. 38 scorn . . C: perhaps for scorn . . as B 275 one line lost
278 read Oe.
Me. Ime well I thanke yow Sr John how doe yow are yow merye
   Of all the preistes that ere I knewe he treads the best pase

Mi. Ahe mine owne henbourde I must nedes lay the oth lipps
   well vauntid byth mas preist thats worth a whope

Or. Bith marye god howe lustelye the lubber nowe skipps
   gods precious the skabb wth my mistrisse doth tupe

Ca. This a close carver bith mas heis a right cocke oth kinde
   the knaves flesht yow may see he bittes like a cur
   a man might racke hell and scase such a crewe finde
   how the stoned preist doth kepe wth yene gossipe a stur

   Houle laughe now my masters and yow will Ile make yow laughe
   Ile serve them a trust as coltish as they are
   I can anger them all & but tourne to a scofe
   yest see a hurricampe straight way Ile set all at a Jar

   By promisse as yow knowe the old Jochum I should certifye
   when his soone from burdinge home did retir
g
   Ile goe tell him now the deed it selfe my wordes will verifye
   If I make yow no good sport say Ime a lyer.

   exit Cacurgus.

   Intrant Philogonus, Eupelas, et Liturgus.

   Actus secundus. Scena quinta.

Phi. O mercifull lorde god what a company is here mett
   what a rablement of rascoles & rackhels haue we here
   why soonne thes pnicious practisses wilt thou never forgett
   alas Misogonus wilt thou never leaue this geare

Mi. What doe yow sAle in your fustinge fumes at the first
   not the worste of vs but for our honestye wth your selfe will
   compare

291 or yone as CB 292 i.e. Who'll 294 read tourne t to
296 Lochmen C
Eu. Why Misogonus into such lewd language dare you burst
what not your father a little can you spare

Mi. What are yow his spokesman meddle with your old showes
and he were my father ten tymes heist haue as good as a bringe

Phi. Stay a while Eupelas I knowe our laboure we shall lose
but yet Ile tell the vnthrift of his detestable dealinge
Calsta this honest company or is this an honest sporte
to be revelinge and bousinge after such a lewd fashion
I thinke hell breake louse when thou gatst ye this porte
foure such thou coudst scase fynde in a whole nashion

Me. Why father what dishonestye can yow lay to our charge
[Th]ers none of vs woude you should knowe nether theves
no[r ho] . . .

[Phi.] . . . [h]erst thou me strumpitt? I? speakest thou so large
. . . [o]f my sight quene or Ile cart the by gods [bones]

Oy. Take hede what yow say master she comes of a good (Fol. 14 r.)
. . . parentage
misvse hir not I tell yow sheis of worshipfull bloude

Li. What come yow in with your seven egges if I cache yow oth
vauntage
houlde your pease when year well frende or else ye were as good

Sr. What if this gentlewoman and your sonne I haue marled
may they not then come together without any offence

Phi. Ide rather thou wert hanged theife & he to his graue caried
thou to marye him (varlat) without my licens

Eu. Hast thou maried him preist then vnknitt me this knott
darst thou kepe company with another mans wife
thou abominable sodomit thou execrable sott
so god shall judge me pild Jacke its pitty of thy life
MISOGONUS

Sr. Why not S as longe as he him selue is in place whatsoever I doe proceds of pure loue I doe but what I shoulde doe thats a cleare case to loue all & hate none it doth prelatts behoue.

Eu. Dost thou but what thou shouldst doe yu Idolatrous beste shouldst thou be the ringleader in dauncinge this while A good minister would be at church now attendinge one gods heaste Of all wretches that ever I knewe thou art most vile

Mi. Art thou so cocked againe what hast thou to doe to speake the preist shall live beside the prate till thy belly ake

Phi. Sausy boy dost thou thinke to put vs to wreke Yf thou dost not amende this a drudge Ile the make

Mi. Doe your best and your worst I care not a pinn for yow I 45 ile kepe both hir and the rest in mauger your bearde

Eu. Now of truth its marvaile the house fall not downe sodeinely he speakes so outragiously he makes me afraide

Phi. Kepe them kepe hoggges theife Ile cut the full short thoust never enjoy one jott of my lande

Mi. With your great wordes I tell yow doe yow greatly me hurt when your dead let me see who dare me withstande

Phi. Ile gitt away for god sake rather to them that haue nede when thou shalt then wistell and be glad go toth carte

Mi. For god sake mary so might yow doe a good deede git who you will gitt Ile hate spite of your harte.

Me. Care not for him husband he speaks but in dotage he may say what he will he can doe yow no harme

Phi. O christ how the drevell doth awnswere me in mockadge a couckstole (sowe) thoust be mad thy tounge for to charm}

37 but what thou written twice in M. 46 in manger B : read in manger, mauger 48 read afearde as C 53 i.e. gi't, give it 55 read sake? 60 sonne CB but nn in MS. has been turned into w i.e. made
II. v

MISOGONUS

Mi. Houlde your handes yow were best and lett hir alone
Wear able to make yow & your too men to faynt

[Or.] Gods croust both we your selfe and trusty St. John
we foure could anger him an he were a verye Saynt

[Eu.] A man were as good met a she beare in ye wood[ds]
[Wit]h hir whelps at hir heles now roringe for h[u] . . . .
. . . . . [stor]ridd vp wth such a [furious mode] . .

Phi. In thy youth thou never hadst such helhoundes at 〈Fol. 14 v.〉
thy backe
thadst other manner of fellowes soonne in thy yonge days

Sr. That was but bycause discretion he did lacke
its not best for youe sir any of vs to dispraise

Li. Thers no mischeife as they say cômonly but a preist at one end
it were thy parte to admonish him his father to obay

Sr. When soever I mete yow sir looke your head that yow fend
a fart for yow all come Melissa ile away

Me. I praye yow Philogonus no longer contends
Yow haue geuen them a threde which theil never vntwist

Mi. Its but a folly in deed wench more wordes to spende
let him say what he will Ile do what I list
Come then lets be gone Ile never strive wth him more
his lands are myne as sure as a clubb Naue let the world wagge

Oy. Wele followe to Michole one afore one afore
Ile quaf perhapps first though here I be lagge

Phi. Did yow ere here of man in more miserye then I
was there ever sily soule that was so contemnede
thers no way but one Eupelas I shall surely dye
my calamities will not sease till my life hath an ende

66 hu[nger] C 68 one line lost 70 i. e. son 72 you C: one B
77 Philogonus] read Misogonus C 83 read Oe. one afore i. e go on ahead
84 i. e. laggard
Eu. I am as sorye for your case as if it were myne owne
Your anguise & vexation is to me a great smarte
but consider Philogonus to what end should yow grone
seing thers no remedy why should yow take it at your hart.

Phi. And Eupelas consider if your sonne were like myne
could yow chose but lament and sith very sore

Eu. I coulde not chose indeed Philogonus I must nedes whine
then he should be such a one I would wish him dead before

Phi. All yow that loue your children take example by me
leth them haue good doctrine and discipline in youth
correct them be tyme least afterwarde they be
frowarde & contempeous & so bringe yow to great ruth

Li. Good master yet I pray yow make not tow sorrowes of one
but beare it as patiently as possibly yow may

Eu. The best is for yow to trust in Christ Jhesus alone
and by faith in his mercy your selfe for to stay

Phi. Its verye trewe Eupelas in him is all my ioy
if it were not so certes I had done or this longe

Eu. Be yow sure Philogonus it can not yow greatly anoy
his power in weaknes is ever most stronge.

Phi. I am sorye that yow Eupelas so often I haue troubled
depart home now I praye yow & make merye wth your wife

[Eu.] If I coulde doe yow good I would wish my paynes doubled
but fare yow well my prayers for yow shalbe rife

. . .ett the home also Liturgus Ile will followe thee straigh[t]
. . .greife here to the Lord in a dolefull ditty [will I vow]

Li. Swete Mr your selfe doe not over much frett. 〈Fol. 15 r.〉
at your comaunderment I am readye I will goe my ways nowe.
The songe to the tune of
Labondolose hoto

O mighty Jove some pitty take
one me poore wretch for christis sake
Greif doth me gripe, Payne doth me pinch
willfull dispite my harte doth wrench
O Christ thou art my onely ayde
if thou helpes not Ime quite dismayde
Spite doth my mynde so sore oppresse
that this my care will be endlesse
Except thou suckorest me at nede
and sende some sufferayne salme wth spede.

My sinnes I willingly confesse
Hath oft of right deservd no lesse
I was the cause of this my care
the rodd alway sith I did spare
If I in tymde had him correcte
Ide never binn this sore affecte
tis I tis I that am too blame
My selfe my selfe deserveth shame
I am o Lorde alone in faughte
by sufferinge this selfewill he caughte.

Yf Phoebus forst was to lament
when Phaeton fell from the element,
Yf Dedalus did wale and wepe
when Icarus in seas was deape
Yf Priamus had cause to crye
when all his sonnes was slayne in Troy
Why should not I then wofull wight
complain in a more piteous plight
myne doth not onl' him selfe vndoo
but me full oft doth worke great woo

S.D. Labondolose Hoto CB: Labandoloschote Coll. H. D. P. ii. 377
i.e. sovereign read salue at C: ?balm B note 132 binn thus C
faulte C 145 onl' CB MS. does not use superscript commas but has an abbreviation mark aft. 1
The losse of landes I could well beare or what thinge else some love most deare on worldly wealth I doe not stay god gaue and he may take away disdainfull tauntes I could haue borne of any else that woulde me scorne Ye I could beart an hundred fold better to see him laid ith molde than thus his life in leundes spende wherof distruccion is the ende.

A good example here yow see all parentes o take hede by me if yow detest vnquietenes or if yow loue trwe happines Nurture your youth in awe & feare . . . . . [e]m their dwetyes often heare hade I obtaynd . . . . . m . . . . . e . . . . . . Wheras now sithes my soule doth sift and ruthfull sobes my harte doth rift

To the o Lorde I doe retourne here in this miserye as I mourn Desiringe if it may the please my paynes a little to appease though he it be farr beyonde my faith Yet thou canst helpe thy gospell saith Helpe Lorde helpe Lorde helpe yet in tyme and lay not to my charge this cryme pardon for that is past I crave with hope some helpe of the to haue.

Exit Philogonus.
Actus tertius
scena prima

Codrus. Po, po, po, come Jacke, come Jacke, Heave slowe heave slowe how now my mosters did none of yow see my sondid sowe thers nere a one in our end oth towne Ime sure hath worse happe. when I sett hir out to mast woude I had put hir to my pesse mowe. This lucke in dede both bullchinge and sowe gone all at a clappe. Now god & swete S Antonye sende me my sowe againe and she be gone ist neare be able this winter to kepe house if I shoulde alwais eat curdes and buttermilke it would be my baine Ist not liue a weeke without puddings and souse.

What a cockaloudlinge make ye hoeresonne wonde yow nedes begonn
Ile giue ye to one that shall spit yow I wannt yow bith marikins will yow not leaue your cacklinge youle be quarkned anone
by my litle honesty I thinke thers some foull havnts you ho god be here where be yow maidens god be here. What is there no body to take my rent hens

Ca. Harke how like a calfe thers one speakes what foule haue we ther Ile know what that wisard a gods name intendes

Co. Voole I was the wisest that my mother had & we were nintene I haue bin lected for my scretion five tymes constable

Ca. Yff yow had bene but once more tow fooles toth tyth there had binn
a good liter mary, and men to serve a prince well able

Co. What William what William giue me that hand of youreis I say. why tell me William how hast thou done this seven yeare
Ca. Its a good while agoe Codrus since we tow eat a bottell of hay but tell me olde sincaunter what quick cattell hast thou heare

Co. Cha brought a couple of baskettes in my capenes to my aude mas[ter] against Christmas now to make merye with his frendes

[Ca.] Thy witte runnes before thy tounge thou conceaved Custe[r] thou list olde minsimust they are a couple of hens

.. [Its] a good stumble near horst I ame sure then they w[ere gel].
.. [ur]st pose oth bible booke Alison gropte vor th [stones]
.. . . . [hor]sonne koxcome didst near see [hens felt]
.. . . . [as true as a] . . . . .

Co. Nay but heares to William wout doe one thinge for me (Fol. r6 r.) and thaw . .

wout tell my master heres ty gof Custer would speake wth him vayn

and thou will william thoust be a good boy & ile ge the a new nothi[ng]

Ile ge the a fine thinge that cam from London for your paine

Ca. Giue me thy basket ile liver them like a tall fellow my selfe and desire him to come to the here in this station

Co. Sett it then when thast done oth cubbord or oth shelfe I hope with him now to haue some excomunication.

Yf he come I can tell what to say Ile spurr him a whestion Ile tell him grace a god an my mumbraunce doe not faile me what a tauke I harde betwene mage mvmblecrust & our Alison I am sure an a knew all the price of my sowe it woulde vaile me

Ye may lay your life heil be glad when he heares of his tother for my yonge masters as verye a dingthrift as ere went one gods yer

---

25 i.e. cinquanter, 50 year old master C 30 [Co.] ... gel[t] C then perhaps deleted 31 [I d]urst C
i.e. depose B 32 [Ca.] C [What or Thou] M 34 i.e. hearst thou wone C: wont B 35 wont CB i.e. fain 41 ex- inserted above, om C.
45 an I CB 47 i.e. earth B
heile not care an aglet for him when he heares of his brother
and no matter by S cutbearde he keps such a stur.

Intrat Philogonus.

Ca. Here he comes custar holde ta deliver them wth thie owne
handes
heile giue the somewhat and thou makst cursy downe toth grounde

Co. De good deene master cha brought yow twe whochittalls in my
maunde
doe yow not heare of no bodye that my zondid sowe hath vou[nde]

Phi. God haue mercy Custar ile make the one day a mens
what be they I pray the are they a couple of capens

Co. Bum vay I said so & mast William makes me beleive they be hens
gods dinty chil be plaine to yow I tooke them ene as it happens

Phi. Take them thou will and carye them forthwith toth cooke
and bidd him fatt them well against I make a feast

Ca. They were capens till I chaungde them he that list may go looke a shillinge by this match I haue gott at the least

Co. Howe ist with yow master me thinke yow looke zadde
what I woude haue yow vse mirth and reioynce your hart nowe
youd be sorye in deede if my cagin yow hadd
my bulchinge tournde vp his heiles at Martimas and now I lost my [sowe]

Phi. Thats a great losse for a poore man but mine is much more
woude I hadd lost all that ere I hadd condicion I hadd founde one

Co. To lose all by S George master that woud go sore
belakins no sir one might showe the gouse an all were gone

Phi. God helpe me Custar I knowe not well what I speake I am so
troubled in my mind
my sonne my sonnes so vngratious I knowe not what to say

Co. Why ist not possible some pollicye to fynde
I would not blin an I were in your coat till I had tried eyr way

54 i.e. amends 58 read thou, Will. 63 reioyce B 65 Martinmas CB
Ph. I haue tried erie way with him hies quite past grace
woude I coude trie some way now to bringe my selfe consolation

Co. Ile bringe yow some I or else Ile giue yow my cowe wth wh[ite]...
I can do it and that wightly I speake wthout semblation

Ph. Canst thou do it Custar now I would to god thou could...
in that condition I gaue the the price of tenn swyn[en].

Co. Yf I doe it not let me never hereafter come in y[ou]..... 8o
by godes zacriment if I do it not Ile be bound.....

Ph. Lett me heare then Custar what comfort cans[t]...
Doubt [no]t of my promise thou knowst me of...

[Co.] An yow knewe as much as I knowe Ime sure youde (Fol. 16 v.)
both laughe and sing[e]
youde be in iocundare cum amicis an yow had all toulde

Phi. Why what is it Codrus I pray the tell me without delay
beside that i giue the ile be thy frende all the dayes of thy life

Co. Yf I say I can tell I can tell in deede, what day is to day.
how longe ist since the death of my mistrisse your wife

Phi. Is this the conforte Ist haue by thy takle thou makst me in a
greater quad[ary]
this thy remembraunce of hir Custar is a corsy to my harte

Co. A god rest hir soule, god haue mercy of hir soule and S Mary
is there a quammenge come over your stomacke I wannt yow
youst bearte

Phi. Thy foolish wordes haue made me more heavy then ever I weare
tell me to what ende of my wife thou madste mencion

Co. I wottle well inoughe, howe she servde yow did your never heare
though I be a foole i my tauke chaue alwais some tention
Phi. Why howe did she serve me declare it me plaine
praye the tell me quickly wthout tractinge of tyme

Co. Ile goe fetch our Alison & come straight way againe
she ha witt inouge to tell yow hir capidossitye is better then mine

Phi. Alas good silly soule has tould me a tale here oth mann ith moone
some matter he taukes of if I knewe what he mente

Co. Mosse Ile tell yow thoughge I lacke retorumes, & sheist mend it
soone
why moster mine did never heare yet whether your sonne was
sente

Phi. Sente. why whether shoulde he be sente ne never wente abroade
I wene thou art tipse didst not come from thallhouse alate

Co. Yeaye faith he has benne far then ere yow haue on Taleon grounde
he near trode
and for biblinge I woud yow shoulde knowe I do it fouully hate

Phi. Be not angrie Codrus thou hast brought me truly in a great
suspence
I pray the speake so at one worde as I may vnderstande

Co. Ile speake plaine English nowe heis gone a thousand mile hence
and yowle not trust me call Alison and heare the matter scande

Phi. That is vnpossible to be vnlesse thou taukst of an other
thou makst me wthout doubt wonderfully to mase

Co. Why gods denty moster I ment all this while the tother
doe yow thinke that such loudlye Custer Codrus coulde face

Phi. What other meanest thou, I had never moe sonnes then one
I am at my wittes end wth thy talke by gods mother

Co. Why an youle not beleive me Ile goe fetch our Alison
yow shall see and she doth not tell yow that my yonge master
has a bro[ther]
Phi. Ther never was poore mariner amids ye surginge seas
catchinge a glimeringe of a port wherunto he would saile
so much distract twixt hope of health & feare his life to lease
as I even nowe with hope do hange and eke with feare doe saile

Co. Alison what Alison what meanst woman sites all day bith fire
come thou makst good hast thus thou woudst serue me an I lay
a . . . .
gods my armes Alison shouldst tricke the with thy best tyre
thou lookst as thoughe thou hadst bene in some heape of ashes
la[yng]
. . . hy whats the matter that thou woudst haue me so fine . . .
. . . u wert wonnt to [i]ke me well inough[c in my] . . . . . .

Co. For that sowe thats gone Ile helpe the to ten if the fair (Fol. 17 r.)
be no. . . . . .
come thou must goe to my moster he sendes for the by cocke

Ali. What didst tell him of the matter we taukt on last weke
how many miles he were hence & that he were his eldest sonne

Co. I clard it as well as I coude and he woude nedes haue me the goe
& se[ke]
prove it trwe and weist haue sowes inoughe Alison come let vs run[ne]

Loe here she is now Sr simple though she be for the faut of
a better
sheis not bookish but sheil place hir wordes as secrely as some of
[those] that be

Phi. Thats no matter a rush Codrus an she know near a letter
if she can make manifest this thy talke thats inoughe for me
Ali. I am gladd to see your worship's wershipfull Mr'shipp in good heale
what is the cause savinge your reverence that for me yow doe send
if it be for your owne commoditie or for the common weale
I will tell you with all my hart as god shall me mutterance lend 145

Co. Nay sheis aligant in deed shewdd chaunt this extrūpery a hole day
I had rather then the best shepe I had my tounge were but halfe
so nemble

Phi. Thy husband here tauntes of my wife and of a sonne I haue gon
a great wa[y]
speake in this case what thou knowest & do not dissemble

Ali. My swete mistrisse now our swete Lady of Walsingā be with hir
swetly swe[t] soule
I haue bid many a prayer for hir both early and late

Co. Faith and so haue I, thers near a day but I haue hir in my bede role
I say a deprofundus for hir erie night accordinge toth olde rate

Phi. Pray for hir no more but rather giue god praise
your praieres are but superstitious & she I hopes at rest
yow loue hir it semes so did I, & shall doe all my daies
but now to praye for our selves here while we live I count it best.

Co. Low yow Alison wer Moster is oth new larninge did not I tell
yow before
Codrus youle not be ruled yow, ye nere larnde that of me

Phi. Some other tyme of thes matters yow may debate more
whether thy talke tends Alison let me now see

Ali. Custar did yow tell my Mr any thinge before I cam hether
speake if yow haue when yow made an ende Ile beginn

Co. as well as my mother witt would serue me I toulde him all ye
circulanse togeth[er]
I did it prattely well but Ile haue the dote vine vine. 165

144 John York written in left margin in contemp. character and faded ink, but
doubtful if the scribe's hand: between John and if in another hand Jesu(?)
145 unutterance C 146 shewod C: she wodd B: i.e. she would i.e.
extempore 148 or tantees or tamites(?): read taukes: taw[k]ith C
158 wer B: we C: read ower 159 Codrus prefixed again by mistake
Q 2
Ali. A Master it was as loue childe as ever woman boure
it went to my hart when I sawe it sente quite away

Phi. Why whether was it sente Alison my childe was ever within dore
your talke doth so astonish me I can not tell what to say

Ali. Goodly lorde are you so ingrâ did you near hearre of Polona lande
and did you never knowe your wives brother that there douth dwell

Phi. Yes mary that I doe all this I doe well understande
but what meanst of that country & of my brother me to tell

Ali. What mean I mary therether your sonne and heire was s . . .

Phi. What my sonne?

Ali. Yea your sonne I tell yow I am in no drunken f. . . 175

Phi. Sais thou that my sonne and heire to woman to . . . . . . . . .

[Ali.] I said it I.

. . . . . . [that] saying thoue most me [almost] out of[m]. . .

Co. How say yow now Mr doe not our Alison and I agree 〈Fol. 77 v.〉
in one tale Jump[e]
ye may see we are as trwe as steile we both ons loore to lye

Ali. Care not Mr yest not nede for this exstorie to be in a dumpe 180
this a trwe as the Gospell thers moe can tell as well as I.

Phi. Thou saist its trwe but how cant be trwe I had never moe wives
the[n one]
& she after Misogonus was borne within a weke tooke hir death

Ali. I taik not of Sogonus I, I taik of your tother sonne
what a blindation are yow in why my mistris had two babes at
a bi[rth]

Phi. O mercifull Lorde god if I may craut wthout offence
graût that thes tydinges may be trwe wch I heare
Co. Gods blessinge of thy swete harte Alison now Ile say thart a good [wench]
Ile bestowe a peny in aperne stringes one the next market for th[is] geare
Ali. Though I sait & shoulde not sait I was hir midwife I 190
I can shewe yow good tokens & arglementes that this is so
Co. Bith same token that he had two thums one one foote, tut she stode by
pounder matter well if she should not knowt, who showlde knowe?
Ali. What dost takh tale out of my mouth shat tell then for Alisone and thout neds hat takt thy selfe & say no more but tell trewe. 195
Co. Gods blothenrales dame wher had we yow are yow nowe in your Crilesen
And thou saist I lye thou liest as thou bakst so shat brewe
Ali. Ey list thou me coukoullly knave Ile hae the in my memorandum I may chaunch make the ly ith dust er longe for thy lyinge
Co. Thart a crowetrodden houre Ile not suffer the an thou wert my grandü and thast not for this tauck ner trust me ill kivinge
Ali. Thretens me old?
Co. hold thy tounge bomination Gome
Ali. Nay Ile descry the toth officials as I am trewe maid thou nauti packe
Co. Scry me toth filsheals nay then haue at the tome boy tome thou a maid thart a Jadge befor I knewe the thou wert an old ridden Jacke 205
Phi. Nay good neibboures no more of this rule but toth matter retourne leaue me not now ith breares yow haue told me thus much of my sonne

192 tut Ise C 193 knowe C 194 takth' C 196 read we yow?
197 read liest: Ty C, but cf. iv. 11, iv. 55 201 i.e. thou hast read
me: living C 202 bomination C: Comination B 203 nauti packe M:
nantipacke CB 204 Dery CB, but cf. ii. 19, 139 i.e. thee! 205 Jade C
sidden C 207 ? ith breares now
By this light that shines Mr all ye faut yow may seis in hure
I wode ner haue had foule worde & she had not begun

And I had gonne forarde in my tale & thou hadst not egde me
like a foule.

I nether egde the nor collupte the, yf I had egde ye thou mightes
yet chese

Ile tell one Mr if ye can make him kepe in his foole boulte

Be quiet awhile Codrus Ile bestowe yow both a good liberall
feies

Where left I last at Polonia or at my mistrisses deliveraunce

At this pardy thou talkest of too children she had at one birth
Till I can proue this trewe an yow will lay me faste in duraunce

Howe by this Mr doe yow not nowe ginn to seale some comfort
&mirth

Whether it be for mirth or for sorrowe Ime even redye to wepe
my minde doth nowe languish in such a wonderfull perplexitye

Fear yow not Sr I hope to reduce yow from your sorrowes most
d[epe]
. . . [tr]anquillitye of mind and most blisfull felicitye.

[m]strisse I say had too sonnes wherof in good tyme be it
spoken
. . . . . . [s]he sent away closly to hir brother farr hence
towes one h[is ri]ght foote weh may be a good token
. . . . . . . . [I think]e of his fo]tes she had some . . .

For she was counsaild (as she said) by a certa[in]e 〈Fol. 18 r.〉
learnde m[a]nne
	yf she hadd too sonnes theldest to sende to hir brothers a farr
tellinge hir of his good destynye weh she remembringe then
convayed him close away makinge none but me onely aware

208 hire B 209 like a foole deleted bef. had not 210 read doubt

cf. note 212 i.e. on 217 read Mr was C 220 [Ali.] B (C at l. 222,
leaving blank here) 221 [Int] C 222 [My] C 223 [The elder]
224 [He had six] B 225 [And trwelye] . . . [science]
Phi. O god why in mercies art infinite & also most just
can thes newes be trwe why of this woman I heare toulde
thou never failest them I knowe that in the put their truste
why makes me in gevinge credance to hir somewhat more boulde.

Co. I did but Jibe Alison I love ye well inoughe wench for all
that for the good disorder ye' y' kepeth thy tale I must neds giue ye
a busse

Ali. Away horeson I must aunswere my master nowe hers no tyme
to chat
when we are alone ther seller soone we may one another cusse.

Phi. What profe can yow bringe of this matter, yow were not eye
witnesse b[oth]
this thy tale beside thy selfe dost thou knowe any that will justyfye

Ali. By this fier that bournez thats gods aungeU I sweare a great oth
Its as trwe as I am trwe in me yow shall nere find dishonesty
There was not many present in deede when this fate were done
my mistresse only of his sendinge away me privie did make
but that she had another and that he were hir eldest sonne
too of my gossipes knoweth also why to be trwe their oth will take.

Phi. Its twenty yeare since this was done why kepst it so longe closse
an this so wonderfull a thinge be trwe why didst not tel me of this

Ali. Ide not toulde yow now but that my husband begonne I do it
now perforce
she swore me so sore and yow knowe what a great thinge an oth is

Phi. But who be thy other gossipes that can testyfye the same
I would gladly heare of as many as coulde witnesse this tale

Co. Cocke Caros wife and Isbell Busby I can tell yow their name
thoughe wear poore yet wear trwe & trusty its no tale of Jacke a
male.

Ali. an youle haue the truth tried sende to your brother out of hande
That the best & ye surest way that I can devise

235 read i thy 236 read nowe : 237 i.e. kiss
242 in right margin a scrwai in another hand resembling lothe 240 bournes C
read facte
Co. Bith mouse foote do so Mr fetch him to his owne nottural lande
let him be no longer yondsay Mr an yow be wise

Phi. Ile followe your counsaile by Jhesu Liturgus shall goe forewarde
to morrow[e]
I hope if the winde serue him within this moneth heile come againe

Co. I trust now sir youle let me haufe a score of your sowes borrowe 260
lady blest this was all longe of me chope youle consider my paine

Phi. Put no doubte Codrus thouste haue sowes I pmissee the plentye
an if my sonne come in saftye thoust near pay me peny rent

Co. By S Bridgit Alison baken & pourke flesh is dentye
say yow me so Mr by my trullit weile then haue one merye[m]...

Phi. Hers somewhat oneward depart whome for this tyme.....

Co. Masse Alison for my masters sake at Plonia weile...
but lets home now and haue a pott oth best with a toust...........

[Phi.] O happy man if this be trwe o thrise & foure t........... 270
before yt fatall sisters three haue woven my.............
[Y]f this I say be trwe I hope t° ioy some.............
...... too & fro [with feare & hope] my l[ife].............

Mocke one Misogonus if thou wilt if god another sendes (Fol. 18v.)
I care not I he as by righte shall haue my goodes & landes 275
Ile set ye° light I warrant the till thoust thes fautes amends
web yet if thoult repent thoust finde great curtisy at my handes

But Ile nowe goe sende Liturgus to my brother in great hast
desiringe him by a lovinge lettre to demise my sonne & heire
After that Ile showe my frende Eupelas what tidings at the last 280
god hath reveled by a miracle most wonderfull & rare

exit.

257 i.e. beyond sea 261 chope i.e. I hope 263, 267 i.e. and cf. II.
268 [say] i.e. testify 269 [at our fire]? B 270 [tymes bleste]
271 [vitall thred] 272 [yeares at leste] 273 [which] [so longe
haue led]
Actus tertius scena secunda

Ca. Its tyme I trowe here has bene a pratlinge with thes olde fooles get ye hence with a whott murrian to yow all three that old lyzarde has no more witt then ye wethercocke of poles a shame take him had he none to make his packehorse but me I had not worse lucke of a day I can not tell when must that olde cokes tell him this newes with a pestlens I was curst I thinke truly when that messadge I began its now out it can never be kept more in silence This has bene kepte in hugger mugger a good while there has bene blind tauke of another sonne I dare say this seven yeare but what saist thou to thy selfe Cacurgus hast thou no wile ah ha it shall go harde but ere we slepe weile haue somewhat heare Ile trust all curmugingly foxes worse for his sake ant had bene happy I might haue given him his aunswere & sent him away an he will not deny it againe his arse shall surely quake I will make the olde trot beleue hir scinn I will flay

Mi. Did no man mete will sommer here this way alate I haue longed to tauke with the counterfett foole this sennitt

Ca. Will sommer nay nor will winter nether tell ye Ile none of that yeist call me by my christen name or Ile not aunswer by S Bennitt.

Mi. What art thou so neare Cacurgus I had thought thou hadst not harde what newes canst thou tell me of now my old childe.

Ca. Heavy newes for yow I can tell yow of a cowlinge carde it will make yow plucke in your hornes an yow were near so wilde

---

*Actus... scenda different hand like Barjona's* 8 out it] out, I B 14 An't C: And B 16 his CB
Mi. Plucke in my hornes sais thou he pluckes in my hornes has good lucke
I over came my father man here wth all his fronte

Ca. I faith I knowe a thinge will coule yow & ye weare near such
a wild bucke
ites no matter for your father yow must bide yet a worse brunte

Mi. Thers near a golia in this shire that shall scare me
my harte is even bige inoughe man to fight wth a score

Ca. Ther will be in this shire shortly that will go near to mare yow
and yow take not hede I tell yow ile tourne yow out a dore

Mi. He that can doe that Cacurgus is not in Italia
but tell me who thou meanest wthout more a dow.

Ca. He that will doe that Misogonus is in Apolonia
thers one I tell yow that will quickly yow cowe

[Mi.] And if he were a giaunt couldes scarcely bringe me vnder
but name him that for him my selfe I may prepare

... if leaue such wardes its but a folly thus to thunder
[Yo]ur brother your brother your brother your fathers sonne & heire

... s thou me of a brother thou knowst I haue none
... [n]y come and say heis my brother ile cutes weason

... knowe yes [ou knowe] [our selfe] yow h[ave one]
... ... [ye can else the land is surely hesown]

Mi. go go go go gogees what treacherye haue we here <Fol. 19 r.> what villan was he that tolde my father of this

Ca. He that tolde him and it had pleased god I would he had layde
oth beare
an old crabtre fast carle because a sowe he did misse

30 is werkinges inoughe C 31 read ye 32 [he]ile C 34 originally
41 [Mi. Tel]s: [Mi. Telst] C 42 [If a]ny C 43 [Ca. . . . th] C:
[Ca. In faith]? B 44 [Do what]? B 45 read goges as CB 48 i.e. faced
MISOGONUS

Mi. I haue harde a whisperinge of such a thinge I must neds confesse
what thinkst thou I hope its but a tale of a tubb

Ca. whether he be alieue or no I know not ye had one ites questionles
Yf he be Liturgus brings him as sure as a clubb

Mi. What is Liturgus gone for him, Soule what shall I then do
Ile colefeke him my selfe forte come onte what will

Ca. Why knew yow not that; he went forward a fortnit a go
ites not best for yow to fight lest ye one another kill

Mi. What shoulde I doe then Cacurgus what remedy is left
my hart woulde even burste for anger, if I should so be servid

Ca. I woude worke some wilde if I caud cath the olde mithers eft
if I take him right heist ha that he hath deserved

Mi. But what shall I be better canst thou him defeet
helpe me now Cacurgus & while thou livest thoust never lacke

Ca. What if the deds of his landes I gett away wth a fleete
yow nede not care a pinn if yow hate in white & blacke

Mi. Fy their vnder a dosinn lockes thou canst never them gett
trye some other way rather if thou hast opportunitye

Ca. Get yow hense & lett me alone I will play some fett:
I will worke him some displeasure be boulde & that spedye

Mi. I will repare to hir then a while from whence I came
and come see the againe wthin lesse then an houre

Ca. Yf that old neet should scape scotfree for this it were a shame
Ile dust him fort one day if ere it lye in my power.

54 oute B 59 caud ath C: caud each B or mithere MS.: mithers CB, with note in C 'miser' 60 ha (the a a little uncertain): to CB 61-6 in right margin (later hand) Lone hy ho and other letters opposite li. 5-7 below 63 slete C: flete B 71 i. e. neat, brute
Actus 3 Scena tertia

Intrant Isbell Busby et Madge

Is. Come gossupe lets hies betyme lest all the Sowes be gone
why should not we hav some as well as that chatteringe Jay
yf we shoude not all the backhouse would be to lile for hir alone
we can say as much ith this claration as she can say

Ma. Gogle gogle Gossupe Bub bub busbey Ide go full fayne
and make a sposition as well as I coude
but here in my cho cho chops I haue such a payne
that I can not conclare it though I woud

Is. I haue tongue inoughes fors both Madge I lacke but a good felt
for to tell him howt was I can serve the turne
pray the do so much as lend me but ene thy red capp and thy belt
ist near looke him ith face else my parrell is so wonne

Ma. Saunt mary man man madeline Tib myne is but wold
but if thou coudst helpe me away wth my tothe ake
Ile gith the I Tibe tib thare tis houlde,
cause I woud my selfe a speakclation make

[Is.] Some phisicarye ile seke but Ile haue some remedye.
Ile bestowe a peny for castinge thy pissee.

... [Na]y it shall near be ca ca cast though I near spea ........
........ ra rather my selfe be spechlesse

[Is.] There be some good men an one coud light one them ⟨Fol. 19 v.⟩
wh wolde do ut for godsake whout prying in a pisspott

Ma. Yf I coude gett such a one I were a happy wo wo woman
I coude once a said our lad yes saw saw sawter by rote

Ca. Good Lord what great diversitie & alteratione
is that in the manner of diverse people and cuntries
I am here derided of the men of this natione because my garment is pyde not like to their guise
Yf they were in my countreye all men would them scorne because they are all in one hewe like a company of crowes for of the best gentlemen their diverse cullerd garments be worn we most delight in pyde gownes and litle care for hose
I am by my countreye and birth a trwe egyptian
I haue sene the blacke mores and the men of cynd my father was also a naturall Ethiopian
I haue bene one and twenty mile beyonde the moone foure yeare together I toocht the sonne when it rose where I was borne whent is midnight it is here noone I was fyve yeares with them that with their heles vpwarde goes
By profession I am a very good phisition before I coude speake I had learnd all artes liberall I am also a very scilfull southsaier & magission to speake at one worde I can do all thinges in generall
Ther is no sicknes disease or malady but I can tell ohely by vewinge of the hande for everie greif I can prescrib a presente remedye I haue all thinges that growes in the Indian lande.
I can cure the aggwe the Massels & the french pocke y'tetter the Morphewe ye byle, blane & whele The Megru the maddnes the pose and the hichcocke the tothe ake or any thinge at one word I can heale
My heade is so full of the supermudall science that I am faint to bynde it least my braynes should crowe this nitcape was given me when doctor I did cõmense
good Lord good Lord what thinges do I knowe
Neither doe I care for any great gaynes wininge
I doe all for god sake and not for any gaine
& before I do deale if any man doubt of my ctinge
that they may knowte I will tell their thought certayne

[F]or by my liberality I haue in visiogmony
. [c]an tell the cogitations & thought of the mynde
. . . . . . . . [y] my great speclation I haue in Exstronomy
. . . . . . . . . . . [g]e past & thinges to come of men I doe finde

Therefore if there be anye man or woma in this cuntrey (Fol. 20 r.)
that would haue their paynes & aches now cured
Lett them come I will Judge of it onely by palmastry
web if I can, that I can helpe them they may be assured,

Is. et . what a wise man tis, what a learnt, what a fa .
travild man tis.

Is. O Leard Leard woné woné take him for a foole by his gowne &
his capp
and he is to fuls a profundiditis as any is ith whole woade

Ma. Won woud thinke as so pra pra practisd a came from go go god
a mightens lap[p]
wannt him as bene at Cambridge good laude good laude

Is. Bith meckinse madge Ile go put in one my halliday face
and whestone with him for thy tothach & thoust tary be hind

God spede yow Mr Phisicarye god saue your docterships grace
I besech yow to thy symplication let your eares be inclind.

Ca. Good wife did yow not heare when I mad protestatione
of my intelligible experience in the art medicinale
to the intent to heale good folke & I shewed that declaratione
for I ken nowe all thinges by conninge artificiall
Yow come not for your selfe but for a neighboure of yours
wch is payned in hir mandible wth a wormetone toth
sister come near sister I will helpe yow wthin this three houres
yf yow doubt me I will tell your verye thought in good souih

Is. A taukes so father millerlye twode do the good at hart rout
come Tib I see by him heis a wise man in deede

Ma. Ile be your bedewomane Mr Doctor and youle dout
ze ze ze zech ye yf ye can dout wth spede

Ca. Yf I can saistowe why of my cuinge dost thou doubt
Ile tell the all thou hast done sinse day thou wast borne
and even at this present what thou now gost about
Yf nede be I can prophesy what thou shalt do to morne

Is. What we intend now Sr by your skill are yow wottinge
weile say year an excssed docterable man if that yow can rede

Ca. To beare witnes yow ar now both toward your londlord trottynge
that his wife of tow children at once [w]as brought to bede
but take hede what yow doe lest yow dame your selves quite
for ye one was not a christen child as yow thought it to be
but a certaine ferye there did dasill yowr sighte
& laid hir changle in the infantes cradell trwlye

Hopinge therby your mistrisse child to haue gott
and to leaue hir changle there in the stead
which when she saw in a weke she coud nott
she fetcht it away when yow thought it were dede

An overwhart neighboure to of yours now alate
tels him whether twas sent as though trwe it had ben.
but sheis a gayte yow knowe well & a very make .....
and the fery from that day to this was near se ...

84 or wormetous but cf. IV. i. 36 87 i.e. familiarly 88 Tib C in margin
has ? Madge: cf. l. 15 see by him cf. II. iv. 274 90 i.e. beseech .....
96 excesse CB 108 be[ne] C 109 make [bate] and so M: make
[waight]? C in pencil: make B 110 se[ne] C
But take yow hede both I giue yow good warnin...
least yow be stricken hereby either lame or de...

[Yf you] will by cunieratione I will shewe [you]...

[Is.] Nay good Mr leaue your magication crafte
ites as trwe I knowe as it had came out of gods owne mouth

Ma. I gi gi giue defiaunce to yow so so so saft saft
Ide rather youde tell me some drinke for my toth

Ca. Dost thou beleueth that I can heale the now speake
Yf thou dost thy payne w'thin three houre I will qualifye

Ma. I am sure yf you list yow can mende my tothake
and I que que quest yow to do it & not dalifye.

Ca. Open thy mouth then let me fele w'th my instrument
what is the cause that workes the this payne

Ma. Youle ga ga gage me by gods testament
your mo mo moukeforke doth make me so gayne

Ca. I haue cured a thousand of theses in my dayes
this I can cure w'th the value of farthinge
know yow not an herbe cald envy that growes bith high ways
and hipocrase that growes in ery garden

Ma. I knowe them well I use them ery day in my porrige
go go gossupe Busbey this fellowe hits naile oth head

Is. And wert not good also to take a litle burrige
she might fare well so and crume them w'th breade.

Ca. Fy no take them I tell yow w'th tow dromes of lecherye
on drome of venus here Infidelitye & stone rew

Is. Do yow not meane that hearb w'th we cuntrie folkes cal siphory
I near went to leachcraft but I knowe that to be trwe

Ca. That same that same mixt all theses w'th an ownc of poperey
then Boyle them in maidens water w'th a fire of haste

III warn[enge] C 112 de[fourmed] 113 [a thing] 117 fast
fast C 124 workes by this B 126 monkeforke B 136 i.e. Venus’
hair: Venus, here, B newe B 137 sixhery C
Is. Thats a wede I thinke we lay people call popye
Ist not that yow meane with the good corne doth wast

Ca. That tat tat tat by my faith thou hast good skill
Vse them but one night and thoust mend then a pase,
and herafter I will warrant the thoust never fele ill
so bet thou near vysest aqua vitæ and herb a grase

Ma. Yeauie in wenye likt me whole we your tauke whole yow take for
your paines
my thinke I speake a great deale be be be better then I did

Ca. sister I do not respect my markett or any gaines,
but onely the cómoditie of them that be afflicted

Ma. Now god & our blessed Ladye reward yow for your good Phisication
Ile pray for yow trwyly & bitterly fort once a day

Ca. Yf thou best askt as I know thou shalt by pronosticatione
whether he had tow sonnes or no looke thou saist nay.

[Ma.] Nay as sure as that good face of yours I do beholde.
I nait and nait againe & a fousand tymes nayt
. [n]d before I sait Ile both raile and scole
. . . . . [y] well restrayne me but I will near sait.
. . . . . . . ye do a godles & vncharitable worke.
. . . . . . . . . [w] well for this tyme I must depart
. . . . . . . . . . . . . . . [c]lose it ant were toth great turke
. . . . . . . . . . . . . . . . . [m]e to Madge art thou better then [thou wart]

Actus quartus. Scena prima. (Fol. 21 r.)

Eupelas et Philogonus.

Eu. Now surelye Philogonus but that I knowe gods providence
in shewinge mercye to his servantes is alwayes vssall
this wonderfull thinge I coulde not credite by any humaine evidence
it is so straunge that otherwyse I woulde perceauer in deniall

157 [A]nd C read scold as C 158 [It ma]y? B 159 [Ca.] C: [Ca. If
162 [Is. Nay I'll co]me 3 by om. B 4 i.e. persevere: perceauie B

R
Phi. In deede Eupelas but that we must not marvaile at ye workes of the Lorde
   It is so strange that the like I thinke were never harde yf we shoulede all histories of auncient writers recorde nether I dare say the like shall be sene once afterwarde

Eu. Praysed be ye lorde that ever is in mercies most rich and wthin his apoynted tyme his chosen folke doth ayde

Phi. In tyme in deede Eupelas or otherwise Ide bene ith backhouse dich Yea rather if he had not helpt in graue I had bene layde

Eu. I greatly doe reioyce that yet at lenghte your sorrowes are dispatcht & that doble & treble ioyes your calamities do requite

Phi. I ioy likewise but vnder hope my chickings are not hatcht I nil to counte of him as yet for so presume I mighte

Ali. A comes a comes a comes sexies.

Phi. Me thinkes one sais my sonne doth come my spirites are in a dampe now truly Alison hath waigted at the townes end for his comminge

Co. Ile go tell my Mr Ile go tell my Mr quater

Eu. Without doubt Philogonus my harte is in a soden crampe beholde is not this father Codrus wth is hither runinge

Co. Whale ye whale ye whale whale giue me Mr & Ile tell yow newes of your s[onne] will yow not say fa Custers a good boy an he come at townes end

Phi. I will say that thou all my ioyes and harters ease hast begone and Ile geue the inoughe to spend one yeare spend while thou wilt spe[nd]

Co. I am sure Turgus is come for I saw his brindell dogge and our Alison saw a brasse of striplings come wth him
It is vnpossible this silly thinge shoulde either lye or cogge, without doubte Philogonus in that he spoke yow may beleieue him.

Now Margerye yow haue served me a trust yeames woud all thy teth were [o] . . .

ant had not bene for the saddlebackt grombole Ide gott well by this shifte.

Woud thy tounge were out witherd wich didst not thou kepe all the rout
ites all aboute towne faus ge ge gib what saidst to Sr John at last . . . . .

Wert not longe of the sufukes that I went not to my master twod a bin in my way xx\(^{8}\) thicke thou woretan morell

Longe a me thou list that thou dost twer longe oth wate[\(r\)] . . . . .

Didst not go of thyne owne mind thou grombold [go] . . . . .

[Is.] The Devill cast him and the to like vile wretches a[s] . . . . .
Ile nether trust the nor such as he is fort while I [h] . . . . .

Thy tounge mad oth devils thinge or else thou wo[u] . . . . .
[That scurvy] scrub wont ne[ar leave thy fe] . . . . .

Loe yow marke moster how yone coietous scoles (Fol. 21 v.)

here chide
it g[re]ives them that they did not tell, bycause now ites knowne

That I may here what theile say Ile stand a little aside
Eupelas I woud we had some chers here to sitt downe

Woud I had my settel & my boust stoule ye shoud both sitt
ye shall se howe wisly Ile saman them I coud a chopt logetes wones

| 29 | read the, i.e. thee, Car. |
| 09 | grumbler |
| 32 | read | 3 | Car. |
| 35 | read |
| 36 | way a \(x^{4}\) |
| 37 | water [caster] |
| 38 | go [to hell] |
| 39 | h[ave breath] |
| 40 | [Ma.] as part of Iob's speech |
| 41 | CB |
| 42 | fe[ace til death] |
| 43 | t. e. examine . . . logic |

R 2
Is. An I were as yonke as er I were that scottish knavery I woud quit
and yow too Grānome.
Ma. Woud yow I might chaunce rottle your bones 50
Co. Why how now neigbours whates matter ha wfers your woman-
hoode
leave this brawlinge & waulinge for shame gupe kisarse will yow
none
Is. Yow mought haue tolds when yead gone yet & yed had any
neighbourhood
wesl gett nothinge for yow nowe yes a litle wth a spone
Co. Why faith Isbell what taukes Ist not haue past a couple of shotes 55
& thou knowest what casualties I had in my beasts last hallowmases
Ma. Bith meke Isbell I woud thinke I were happy and I coud get
a couple of groates
and I woud fare the better fort too ery day this Curstmas
Is. Bow wow why shoud we haue lesse then he arre not we the nediar
and did not we when he were borne both rocke him and cradell
him 60
Co. Weale and youle be content Isbell I may chaunce helpe yow to
a breder
thoughbe I did not our Alison a sennit together did swaddell him
Intrat Liturgu[s]
Li. Now yow be welcome Eugonus as I may sait into Laurentū townwe
behold at yone same turrit wth yow see is your fathers place
Co. Who how my yonge Mr is come in deed nowe by gods nowe 65
ken him well does he not saumple my maistris in plexion & his face
Eugonus. O high Jehova wth dost rule wth thy almightye power
all thinges wtthin the sacred skies & eke in seas & lande
I giue to the redoubted kinge in this so lucke an howre
all thakes for that thou hast me plast vppon my country sande 70
Co. Year welcome home Mr ge me your hande how ha ye done this many a day  
I am as gladd for yow as twer ether for my Robin or Tome  
Li. This is one father Custar my Mr Tenant he loves yow well I dare sa[y] he was the first man I tell yow that causd yow to be fetcht home  
Co. I am more then hauf your father Mr I causde yow to be fetcht 75 by cocke & pye I diswadid him to send Turgus for yow  
Is. Year welcome to our towne. did ye not remember sinc I satt by yow & watcht when my maistrisse lay in & we sange lulley by baby & bore ye  
Eu. I can say nothinge but by information of nuncle & my naunte & y[e] testificats wth Liturgus from my father did bringe 80  
.... His membres were but slippery then foole thoughe he be now all a flaunte wherfore & yow sait weile haue some probabilation of ery thinge.  
Intrat C[r]...  
.... Well said father lets haue out of hand some vndoubted triall [Tell thy Mr Philogonus y't he may heare y[e] matter discust  
....... be longe what Alison what Alison. so me thinkes wth lye & all 85  
....... wth a wannion to my Mr here thou comst as thadst no lust.  
.... Saint Swithin blesse him has even my maistrisse face vp & downe.  
.... e as bould as ere I was by my troth ye shoude be kist  
.... now quite out of all your knowledge growne  
.... what name I had given me when I was babtist 90  
.... ome.
Co. Yow moughte lett your betters speake before ye (Fol. 22 r.)
Margerye [be] . . . . .
your goodman was but Thurdbarer as goodlye as yow makte
Ma. Be go go go good in your office I speake by my masters leave
thou sekst to haue all tyth dost if thou canst haue all takte
Eug. Giue hir leaue to speake to Codrus it may happe she knowes
that thou dos[t] . . . . .
to take thy neighbours varditt in such a case thou must not sticke
Ma. It speakes in our mother tounge ye[t] yow were a go go good sonne
well I wott
but: I ca ca ca ca cannot thinke onte for twere a vile harde word
in ebric[ke]
Ali. Ebricke nay it was but greke yet as god woude haute
as cûninge as yeare ye mist cushinge once yet Margerye
Co. Towa Alison towa towa houre.
Crito. As longe as she hites interpretation thoughe she misse ye[n] name
its no great fau[te]
Co. No maye but tis to say Ebrickes for greke its playne doggerye
Ali. First letter of your names Eue bith same token Custar of my
bruckle faste eu[e]
105
tother parte as I takte is ene much like myyounge Moster Sognus
Li. By my fayth Alison thats well remembred all this is trewe
canst thou tell if I name him
Ali.
110
Ey
Li.
How saist wert not Eugonus.
Ali. Twas in dede.
Is. Twas so
Ma. Faith twas
Co. Gods drabes a hayte Eugonus in deed

92 be[lieve]? B 93 i.e. third borough B 96 [nott] C 98 It i.e.
the name Eugonns 100 read greke yet, 102 i.e. To her, whore!
104 maye i.e. marry! 105 bruckle fastene C: knuckle fasteen B
112 Goods B i.e. hight, is called B
Crito. But can ye tell whether year mistrisse sonne had any privie marke
if ye can awnswere me to this poynte Ile say heis his sonne wthout fail[e]

Is. All we can tell had a too more then a should ha. & so can the preist & the clarke

Co. Shall she Alison shall she. take hir vp for haltinge, god I woud she were ith [J] ... 

Ali. An ye be my maistrisse sonne gentleman yeave six toes oth righte foute
I haue toulde them many a tyme & often they stand even all by dene

Eug. It can n[o]t otherwise be Ime even ye same ye talke one wthout doubte
& for a c[r]tainity if ye will yeist haue my fout sene 

Co. Maye content Moster come a gods name dauf me of year hose Alison remember thy selfe well & take thy marke righte

Eug. Ide rather ye woud for this tyme ripp them & so vewe my toes Ide be loth to haue them pluckt of till I gote bedd for all night

Co. Here Alison take my penknif then ites as sharpe as a racer Looke thou ripst it ith seeme & take hede thou hurtes not his foute.

Is. Gods blwe hood lets see to I pray yow what were your father
a glacier
letes haue some rome to or else I may chaunch giue the an arsebutt.

Crito. How many yeare a go ist since he were borne can any of ye tell. lay all year heades together & make trewe acownt. 

Co. It were after the risinge rection ith north I remember well where was corne then Alison letes see how that will mounte
Ma. I gatherd pe pe pe pescods at bau bau bau baules bush then Ime sure
& brought them to my maistrisse when she was wth child
Co. Thou wert nether oth court nor oth counsaile speake Alison . . .
how saist were not pipers hill then the rye feilde
Co. why vmbert then ites at least a score
Three & three, three & three, what  all that
Ali. Threet no more I hate now heis twentye & fo . . .
our tom were borne but a yeare aftere I can te . . .

[Lit.] This agreis beleue me to what should we say . . .
[Co.] Why she has augru in hir she woud tell ye whates  <Fol. 22 v.>
three & thirty [tymes] . . .
Crito. What tyme oth yeare wert, when year maistrisse him bore
Co. Ime sure Alison when thou camst from hir laboure yu wert all
[to be] . . .
Ali. Custar Custar dost remember we clementid when she were
b . . .
& yu best rememberd a saint Clemens day I were sent her
gossups to . . .
Co. Mas ites trwe & we had peny dole yth honer of S Nicolas whe
sh . . . .
an a good token S Stevens day that year fell iust in Curstmas
[ w] . . .
Eug. Say no more heres prouf inough depart yow a gods n[ame] home
I will se that my father shall yow liberally content
Crito. Codrus go you tell yr Mr that his sonne now is come
ha heres a letter wch his brother from Apolonia hath sent
Co. Letter good god where be my wittes I coud once a letter my 
patnuster
I ha sounge yet cū spiritu tuo wth preist ith kirke, when wer 
howlinge
and what said my father? what said a may thoust be a man one 
day Cust[er] 155
gods ludd I near left my booke till I cam to the houre a catar 
waulinge
Ali. An thou woudst not another woud I coud a had woud shoudst 
knowe as good as tow
I coud a had as vp right a fellowe as ere trod on netes lether 
Co. why & all the wenches ith towne were yearnest & breame of me 
thou knowst well inough 
when I were in my lustistes there a come to me twenty wo silli-
boukes togeather 160

Phi. I can suffer no longer Eupelas.
Co. Here he comes.
Li. Accordinge to your worships cōmaundement.
Phi. I hard all Liturgus 
 o welcome my sonne 165
Eug. o my father
Phi. O my sonne
Eugo. Blesse me my father
Phi. God blesse the my sonne.
Eternall god wēh onely guidst thimperiall pole aloft 170
& also this terrestrial globe wēh all humaine affaires 
thoughe frouininge fortune wēh hir force doth tipe & tourne vs oft 
thou canst miraculously helpe thy servaunts vnawares
If twenty tongues & twenty mouthes I had to sound thy praise 
or if I had kinge davids vaine or Nesters eloquence 175 
they would not serue me at this tyme due thankfulnes to raise 
towards me for thy vnspeakable & wonderfull benificence

155 read what said a? may, i.e. marry, 156 read the, houre, cf. l. 102
157 woud² i.e. I would (cf. II. v. 18): om. B 159 pronounced enow
160 read mo  lo ith tether C : together B 163 read comandaument—
O welcome home my sonne my sonne my comfort & my ioy
thou art the lengthner of my life the curar of my care
here of my house possession take & all my lands ijoy
I thinke my selfe as happy now as if a duke I wear

use haue I Lorde to reioyce whom thus thou hast p'servde
[and landes even from my youth fare from my native soy[le]
[tunes rage & Eolus force I might haue well bin starvd
not bin readye at nede to helpe at ery broyle. 185
[And no]w when I am home redust such a fathe[r]

[who] tendrethe me so lovingly that one m⁰ he doth be . . . .
his landes & countes it happynes he is to me so kinde
O father deare, O father deare what shall I say or do

Phi. I am able to speake no more my harte for gladnes s[o] doth melte
Eupelas I praye yow & the rest to accompany vs [in]

Eu. The like inward motion of all your well willers here Is felte
our gaudeamus I speake for vs all is not now to begin

Actus 4 scena 2 Intrat Misogōus Orga[lus &] Oenophilus.

Mi. Gods precious boddy this counterfett skippthrift is come all ready.
drawe your weapons like champions & kepe him from possession.

Eugo. Liturgus is this my brother thou taукst one that come this way
so heady
lorde what meaneth he will he barr my father from his habitation

Phi. Away away thou branlesse foole wilt thou never be wise
stand out of my way wagghalter or I will britche the nakte

Mi. Whatsomere he be that chalings anye thinge here Ile indite him
at the sise
ist kepe yow from settinge a foute within this thresolde as stout
as ye m[a] . . .

180 i. e. enjoy as C, altered, by Barjona (?), from orig. anoy
182 [Eug. Great
ca]use C 183 [On sea] B 184 [By Ne]ptunes B 185 [If thou
hadst] B 186 [do I finde]: [to finde] C 187 be[stowe] C 1 i. e.
skipthrift 6 way om. B 7 chalings so CB, cf. 1. iv. 23 8 ma[kte] C.
Eugo. Alas brother I come for no landes I cume to see my father I & to doe my deuty vnto him as it doth me become

Mi. Brother thou landleper thou runagat roge ey brotherst me by all the devils in hell I will surky the thome

Eupe. Fye vppon the Misogonus wilt thou not yet be wiser shame the devill rather & repent ye of thy wickednes.

Phi. Hange & thou wilt knave I care not I be a karder & a dicer Ie near knowe the for my sonne herafter bycause thou art so graceles

Co. Gods trunnion Alison go thy wayes & fetch me hether my gose spitt

Sognus will near be well till he has some ons wild bloud lett out

Li. Good Maisters both lett me request one thinge at your handes yet yeist haue more frow[e] . . . . .

Phi. So heile aske me forgiuenes ile pardon this ones him Ime

& he shall haue a childe parte too for all this his stubbernenes

Mi. A childe parte q'd ye and aske forgiuenes nay soft I near yet that . . . . ame I now come to my childs parte nay ther yeist haue more

Phi. Go shake thy heiles then wth a devils name come followe me my ma . . . weile be mery wthin Ile near take so much thought as I ha done


Mi. ha ye let them slipte by ye yow hedgcrepere come Ile teche ye to . . . .

did I trust yow to kepe this waye & yow lett them be gone
[Or.] Holde your handes when ye r good Sr what man near be so ites a shame for ye woud ye haue vs to do that your selfe d

[Oy.] Ye may fly vp toth roust wth Jacksons hens. come go singe benedicite giue me one blowe bith mas

[Mi.] Ye hennardly knaves yow crye me a mercy or ile what ye coystres awnswear ye me thus your

... As fare as I see your selfe may now go a delvin[ge] a begginge wear worthy to b[en]tained a[t]...

... [a]re yow in year pilats voyce still ile n[ot takt (Fol. 23 v.) as I did]

... [s]hall neds serve ile serve for some vauntadge [ey I will]

... [Yo]w catchinge catterpillers either doe hereafter as I [shall ye bid]

[Or] else avoyde even presently & gett ye hence toth devill

Mary their woud I hate cume Oynophilus I knowe whether to [goe]

thers a gentleman w'thin this mile & halfe hath sent for vs thris

... Thers near a gentleman in this shire but will be glad of the worst of vs [too]
yf they woud not wear able to liue man with coginge at cardes & at dice

Exeunt Orgalus et Oenophil[us]

Mi. How say ye to these vipers hau I brought them vp to this end when they haue trayned me to this state then like white liver 

Jakes to flye

Yf god be god ile be revenged thoughge all that I haue I spend happen whatwill tone of them or my brother shall surelye dye

---

What Hercules coude abid to be thus trodden vnder foute
the devils a sleape I thinke harte all all goes against here 50
to humble my selfe to my father now it woud nothinge me bout
& to gote lawe wth this newe cõmer I shoulde be near the nere.

O god, o devill, o heaven, o hell, my harte now rents in twaine
a comes, a comes, a comes I shall dye in desperation
to hange my selfe surely I thinke now I must be fayne 55
I haue sinned so much that Ime quite past hope of salvation.

exit miso.

Actus 4  scena 3

Intrat Cacurgus.

Ca. Alta voce, Eay laud laud laud (decies) how shall I doe (toties)
Eay well a d[ay] (sexies) Ime vndone (toties) gravi voce (o o o)
tanquã castrator porcorû vociferarû emûge nasû et singulties clama
aliquando.

Ist be tournd out a sãvice now ey bodye saies 5
& why? maye bycause I haue bin an old savaunt ith house
trusty & trewe
when I do all that I can foam they make me a foole i. my old days
theile ha the old foole no more now they say theile haue a newe
What were I best to do now St's weh on yow can tell
is there any good body amonge ye will take me in for god sake 10
& there be ere a gentleman here woud haue a foole wth him dwell
lett him speake an a my worde a shall a verye foole take

And I might be but winterd this yeare I woud near care
A god helpe te William now thart put to thy nede
will no body take pity one a stray foole, here longe inoughe
I ma[y] stare
15
& ther were yet a crier to helpe me at a proclamation to rede

50 here or hire 51 i. e. boot 52 i. e. go to 1 laud only twice in B
3 read singultiens as M: singultier C 7 i. e. for 'em 12 i. e. and on my
15 skare C
Is ther near a cryer amonge yow good laud what luks tis.
an yow knewe my pvperties some body woud ha me Ime sure
Ile crye as well my selfe as I can & I pray yow pardon me
a[n I]...
I dare swere it woud wine your hart & ye hard me but l[u].. 20
O o o o yes .
... [h]eir be any gentleman
... [n]y gentlewoman
...[ow]ne or oth cuntrie
......... [f]or Saint charitie
......... [str]aye fool[e]
......... [here on this s]to[ole]

Tha[t c] ............
& yt can [pele]....

That can chair[e . . .
& yt can peke pies

That can rocke ye° cradle
& yt can bare a bable

That can gether stickes
& that can chopp lekes

That can tourne spitt
& yt can bith fier sitt

That can ringe a bell
& that can tales tell

That can whope at noone
& daunce when dinners done

That can washe dishes
& yt can make ringes a rushes

That can houlde a candell
& that can babies dandell

That can thresse mautle 
& that can chope saulte

That can hold his finger  
in a hole and therby linger

That can lay downe maidens bedds 
& that can hold ther sickly heds

That can play at put pin 
blowe poynte & near lin

That can knowe my right hande 
& tell twenty & near stande

That can find a titmuns nest 
& keape a Robin redbreste

That can eat & drinke & play 
singe songes both night & day

That can go toth winde mill 
& that can doe what sere ye will

And now for all this my taske 
small wages I will aske

A cape onelye once bith yeare 
& some pretty cullerd geare

And drinke when sere I will 
& eat my belly full

For more I will not seke 
he that will haue me lett him speake.

What say ye Maisters, speake will no body take me vp for poore 
p[itty]
no body care forth poore now. poores alwayes thrust toth wall 
fooles now may go a begging ery boddyes become so witty 
now a gods name ye woud laughe I thinke & ye shoud see me 
fall

3 i.e. ne'er cease  55 i.e. without stopping  66 will altered from wull
Alas good William how doe thy elbowes what more anger yet
faith what remedye, I knowe none I but ene patience
Ey but for all that yu wert wont after a fall to haue a good hi[tt]
this is ene that last tym of askinge. speake & yeile ha me or
h[e] .

Well yeile not ha me ye say. bare witnes then Ime .
let me see now william wch way standes the wi[n].
Is ter near a wisard amonge yow can tell Ile .
Masse this geare will not coten I must another wa[y] .
Stande I praye the I woud but ene see wch w .
[They] say its good] lucke to seke ons fortune .
... 
... we yong[e Maister (Fol. 24 v.)
[will not] . . . . . . . . . . away some [pelfe]
[when I ha done if a]ny body[e] . . . . nd their wenches to
[me I t]each a sew[ing]
... [this tym &] ene haue any more for me yeist sait y[ea]r selfe
exit [Cacurgus]

Intrant Liturgus et Misogonus. Actus 4 sc[e]... .
...
I w[ar]rant yow I fayth Mr I my selfe dare vndertake
that youre father shall forgiue yow even from his very harte
he loues yow full dearly Miso. both for your owne & my maist[risse
sake]
Doubt yow not he will interpret ech thinge in ye best parte
...
What a vilane ame I Liturgus that haue him so lightly esteemed
nay that haue reviled him & derided him to his teth
O Christ how often haue I ye blessed name of gods majesty
blasphem[ed]
that I am now deservedly in state of pdition every man seth
Nay good Mr Miso, let such fancies go out of your head

Yow may as S. Paule saith by ye spirit of god liue againe vnto right[eousnes]

Thou puttest me in good comfort Liturgus I will never dispare

I can haue no mirth but it will be wt miseries continually mixte

Yeist be as well entertaind as ere ye were He warrant ye this nighte

I will rather ruñ quite away before He go wt the

If I do not reconcile yow, lay all the blame in me

if heile now take me to mercy He never hereafter displease him

[Mi.] I dare not, I dare not, I dare not. praye the speake one it no more

[Lit.] Why He intreate him for yow & then to yow bringe him out a dore

God giue grace ye my fathers anger by his perswation may be mitigated
Who would ere haue thoughte y't my couradge so sone should haue bin aba[ted]
a vile wretch Misogonus coudst thou not haue taken heed of this [before]
O all ye youthfull race of gentle bloude take heed by this my fall trust not to much to your heritadge & fortunes vayne allurements take heed of ill company, flye cardes & dice, & pleasures bestiall 35 eshcwe a hore as ye woud a scorpion & beware of hir intisments
Children obay your parents wth dwe reverence & feare care not for your vaine pastymes for they be but momentarye schollers your maisters good lessones often reed & heare beside godliness & learninge all thinges in this worlde are but transitorye 40
Intrant Phi. et. lit.

Will he thinkes the Liturgus

with all his harte Mr

e sinned in the sight o[f] god & against yow deare father most g . . . . . .
tymes in stubber e misvsinge of you both in worde & deed
now I repente & ye woh I lament most bitterly 45
e though v[n]worthy yow to fo[rgive] me & helpe m . . . . . . .

[spe]ake [from] thy h[ar]te Mi[sogonus my s . . . .

(Here the MS. breaks off.)

32 i.e. ah! vile C 36 read eshcwe as CB 37 reference B 38 [Mis.] C: [Phi.] B 39 [Lit. Yes] B 40 [Mis. I hav'e C g[reatly] C: g[rievously] B 41 [Which] C 42 [Beseeching]e: [Pardon m]e C m[e in my nede] C 43 [Mis.] C 44 [Many] C stubber[n]e: stubberly C 45 [Dost thou] my harte CB (but the upper part of thy is clear) my [s`onne]: Mis . . . CB (but it is a small m) 46 only this line wanting at bottom of fol. 24 v.
NOTES
SUPPOSES

The number following the page-number indicates the numbered line of text.

'Ar. 1' = Ariosto's prose form.
'Ar. 2' = verse
'Ar.' = both forms. The Italian edition followed for both is that of F. L. Polidori, 1857, as reprinted 1894.

P. 11. Title. SUPPOSES: explained by Gascoigne in the Prologue as mistaken suppositions (the form in use to-day); though his instances confirm the sense of Ariosto's title Gli Supposti, 'The Substitutes,' with a glance at the notion of supposititious children or changelings, and in both authors the title is meant to include the personation of Erostrato's father by the 'Scenæse' and the substitution of Philogano for the servant's real father, Cleander, by protection in childhood and by the servant's pretence at Ferrara. 'Supposes,' i.e. suppositions, was also the name of a social game: Steevens on Taming, v.i.120 quotes Greene's Metamorphosis (Pref.) 'After supposes, and such ordinary sports, were past, they fell to prattle.'

9. The names of the Actors: from the list in Ar. 2, with slight change of order and spelling, but none of name save the substitution of 'Paquette & Petrucio' for the single 'Servo del Sanese'. Gascoigne makes slight additions to the brief descriptions which Ariosto appended only to his second list.

10. *Balía*: 'Nutrice', Ar. 1. Gascoigne's 'the', prefixed to his description of the first four characters, seems to recognize nurse, young woman, doctor, and parasite as stock personages of Italian comedy; 'pantaloon' would be unjust for Cleander (see below).

11. *Polynesta*: 'Polimnesta' Ar. 1, 'Polimesta' Ar. 2.

15. *Dulipo, fayned servant* \(\downarrow\) in S.D. and prefixes Gascoigne, like Erostrato, fayned master \(\downarrow\) Ariosto, calls the real master Dulipo throughout until v. 10, where he appears as 'Erostrato' ('Erostrato vero' Ar. 2, v. 11). For clearness' sake Gascoigne, unlike Ariosto, assigns them their feigned names also in this list, and appends 'fained' to Erostrato in several S.D. of Acts iv and v. The three quartos of Gascoigne all use indifferently the spellings 'Dulipo' (Ar. 1) and 'Dulippo' (Ar. 2).

17, 18. *Dalio & Crapyno*: specified as 'cuoco' and 'ragazzo' in Ar. 2.


21. *Petrucio*: a name perhaps first found in Reuchlin's Latin play, Henno; 1st ed., entitled Scenica Progymnasmata, 1498. Shakespeare borrowed the name, with much else, from our play: but the form 'Petru-
chio', used in Fol. 1623 to guide English readers to the correct pronunciation (we should consistently have also Luchentio and Lichio), does not appear in *Supposes* before Hawkins's edition, 1773. This character is mute. See note on ii. 2. S.D.

23. *Neuola*: as Ar. 2; 'Nebbia' Ar. 1.


27. *an Inkeeper*: Ar. 2 merely 'Un Ferrarese'; and in iv. 7, for 'this honest man your hoste', 'Questo giovene, Che nostra guida e scôrta dovreb' essere,' of whom Filogono says in iv. 8 that he thought he had made a perpetual friend. The sole points in Ar. that support the idea of Host is his remark (iv. 3) about the bad lodging on the way from Ravenna, and Lizio's, iv. 6, about the open inn-doors.

P. 12. *The Prologue*: a mere piece of word-play, an early instance, on the title; borrowed in substance from the prologues of Ariosto, who claims that his changing of old men is a novel addition to the old theme of child-changing; disclaims alike any kinship between his 'supposizioni' (pun on 'postures') and those described in the licentious books of the classical Elephants, and any sophistical dialectic purpose; and (in the prose) acknowledges some debt to the *Eunuchus* of Terence and the *Captivi* of Plautus, writers whom he chooses as his special models.

3. *trauayles*: labours; but Gascoigne had seen some travel in France, c. 1563–4 (*D. N. B.*).

 presently: at once, now, as II. ii. 10.

6. *meaning of our supposes*: i. e. sense of the title. An unrecognized word would hardly be chosen as such. Cf. note on title above.

7. *percose*: perchance, a favourite Latinism with Gascoigne.

8. *sophisticall*, &c.: i. e. that they are in for a display of logic or disputing, such as are found in Heywood's *Play of the Wether, Pardoner and Frere*, and parodied in Lyly's *Sapho & Phao* and the grave-diggers in *Hamlet*.

11. *shadowes*: pictures. In Lyly's *Campspe*, i. 3 'to shadow a lady's face' is to paint her portrait. Allusion to the allegorical emblems with which rooms were sometimes decorated, e. g. those at Hardwicke House reproduced in Nichols's *Progresses of Eliz.* ii. 124, and cf. the interpretation of such in the *Quarrendon Entertainment*, ib. iii. 200, 206.


 *this our Suppose... a freeman*: closely combined from the two Italian prologues.

17. *the stranger... the familiar*: the 'Scenaese', and Philogano.

21–3. *hearde almoest... suffise*: not in Ar., and not true, each 'suppose' being adequately explained as the play proceeds.

P. 18. *Actus primus. Scena i.*: the division into Acts and Scenes is that of all editions. In Act i it follows that of Ar. 1; in Acts ii, iii that of Ar. 2, though splitting iii. 1 (the division of Act iii in Ar. 1 is widely different); in Act iv it agrees with both; and in Act v with the prose,
save in sc. 9, 10. For the text of Act i. G. uses both Italian forms in sc. 1, 2, 3, and the verse for sc. 4. He translates sense rather than words, but closely, with some exception in the two soliloquies of sc. 3.

1. Here: Hawkins alone, 1773, inserts a prefix for the first speaker in each scene. It is hardly needed.

3. portals: recesses or partitions, not doors, which are substituted below for the jars or cooking-vessels of the Italian, Gascoigne missing Polinesta's pun on the ears (i.e. handles) of pitchers. In Heywood's Proverbs (reprint 1906, p. 65) 'small pitchers have wyde eares'. Cf. Rich. III. ii. iv. 37.

15-16. marie...my cappe: not in Ital. The brooch fastened the feather in the cap.

P. 14, 27. personage: person. Cf. Bug. i. i. 11 note.

39. In deede...loue: (3 ll.) not in Ital.

43-4. pitie...pater noster: preserving Ar.'s alliteration 'nè per compassione o pensione, nè per prece o prezzo'. Cf. Euphues, ii. 28 l. 30 'nothing shall alter my minde, neither penny nor Pater noster'.

49. tell a wise tale: 'dir qualche pazzia,' say what I should be sorry for.

56. yet: after all, as II. i. 56.

P. 15, 65. make...deintie: make a difficulty, as Rom. and Jul. i. v. 21. So 'make strange' l. 68.

80. whiche—?: Ital. il quale (not interrog. quale?) justifies Hawkins in inserting dash.

84. studie in this Citie: the university was founded in 1264, reorganized by Leonello d'Este 1442, closed in 1794, and reopened in 1824. Ferrara in Ariosto's day had a population of about 80,000.

85. in the street: 'nella Via Grande,' an actual street.

88. apply his study: so IV. iii. 60, and Taming, i. i. 18 'philosophy Will I apply'.

91. only: in Ar. i only. Crapino and Dalio are Ferrarese, not in the secret (II. ii. 40–1).

92. with the turning of a hand: again Roist. Doister, II. iii. 6; 'quel di medesimo' Ar. i only.

P. 16, 99. profited: see II. i. 47–8, and compare the natural talent of the lost well-born in Shakespeare's Perdita, Marina, and Cymbeline's sons.

108-9. Doctor Dotipole: i.e. blockhead ('il dottoraccio' Ar.), as if from dote, N. E. D. quoting an instance of 1401, though no earlier association of it with 'Doctor', which appears again 1581 and in The Wisdom of Doctor Dodypoll, anon. 1600.

110. lye vpon: a Latinism (instare). It. 'con ogni instanzia procura'. Cf. II. iv. 85 'lieth on my maister continually', i.e. urges him, and our 'incumbent on'.

111. luskie yonker: 'galante giovene' Ar. 2. Luskie, properly 'sluggish', fr. sb. lusk, sluggish, is like luskish associated with desires; cf. N. E. D. Yonker, again III. i. 9, fr. M. Dut. joncker.

113. Coystrell: bearer of a coutsille (O.F.) or poniard, then with idea of mean degree, and knavery (Nares). Lyly's Moth. Bomb. II. i. 48 'such double coystrels'
II.5. S.D. a worde or two to the doctor: this and all unbracketed S.D. (and marginal notes) are Gascoigne's. Placed usually at end of scene, they sometimes refer to a previous line; this refers to the aside II. iv. 4, also G.'s insertion. The Italian lacks all S.D. save an occasional descriptive word like 'servo', or 'solo', attached to a character's name in Ar. I.

Scena 2... Balya, Nourse: not present in Ar.

1. Were these dames, &c.: was it ladies I saw?

P. 17, 5-6. best poymt in his tables: i.e. be made a cuckold, metaphor from backgammon. Cf. 'play'd false at table's' Bug. iv. iv. 41 note.

14. telles: counts.

22. Chiromancer: cf. H. C. Agrippa's De Incert. & Van. Scientiarum (1530), c. 35 for a list of learned writers on palmistry. The line of life (merely 'linea' Ar.) points to the first finger; the mount of Venus is the rounded lump of muscle at the base of the thumb. Cf. M. Bomb. II. iii. 54 'The line of life is good, Venus mount very perfect; you shall have a scholler to your first husband'.

23. What is not Pastiphilo?: not in Ar. Cf. the 'Graeculus esurients' Juv. Sat. iii. 74-8 'Augur... magus... omnia novit'.

30-1. Bibler... Bibbler: Ar. 2 'dotto nella Bibbia (local pronunc. of Bibbia) ma ne la bibia [quasi bibita] Ch' esce fuor dalla botte'.

P. 18, 52. Otranto: taken 1480, by Pasha Achmet, officer of Mohammed II, with 4,000 men; a sequel to their overthrow of the Eastern Empire (1453), and subjection of Greece (1458-60). See Machiavelli, Stor. Fior. viii. 4.

53-4. by reading: i.e. lecturing; 'a leggere Fui qui condotto' Ar. 2.

54. within twentie yeares: in v. v. 130 he lost his son 'eighteen yeares since', and so Ar. i.

55. Ducats: of very varying value. The Venetian gold ducat of 1284 was worth about 9s. N.E.D.

57. pickling: may be identical with pigling (C.), 'trifling'; Ar. ciance'. Burns's Halloween, 'a pickle nits, a small quantity (Whitney).

60. The trade of Lawe, &c.: G. translates freely Ar.'s Latin, 'Opes dat sanctio Iustianiana; Ex aliis paleas, ex ipsis collige grana,' taken, says Cleander, 'd'una nostra gloria elegantissima', i.e. from some commentary on the Pandects. On the other hand Lyly quotes as an 'olde verse'—'Galen gyueth goods, Iustinian honors'. Euph. i. 251 l. 34.

boystrous: massive, bulky. King John, iv. i. 95 'what small things are boisterous there' (in the eye).

61. royst: riot, bluster; needy ruffianism opposed to elegant ease.

70. five yeres old: now, therefore, aged twenty-three.

P. 19, 74. guason: rare. Euph. i. 195 l. 19 'Neyther is that geason, seeing... it is proper to all', &c.

92. came but from thence since: i.e. I have come straight from there. But 'since' is used thrice in Roist. Doist. (i. iii. 79, III. iii. 149, III. v. 5) for 'at once'.
95–6. father yet alive: so Gremio in Taming, ii. 396 ‘An old Italian fox is not so kind, my boy’.

P. 20, 113. Saints euen: eve or vigil of a saints-day.

117. a dead mans faste: i.e. one never broken; Cleander’s fare is always poor. G. changes Ar.’s imperative ‘Parla coi morti, che digiunano altresì’.

121. come if thou wilte: in Plautus’s Captivi, i. 2 Hegio, after lamenting his son’s capture, asks the parasite to dine in much the same terms.

123. not to seeke: i.e. an adept at getting dinners.

2. S. Nicolas: see under Date. Launce invokes the students’ saint to aid Speed’s reading, Two Gent. III. i. 106.

2–3. because ... as though: ‘why ... on the pretext that’ (a true one, l. 9); Ital. ‘perchè ... quasi ch’io abbia a mangiare con la sua bocca’, i.e. as if it were necessary for me to fast along with him.

P. 21, 9. his owne dishe: again Gascoigne seems to misunderstand ‘senza altri vantaggiuzzi che in uno medesimo desco (table) ha sempre da me’.

12. travell: travail, as yet indifferently spelt.

16. points ... but three, &c.: metal-tagged laces to hold up trunk-hose. G. alters Ar. 2 ‘Due’ in order to introduce ‘codpeece’.

19–20. no pastures to passe in: same metaphor Glasse of Gouernment, iv. 3 ‘change of pasture maketh fatte calues’. In Ar. he compares himself to otter or beaver, ‘in acqua e in terra pascere Mi so.’

20–1. of housholde with: in Glasse of G. iv. 5, expressly implying admission to the same table.

23. see their Caters, &c.: cf. III. i. 52–5.

38. bring so many: in Plaut. Menaechmi, i. iv. 4–5 Cylindrus, bid prepare for three, replies ‘Iam isti sunt decem; | Nam parasitus octo hominum munus facile fungitur’.

P. 22, 58. affects: ‘desideri,’ ‘tormenti,’ Ar.

64–8. for as the fle ... owne consumption: and 71–4 I haue free libertie ... desire, not in Ar.


P. 23, 79. bizard: poor kind of hawk, useless for falconry, so ‘stupid’, as Taming, ii. 206.

81–7. I know ... dolours: not in Ar.

87. Mumpsimus: ‘tisico’ (consumptive) Ar. 2.

97. state: estate, income.

104. prolong my life: by affording hope, as in Ar. 2.

106. S.D. a sticke in his hande: G.’s addition, cf. III. i. 4.

P. 24, 1. in his skinne: substituted for the untranslatable play—‘D. che è di Erostrato? (i.e. where is he?). C. Di E. sono libri, veste, denari,’ &c.

4. Finde him? ... by the weeke, &c.: i.e. board him, as Sim. Fish’s Supplication for Beggers (c. 1529), p. 3 ‘idell glotons to finde at home’. In Ar. ‘D. ... che m’insegni E. (direct me to). C. A compito, o a distesa? (teach you by the lesson, or as regular tutor). ‘Dar da mangiare a compito’ is used of board allowance.

15–16. Casket ... basket: giving the assonance but not the ‘swear-
word’ of ‘capestro . . . canestro’ Ar. 2. The basket reappears, III. i. 1–2.

17. Dukes Palace: ‘alla porta del Duca’ Ar. 2 only, i.e. the Castello Vecchio, the great four-towered fortress adapted as a ducal residence by Pietro di Benvenuto in 1477 (E. G. Gardner’s Dukes and Poets in Ferrara, p. 151 note), and now used for municipal purposes. The contemporary Duke (until 1505), complimented iv. viii. 36, was Ercole I. The play was produced at his son’s Court (Alfonso I) 1509.

20 S.D. commeth in agayne: merely to show the continuity with Act ii.

ACT II: in sec. i, iii, iv the Italian prose and verse are both in use, in sec. ii the verse only. There is occasional slight abbreviation, insertion of English proverbial phrases, and adaptation of allusions.

2–3. every streets . . . by lane: ‘or per la piazza, or pel Cortil’ Ar.

19. won the wager: merely, carried our point, ‘vinto il partito’ Ar.
P. 26, 48–9. books . . . tosse: i.e. Polinesta. Euph. i. 241 l. 23 ‘I will to Athens ther to tosse my books’. ‘Tossing-irons,’ in Fletcher’s Woman’s Prize, ii. 5, are turning-irons, i.e. toasting-forks.

60–2. when . . . of shame: not in Ar.

69–70. rode . . . to solace . . . the foorde, &c.: in the Italian he rides out (drives, Ar. 2) by the Porta del Leone (‘Porta degli Angeli’ Ar. 2, the present N. gate) and crosses the Po, some three miles to N., with a definite mission beyond it—in Ar. 2 he meets the Sienese on S. bank. G. keeps the river and large towns, but deletes the minor topography. No St. Antony’s gate is known at Ferrara, or in Stow’s London.

71–2. as . . . none of the wisest: inserted by G. from the servant’s later statement, l. 130, which is found in Ar.
P. 27, 79–80. trembylyng voyce: said, less well, of the Sienese, Ar. 2.

93. Counte: ‘duca’ Ar., where this imaginary embassy is rather returning from Naples with presents. G. also deletes the reference to the duchess: see Introd., under Date.

103. Customers: ‘questi pubblici Ladroni, che doganieri si chiamano’ Ar. 2. Cf. Philogano’s indignation in iv. iii. 15–24. Ariosto returns to their abuse in Il Negromante, iii. 4. The inconvenience and loss must have been heavy in a country of so many small states. They are not quite unrepresented in Latin comedy. In Trinunnumus, iii. iii. 66–8 the absence of the seal on a forged letter is to be attributed to its opening by the ‘portitores’; and in Menaech. i. ii. 5–9 the husband of a prying wife says ‘Portitorem domum duxi’. Cf. also Phormio, i. ii. 100.

116–17. dublet and . . . hose: ‘spoliare a la camicia’ Ar. 1, ‘fino a le brache’ Ar. 2.

123. ouer the stile, &c.: not in Ar.; ‘Ye would be over the stile ere

P. 29, 169. by the yeere: G.'s addition. Ar. 2 has 'Per dua milia ducati, e per tre milia Di sopra'daddote'; i.e. pin-money, to match Cleander's addition in i. 2.

P. 30, 185–6. he that fiseth . . . cuds heade: not in Ar.

1 S.D. Pagvetto & Petrocio: G. adds the mute Petrucio because the Sienese's 'two or three men' of ii. 71 ('con tre cavalli' Ar. i) are all to lodge with Erostrato (ii. i. 177–8), and have not yet found their quarters. At l. 16 below Ar. i has 'vol altri', Ar. 2 'e così anco tu'.

3. at the ferrie: the 'foorde' of ii. i. 70, 'al ponte del Lagascuro' Ar. i. A railway-station on the S. bank preserves the name.


27. house of Crisobolus: so Ar. 2 ('un'altra volta' Ar. i), in allusion to the earlier comedy, *La Cassarla*, iv. 7, where the impostor Trappola, caught by Crisobolo, feigns dumbness. Tortoli suggests that the two parts may have been played by the same actor.

P. 32, Sc. iii. 3. with the side bonet: coming full sail. See *N.E.D.* s.v. *bonet*, 2. G. adds this metaphor for confident bearing: contrast 'to vale bonnet'.

5–6. desirous of the dower: 'per non dotare' Ar. Damon wants to save the dower he would have to make to a less wealthy son-in-law.

6. gallant: *Euph.* i. 199 l. 31 'this gallant gyrle'—of beauty; 'costumata' (finished) Ar. 1, 'bella' Ar. 2.

12. with double duche egges: with double oo; 'de li suoi doppioni' Ar., an obscene joke connected with a play on 'purse'.


Sc. iv. 2–3. the Maiors officers . . . market: tipstaves or constables, the last to go home after the morning's public business is concluded—the Mayor's caterers would be the earliest: 'ogni banchiere, ogni ufficiale di camera . . . piazza' Ar. 2.

7. shoterell: pike of the first year (Whitney); 'lucchetto' Ar.

8. spurlings: or 'sparlings', smelts; for 'venti sparagi' Ar.

P. 33, 24. In faith now let me alone: 'Lascia lascia fare a me' Ar.—'let me tackle him'.

26. stance: the same as *stance* (It. *stanzza*), position, or space, distance (Whitney).

31. if you would have had Pastphiilo: i.e. if you had wanted P., changing 'se egli ha voglia di mangiar teco' Ar. i. In fact P. is at Damon's.

P. 34, 61. fulkers: pawnbrokers, usurers; 'gli Ebrei' Ar.

74. toye devised: G. omits 'da parte di questa giovene', i.e. Polinesta.

76. a booke: bible. Ar. 'carta', 'lettera', the Italian oath being taken by touch of the legal documents (Polidori).

P. 35, 85. lieth on: 'insta' Ar. Above, i. i. 110 (note).

87. Roscast, &c.: 'Rossonasto, o Arosto' Ar. i, 'Arosto, o Rospo, o Grosco' Ar. 2.
NOTES

98. by me: of me, as III. i. 22.

101. That the Deuill, &c.: Ar. 2 'Oh, che'. Again I. 152, and III. v. 35; v. vi. 1; Bugg. iv. ii. 91; also in W. W.'s Menæchmi (1595, 49), iii. 1 'That I would he . . . were hang'd' ('Qui illum Dii omnes perduint', &c.).

102-3. divers to please: uncertain, 'fastidioso' Ar., in whom this speech and 'die for hunger', above, relate to Polinesta's married prospects, not to Pasiphilo.

108. more than thus: added with loss of effect. In Ar. the cough suddenly disproves his denial of it.

109. murre: catarrh; 'the pose, mur, and such like rheumes' is quoted fr. Holland's Plutarch, p. 685.

P. 38, 123. gesse you that: sparing us the explicitness of Ar. 1.

127. more than you would thinke: 'più ch'al Credo' Ar.

135. hose: trunk-hose, breeches. Cf. Glasse of Govern. iv. 5 'poore Skollers, who thinke a payre of cast hosen a greatte rewarder'.

136. a. &c.: left, as in III. i. 10-11 and v. 26, to the actor's vitupervative powers: not in Ar.

137. loste on him: better than Ar. 2 'he will lose a lot'.

142, 145. Foule fall you, &c.: 'Maltivenga . . . castello nomato Fusttiuccio' Ar. 1, 'Maltivenga . . . castel . . . Fossuccio . . . nel territorio Di Tagliacozzo' Ar. 2. Cf. note on III. iii. 6 'Iohn of the Deane', and the insulting names reeled off by Sagaristio in Persa, iv. vi. 18-23.

P. 37. ACT III: the translation is marked by greater freedom throughout, especially in soliloquies and long speeches. The verse is used for sc. i to iv, 'I can't goe. . . . yonker,' being the sole point peculiar to Ar. 1; and the prose for sc. v, though 'heart of stone' is from Ar. 2.

2-4. basket . . . sticke: continuing i. 4. In Capt. iv. 2 a Boy describes Ergasillus's ravages in Hegio's kitchen; but Plautus's cheekiest specimen is Paegnium in Persa, ii. 2 and 4, v. 2. Of his many cooks the best are in Aulul. ii. 4-8, Merc. iv. 4, and Pseudol. iii. 1-100; while in Mil. Glor. Cario and his knife are called in to deal with Pyrgopolinices.

4-5. beateth the beares: dancing bears led by a chain, 'scherzare con l'orso' Ar. 1. G. omits Crapino's tricks on 'porter, peasant, or Jew' (Ar. 1) because, says Schücking, Jews were rare in England between their banishment (1290) and return under Cromwell, and refers to Gascoigne's translation of 'Ebrei' by 'fulkers' in ii. iv. 61. But 'fulkers' might still be Jews; and, had the latter been so rare, we should hardly have had either The Jew of Malta or The Merchant of Venice.

6. slipstring: truant, as Beau. and Flet. A King and no King ii. ii. 75.

9-10. halter sicke: determined to be hung, a typical character in Horestes, pr. 1567. 1st ed.'s reading, 'halter sacke' (sack for hanging up), is the usual later form.

13. horned beast: joke on 'horns', slightly altering, I think, Ar.'s on 'frasca' and 'becco' (he-goat), and so below, l. 43, 'to catch Cornua.'

14-15. vnloden: 'loden' occurs Euph. ii. 45 l. 31.
16. *ale*: substituted for Ar. 1 'bastonate', Ar. 2 'mazzate'.

18–19. *strike and say never a word*: in Ar. 'blaspheme inwardly and dare not outwardly'.

P. 38, 23. *what a rule*: i.e. what unrule; cf. Misog. III. i. 205.


31 S.D. *Exit Dalio*: 'followe me' seems to forbid Crapino's exit till end of scene.

38. *whether*: whither, Ar. 'dove'.

43–4. *he shall have them*: this addition of G. gives a more general sense to 'horns', i.e. fool.


P. 39, 3. *primero*: a buffing game, a favourite with Elizabeth, played with six cards of which the ace of spades was most important; 'bassetta o zara' Ar. 1. G. somewhat develops this soliloquy.

5. *his rest*: his stake; but, like Ar.'s 'il resto', of taking all he has left. This speech follows rather Ar. 2, but with developments.

12–13. *as many crosses...brethren*: for 'netto più che una bambola di specchior' Ar. 1, 'povero' Ar. 2.

P. 40, 6. *John of the Deane*: i.e. of the vale; 'Ugo da la Siepe' Ar. 1. *The Grange* (granary) *ferme* is 'il Serraglio' Ar. 1, and the deed has been drawn by 'Lippo Malpensa', names intended ominously, as Herr Schücking remarks.

17. *for the nonce*: for the occasion, properly 'for then ones', as Chaucer.

19–20. *hangeth...on the wall*: the key, handed to Nevola in Ar. 1, is left in the lock Ar. 2.

25–6. *for to...death* and 28–9 *The lawes...wrongs* are G.'s additions.

P. 41, 29. *potestates*: suggested, as in iv. viii. 35, by It. *podestà—*

'S'al podestà, s'al duca o a' secretarii' Ar. 2. In Bercher's Nobiytye off Wymyn, 1559 (Pref.), Petriolo had 'a Palace of Potestate'. Cf. Chaucer, *Sumpnoors Tale*, 309 'Whilom ther was an irous potestat'.

31. *prevayle me*: avail me, as Heywood's Johan Johan, 59 'Nought shulde prevayle me...she wolde be my mayster'.

38–41. *for we...rewards*: on nurses, substituted for Damon's wish (in Ar.) that he had kept no menservants.

43–P. 42, 63. *if thou hadst liued...by themselves*: 20 ll. unrepresented in Ar., save 48–9, 'O Polinesta...father': and the rest of the speech very freely translated. This moralizing passage, intended perhaps to redeem the lax tendency of the piece, is G.'s only serious addition; and is imitated by Lyly in *Euphues*, i. 243–4 (Ferardo and Lucilla), and in M. Bombie, i. iii. 164 sqq. (Prisius and Livia): see colloq below.

49–50. *to excuse...to condemn*, &c.: while I excuse...and con-
NOTES

57. matche ... consort: find them society, not of marriage.

P. 42, 66. collop: slice, rasher; phrase repeated Lyly's M. Bomb.

1. iii. 164 and 1 Hen. VI, v. iv. 18. Heywood's Prov. ed. 1906, p. 28, 'it is a deere collop That is cut out of th'owne flesh.'

2-3. Casteling the sayler: 'Paolin da Bibula' Ar. 2 has a different sense; 'Nomico da Perugia' Ar. 1.

3. S. Antonies gate: see note on 11. i. 69-70 'rode', &c.; 'presso a San Francesco' Ar. 2.

P. 43, 18-19. fine as the Crusadoe, &c.: the Italian shows the coin (marked with a cross) to be meant—'egli d' oro finissimo, Di fango éramo noi altri, e di polvere.' Ar. 2. Crusadoe in Bugg. I. iii. 59, v. iv. 14.

36. strouen: form not quoted.

38. mo than one at a claw: the Italian differs slightly—'Chi la torrà, potrà trovarle vergine | Creatura nel corpo, o maschio o femina, | Se ben ella non è.' Cf. Bugg. iv. v. 13-14.

45. stale: bait.

P. 44, 49. let the mariage: hinder her marriage with Cleander, as shown by Ar. 1.

2. stirre ... keptst: again, iv. iii. 15. Cf. 'The frozen snake ... a stinging stur will keepe', Mar-Martine, st. 4.

17. this other day: 'questa mattina' Ar. 1, 'questa mane' Ar. 2; yet Damon, overhearing the quarrel, at once ('subito') calls Psiteria into the stable, where their interview is overheard by Pasifilo, who is napping there after dinner. Gascoigne's change makes the little slip worse.

P. 45, 35. that the gunne pouder, &c.: see II. iv. 101 note, 'may you die a violent death.'

trotte: hag. Again v. ii. 41. Cf. Taming, i. ii. 80 'an old trot with ne'er a tooth in her head'.

ACT IV: uses both the prose and verse, and closely, in every scene, save the first and third, which are freer and show no conclusive trace of the prose form.

3. shifte ouer ... supposes: prevent detection of our exchange, 'nascondere la fallacia' or 'fraude' Ar. E.'s speech considerably develops the original.

5. controll: rebuke. Lyly's Pappe (Wks. iii. 410 l. 6) 'canst not controll for learning, nor accuse for ill life'.

11. the water gate: in Ar. the 'harbour', outside the 'porta di San Paolo', i.e. the modern P. Reno near the church of S. Paolo. The Po di Volano, parting from the main stream some miles W. of Ferrara, skirts the city on the SW. and formed the natural mode of access to the sea. Hence Shakespeare, transferring the scene to Padua, makes it a port (Taming, i. i. 42). Pasiphilo's mission to the quay is from Captivi, III. i. 36-7. In Ariosto the servant sees a bark approaching, with Lizio and his master on board.

13. to fuge: 'Ho voltato subito le piante' Ar. 1, 'In dietro' subito vengo' Ar. 2. Hawkins notes 'perhaps took fuge, took flight': but
N.E.D. regards *fuge* here as verb, ‘flee,’ and the same syntactic infin. to express suddenness occurs in *Glasse of Gourn.* v. i, where Dick Drum relates his escape from arrest: ‘that sawe I, and to go,’ i.e. ‘and—flight!’

**P. 46, 19-20.** teache ... *sol fa*: i.e. to scream, as *Taming*, I, ii. 17 ‘I’ll try how you can *sol fa*, and sing it.’ Ar. 2 ‘darò una bastonata’.

**P. 47, 21.** scare crows with you: disfigure you to a scarecrow. Ar. 2 ‘spezzi quel capo di scimia’.

1 S.D. the *Inne keper*: see note on Dram. Pers.
10. *affaires,* &c.: in Ar. a pilgrimage to Loreto.
11-12. from *Ranenna* ... *tide*: i.e. along the coast and up the Po di Volano, some 70 miles.

16. *vntrussed my male*: unpacked my trunk; *capcase,* ‘forzier’ Ar. Nash’s Pref. to *Astrophel and Stella* 1591 ‘hange the lip like a Capcase halle open’.

**P. 48, 20.** *fardings*: farthings, i.e. goods on which to levy such; ‘robb da dazio’ Ar.

22. *bobbe*: ridicule, jeer at, befoul, as *Bugg*. I. ii. 120. Ar. 2 has ‘e che i mercatanti vi assassinano’.
38. *know himselfe*: i.e. his right bearing.
42. *fewe nightes without teares*: this touch, and that of his blood dancing as he knocks at his son’s door (not in G.), were added in Ar. 2. Ariosto probably remembered Menedemus in *Heautonti.* i. 1, and perhaps young Chardin in *Mercator* i. 1.

**P. 49, 72.** your Grandefathers *sole*: ‘tua madre’ Ar. This point of bettering a knock at a door is from Latin comedy, e.g. the Parasite and the boy in *Bacchides,* IV. i. 6-10.

**P. 50, 10.** much ... *maisters honesty*: ‘Sufficienfe famiglio, da fare onore ad ogni padrone!’ Ar. 1.

14. *truer ... aware of*: *A.Y.L.I.* II. iv. 58, one of many proverbial phrases added by G.

22-3. *the Aungell*: ‘la Corona’ Ar. 1, ‘all’ Angelo’ Ar. 2, the latter being (says Barotti) a posting-house near the Porta di San Paolo.

27-9. *I am matched ... while*: G.’s addition (2 ll.).

**P. 51, 8.** *occupie*: use, ply, or work, generally of manufactures or mechanical trades, e.g. *Euph.* ii. 32 l. 2 ‘The brasse y’ they occupy’, i. 196 l. 12 ‘Beeche easier to be carued and occupedy the... Boxe’.


**P. 52, 23.** *inturious*: insulting, as *Cor.* III. iii. 69.

36. *good fawchion*: ‘schidone’ (spit) Ar.


38-9. *conney skins*: perquisites of the cook, who sold them to the pedlar. One of the Roxburgh Ballads (1640), iii. 184 ‘The Joviall Pedlar’, represents him as wanting to buy cony-skins, and offering the contents of his pack in payment. Rabbits’ fur is used for academic hoods.

40. *this Curre barke*: ‘gracchiare questo uccellaccio’ Ar. 1.
3. falsehood of Ferrara: ‘a common saying’ Hazlitt notes (vol. ii. 345), easily, and without instance. Some Italian cities had a proverbial repute, e.g. ‘Genova la superba’, ‘courtsey of Siena’; but I do not find this of Ferrara. In Ar. Licio merely says that he ‘doesn’t like this name Ferrara, which quite accords with what they find’. The point is made clear by the remark, no doubt in allusion to this passage, of Cardinal Rangoni to the Ferrarese envoy after the Vatican performance—‘La vostra fe rara’, to which Paolucci replied ‘Molto bene, Monsignor, la fede rara è quella che è preclara et pretiosa’ (cf. his letter to Alfonso in Campori, and Capelli (Lettere di Lod. Ar., Doc. xvi). So in sc. 7, after the servant’s brazen denial of Philogano, Licio says ‘Did I not tell you we were in Ferrara? Eccovi la fe del vostro Dulippo . . . the city has infected him with its own evil’. This is not conclusive to a proverbial repute. G.’s insertion of ‘falsehood’ in both passages gives the sense, but turns what seems merely Ariosto’s pun (made perhaps by others) into a proverb.

P. 53, 5-6. these men are no Ferrareses: only true of the Sienese, for Erostrato described his servants as ‘all’ Ferrarese (ii. ii. 41, and so Ar.). Perceiving the oversight, Ariosto corrects ‘questi’ of the prose to ‘costui’ in the verse.

7. neuer a barrell better herring, &c.: confused form of the proverb (Heywood, ed. 1906, p. 102) ‘In neither barrel better herring’, on which is quoted Bale’s Kynge Johan, ‘Lyke Lord, lyke chaplayne, neyther barrel better herynge.’ Again in Gosson’s Schoole, p. 32, ed. Arber.

23. at the convocations: ‘al circulo In vescovato’ Ar. 2. Barotti (1741) says that public disputations, or meetings of Doctors, would alike be held in the bishop’s palace, near the Cathedral; and that the public schools were not then held in one place, but some at S. Francesco, others at S. Domenico, and others at S. Crespino.

26. gives me: tells me, as in v. vi. 36. See N.E.D. s.v. give, 22. So Glaas of Gouern. iii. 5.

30. s.d. running about: i.e. seeing them at a distance he has turned in confusion to make off.

P. 54, 17. honorably cladde: Ar. 2 adds ‘tu pari un dottor’, Ar. 1 has ‘vestito di lungo’—evidently of academic dress.

24. markes: aims (in archery): ‘m’avete preso in cambio’ Ar.

35. your hoste: see note on Dram. Pers.

P. 55, 47. cackabed: coarse sense, see N.E.D. and Wedgwood’s Dict. Eng. Etymol. s. v. cack. ‘Rabbioso’ Ar. 1, ‘farnetico’ Ar. 2.

costerd: head, properly an apple.

50. passe not of: care not for, as in Bercher’s Noblytuye off Wymen (Roxb. Club) Pref. ‘passethe for no more’, and often. ‘To pass’ in this sense seems to mean ‘stir for’, ‘be moved or affected by’: but perhaps the negative with which it seems always associated became needed only when original unfavourable senses (‘pass with indifference’, ‘tolerate’) were obscured by later favourable ones (‘sanction’, ‘give value to’, ‘excel’).

6. compacte: compacted, confederated (Lat. compacti). Again, l. 22, v. v. 128, and cf. ‘packe’ (pact, plot), l. 39 of this scene. N. E. D.
quotes *Meas. for Meas.* v. i. 242 ‘pernicious woman, Compact with her that’s gone’. This speech and the next of the Ferrarese are somewhat freely rendered.

P. 56, 35. *potestates*: magistrates, see III. iii. 29 note.

40. *fardell*: bundle, suggesting a pun in ‘packe’.
42-3. *foure thinges*: they are ‘ragion prima, chi la sappia dire, favore e chi te la faccia’ Ar. 1; in Ar. 2 ‘e terzio, Chi la [ragion] faccia; e favor poi’—no mention of bribing.

P. 57, 55. *never heard*, &c.: ‘benchè qui non si usi’ Ar.: the Ferrarese seems to mean that Cleander, a foreigner, may be trusted for legal tricks which would be beneath the honour of Ferrara.


64-6. *if I do not . . . waxe colde*: added by G. in allusion to the ‘refreshers’ or intermediate fees paid to counsel in the course of a suit.

71. *hold*: wager, as *Triall of Treasure* (*Dods.* iii. 272) ‘I hold you a pound’, also *Like Will To Like* (Ib. p. 317), *Taming*, III. ii. 85 ‘I hold you a penny’.

73. *their smothe lookes*: ‘che portano il collo torto’ Ar. 1 (‘capo’ Ar. 2), of wilful inability to see straight, or pretence of not seeing the bribe placed in their hands.

P. 58. *Act V*: throughout this Act both forms are in use, though the verse (somewhat abbreviated from the prose) the more frequently. Save in the third sc. G.’s developments are inconsiderable.

10-12. *and nourished . . . but him*: G.’s insertion, to prepare the reader for the discovery that he is Cleander’s son.

Sc. ii. 1. *Two good newes*: ‘Due buone novelle’ Ar. 1.

P. 59, 10. *Go then a little there*: ‘Va costà un poco’ Ar. 2.

24. *standes me vpon*: is incumbent on me.

28-9. *this night . . . doctor*: G.’s insertion, referring to Cleander’s invitation of i. 2, which must be taken of the evening meal since ii. iv. 4 shows he was not expected at the midday one.

P. 60, 41. *trotte*: see III. v. 35.

44. *sowre soppes . . . sweete meates*: of penalty for self-indulgence in Heywood’s *Prov.* ed. 1906, p. 19 ‘Sweete meate will have sowre sawce’; ‘faranno de’ peccati lor durissima penitenzia’ Ar. Throughout G. is ready to substitute some racy English proverbial or alliterative phrase, e.g. 42-3 ‘broker of all this bargayne’ for ‘consapevole ed adiutrice’.


48. *studied this seuennight*: in Ar. ‘m’avessi fatto giudice de’ savi’, i.e.
chief municipal magistrate of Ferrara, a title borne by Ariosto’s father (Polidori); equivalent to the Gonfaloniero in other cities (Barotti).

Sc. iii. The first half of E.’s soliloquy is translated with much freedom, and addition (as in i. 3; iii. 2) of the peculiar and tasteless alliteration of the time, e.g. ‘which bounce... heuy heart’, ‘careful carkase... desperation’, ‘pit of perdition’, ‘crooked clawes’, ‘sorowful successe’, are quite unrepresented in Ar.; while ‘pratica’ becomes ‘drifts & deusises’, and ‘laccio’ ‘ruinous ropes’. With E.’s despair, here and iv. 1, compare Tyndarus (Capt. iii. 3) at the prospect of being unmasked by Aristophontes.

4. bounce: of explosive noise. N.E.D. quotes Huloet, 1552, ‘Bouncen or cracke, crepo.’ Cf Iocasta, v. 3 ‘our brests With bouncing blowes be all be-battered’.

5-6. dispersed... Louers: Ar. merely ‘if scattered over many years would have sufficed to make a man’s life wretched’.

9-10. reserving the wind, &c.: with conuey—perhaps reminiscent of Charmides’ safe voyage in Plaut. Trinummus, iv. 1.

12. worst time that may be: the following eight lines freely developed.

15. lingred: deferred, see N.E.D.

P. 61, 22. successe: sequel, result; as Lyly’s Midas, III. i. 1 ‘as vnaduisd in thy wish, as in thy successe vnfortunat.’ Frequent in Mabbes’s translation (1640) of Cervantes’ Novelas Exemplares.

22-3. What shall I do? E.’s perplexity and resolve to risk confession are exactly reproduced from Parmeno’s in face of Chaerea’s danger indoors—‘dicam hercle, etsi mihi magnum malum Scio paratum; sed necesse est, huic ut subveniam’ (Eunuchus, v. iv. 46-7).

38. wondering... Owle: G.’s addition.

1. Yea dresse them, &c.: to Dalio off the stage, as he enters—the frequent trick of Latin comedy, e.g. Menach. i. 2, and of Buggbears.

6. Capon: more credible here than Ar.’s ‘li tordi’, though G. forgets to change ‘them’ l. 10, and omits to say they were on the same spit.

7. woulde have: should have, as should, l. 9, for would.

12. or rawe: ‘o mal cotti’ Ar. i. 1 ‘e dispiecovli’ Ar. 2.

P. 62, 15. caphers... sauce: added to Ar.’s ‘melarance ed ulive’ (Schücking).

17. S. D. Er. exit [unto his house]: where he confesses to the old men (v. 5 end; cf. Pasiph. in v. vii. 7 sqq.).

20. hammers in his head, &c.: ‘ha tanto martello, che si crepa’ Ar., of preoccupation and beating out a scheme. So M. Bombe, II. i. 59 ‘my head is full of hammers’.

24. cornerd cappe: Ar. 2 ‘porremoli Il cimier delle corna omnino in capite’; instead of which legal head-dress G. makes the English college-cap the vehicle of the joke on horns (cf. iii. 4 ‘lacke no corne in a deare yere’). The Italian legal wear would be the ‘berretta lunga’ of i. 1, a black cap of cubic shape.

P. 68, 11. if you... death for it: G.’s addition; finde me contrarie again, v. vi. 8.

19. knaue, but no villein: in Ar. 2 Cleander has called him ‘perfido, ghiotto, ribaldo’, and P. confesses to gluttony.
your servant: only in a polite sense, 'servitore ed amico ottimo' Ar. 2, which allows a play in Cleander's answer; though in i. iii. 52, 'I would I were his man,' P. almost asserts an explicit dependence.

23-4. sote ... elder: P.'s retort is merely 'pianamente' Ar. 1, 'sempre vi ho auto in rivenzenia' Ar. 2.

I pre, seguar, frequent in Latin comedy, occurs M. Bomb. II. iv. 20, Ensid. III. iii. 156.

38. meete with you: be even with you. Cf. Misog. II. ii. 20 'ile come mete with the loute' (see note).

41. call me cut: ('mutami nome' Ar. 1) = 'call me horse', disparage me as you like. See on Bugg. v. ii. 79.


100. falsehood of Ferara: as above, iv. vi. 3 note, omitting Ar.'s further pun on 'Bari'.

P. 66, 123-4. house, &c.: 'la casata (family-name) mia si chiamava della Spiaggia' Ar. 1.

128. compact: compacted, plotted, as in iv. viii. 6: cf. 'beguile you of your servaunt', 101-2.

130. eighteen yeares since: so Ar. 1, 'venti anni' Ar. 2: cf. above, I. ii. 54 'within twentie yeares'.

132. mould: corruption of 'mole' wart, as 'mole' (the creature) is of mould-warpe, earth-thrower.

140-1. become mine aduersarie: i. e. he will try to shield his son.

P. 67, 145. the dore: i. e. of feigned Erostrato's house, cf. v. iii. 39 and Pasiphilo v. vi. 37-8.

i. callat: callett or callot, the same as 'drabbe' l. 6. For 'that', to express a wish, cf. II. iv. 101 and Bugg. IV. ii. 91. With Damon's roughness cf. Euclio's to old Staphyla, Aulularia i. 1 and 2.

2-3. howe could P. know: P. has been talking to others, who have since commiserated with Damon.

8. finde me contrarie: as V. v. II.

P. 68, 25. was the firste: mere conjecture, 'sarà stato' Ar. In III. iv. 49, v. iv. 25 Pas. decided not to tell Cleander.

35. examine hir againe: 'lui ancora' (him too) Ar. 1, 'lo' Ar. 2.

36. giueth me: tells me; as in IV. vi. 26.

38. leape: see Bugg. v. iv. 22 note.

39 S.D. the towne: i. e. one of the stage-houses representing it, viz. Erostrato's, corrected to house in first ed. 'Faults escaped'.

3. firste ... bring ... newes: a recognized claim to a bounty. Cf. Tomasin and Phillida in Bugg. v. 8, and Ergasilus in Captivi. IV. i. 12 'Coniiciam in collum pallium, primo ex me hanc rem ut audiat: Speroque me, ob hunc nonium, æternum adepturum cibum'.

5. loke where he is: this failure of characters to see each other at first entrance is familiar in Latin comedy, e. g. Eunuch. III. 5, v. 6. Cf. Buggbears.

P. 70, I S.D. Pasiphilo and feigned Erostrato (now Carino) are also present, as also Philogano in sc. ix, though unmentioned because
mute—the regular use, e.g. Ter. Eun. iii. 2 where Chærea disguised and the Ethiopian are also present: but see Polinesta in sc. x.

3. take... well in worthe: in good part, en gré (favour), 'in gree' ME. and Bugg, concluding chorus. *The Cent. Dict.* quotes 'take it in good worth' from Latimer's 3rd Sermon, 1549.

14-15. not... a leafe, &c.: Polidori claims Filogono's pious remark as an Italian proverb.

19-20. Carino take... home: addressed to his new-found son (v. v. 96), but Pasiphilo's intervention may be supposed to arrest their going, as well as that of the fathers.

P. 71, 4-5. I finde now contrary: disabused, presumably, by his son; though in fact the latter was merely told that Dulipo had 'made sport with master doctor' (iii. i. 60), and neither Cleander nor his son has seen Dulipo since.

14 S.D. *Here they come all together*: i.e. to those already on the stage enter Damon, the true Erostrato, and Polinesta, inserted in the following list, though mute, because in Ar. Damon verbally presents her with 'E questa è vostra nuora', which G. omits. Nevola, as the Italian shows, enters only at the end.

P. 72, i8. quite: quit.

36. of the childe: reversing Ar., who makes Filogono speechless with joy.

P. 73, 47. a suppositorie: medical remedy, applied as suggested Ar. i. Cf. Fletcher's *Loyal Subject*, i. iii. 251 'I see your lordship's bound; take a suppository': in Ar. 2 he is told to fasten the fetters on himself, and in Ar. the speech is given to Pasiphilo.

49. shewe some token: see end of Bugg. (note).

THE BUGGBEARS

P. 85. DR. PERS.

2. Formosus... secretly married: see i. ii. 47-8, 105; ii. iii. 107-8, notes.


4. *Trappola... acquaintance, &c.*: see IV. i. 15-17 'a merchant straungers Seruaunt', &c. The name (lt. *trappola*, trap, snare) is borrowed from the 'Trappola, barro' (cheat, rogue) of Ariosto's *La Cassaria*.

6. Brancatius: in Grazzini's *Cene*, i. 9 is a 'Brancazio Malaspin', which the Italian editor pronounces a 'corruption of Pancraziio'.

12. Piccinino: the name of a series of great condottieri. Niccolò Piccinino, prominent in the wars between Milan and Venice, died 1445, leaving two soldier sons, Francesco and Jacopo, the latter of whom was recognized as the first general of Italy. His imprisonment and murder with his son by Ferrand King of Naples in 1465 (Machiavelli, bk. vii. c. 2), formed the subject of a Latin tragedy by Laudivio da Vezzano (Ward's *Eng. Dr. Lit.*, i. 169, D'Ancona, ii. 18-19).

14. Catella: the name of the character in Bandello's novel xxxvi, *Apollonius and Silla* (1554), who corresponds to Olivia in *Twelfth Night*. Bandello's Catella is a close reproduction of the Isabella of *Gl' Ingannati*, her scorn of Flamminio's suit, and her fruitless love for the supposed page (Lelia) who comes as his messenger. (See Variorum *Twelfth Night*, Preface, pp. xv, xx.) Isabella's servant in the play is called Pasquella: in the novel no name is allotted her. Our English author must have known the latter in the Italian, for Riche's adaptation did not appear till 1581.


P. 86. Scena i*: The dialogue slightly amplified from *La Spiritata*, i, save that Amedeus goes to consult his neighbour Cantalupo, while Giovangualberto goes to Fra Buonaventura at Santa Croce, and that Biondello's closing soliloquy, ll. 69–81, is added.

3. had ... hercules: 'd'aver meco Orlando,' Grazzini.

11. camell: for a hulking fellow, *Tro. and Cr.* ii. i. 58 'Do rudenes, do Camell, do, do' (*N. E. D.*). Again, i. iii. 95.

parsonage: person. Lyly's *Euphues*, ii. 119 l. 8 'all woemenne are not allured with personage'.


P. 87, 27. roringe fitte: spell of roaring.

32. old: excessive.

41. astronomer: astrologer; 'negromante,' Grazzini.

P. 88, 50. defend: forbid, prevent.

54. capons barne: chicken; *barne* occurs *Wint. Tale*, iii. iii. 70.

58. lefe: willing. 'Lefe or loth,' iii. iii. 121.

63. next house, &c.: in *La Spir*. Giulio, while really taking up his quarters next door, pretends he has gone to stop with a friend on the other side of Arno.

70. flea in his eare: earliest in *N. E. D.* 'c. 1430'; Heywood's *Proverbs* 1546, ed. 1906, p. 35.

farewell gentell geffer ye: used in Heywood (p. 36) by one who makes another look foolish—'Now here is the dorc and there is the way: And so, (quoth hee), farewell gentle Geffray. Thus parted I from him, being much dismayde.'

71. hathe his arrand with him: i.e. has got what he wanted; ironically of a misfortune, as if sought: so iv. v. 6, of Rosamund with child, 'he sayd she had her errand, that she was not beguild': iii. iii. 144 'They are sped ... of their errand'—'sped' ironical, as here and *Taming*, v. ii. 186.

72. toies: whims; 'if the toy take him to close with thee,' &c., Lyly's *Pappe* (*Works*, iii. 400 l. 33).
NOTES

74. howson: conjure. N. E. D. gives halsen, adjure, quoting Prior-
esses Tale, 193.
77. goldinges: properly a kind of apple.
P. 89, Scane 2°: expanded from La Spir. i. 3 with some changes, e.g. Albizo, the original of Trappola, being ‘scolare, amico grandis-
simo di Giulio’ (Formosus) in La Spir. iv. 2, our 1–17 are there unrepresented (cf. Plaut. Asinaria, II. ii. 30–42); and the English author (65–112) omits the pretended possession of Maddalena and dilates on the coarser details of the story—the heroine’s pregnancy is not a feature of the Italian.
2. franion: comrade, as 146 and III. i. 54 (of Amedens) ‘one of old Carons franions’, and often in early drama, e.g. Dam. and Pith. (Dods. iv. 60).
3–4. didst lie... beggars? allusion not traceable in La Cassaria, where there is abusive chaff between Trappola and Volpino, ii. ii, as often in Latin comedy.
5. coapesmate: partner, confederate; again Misog. II. iv. 120, and Harvey’s Works, ed. Grosart, ii. 131 ‘such madd Copesmates’, i. e. Lyly and Nash.
7. iavells: rascals; early fourteenth century and Spenser, M. Hub-
12. on: i. e. one. So 16, 33, 42, II. i. 31, &c.; but one 34, 64 (cf. alone l. 103, alone l. 139). The labializing pronunciation (wun) was not yet general: ‘it does not appear to be older in literature than about A.D. 1500’ (Skeat). Cf. Two Gent. II. i. 1–2 ‘Not mine; my Gloues are on.’ Sp. ‘Why then this may be yours: for this is but one.’
14. clawe thine elbowe: a synonym for complaisance; Barclay’s Shyp of Foly, ii. 29 ‘He loueth to be fatered and clawed by the sleue’ (Dial. Dict.): and so Nature, i. iii. 28 ‘What clawest thowe myne elbowe pratlinge merchant? walke’.
15–17. three son burnde... vnpared: parodying the absurd recipes for charms, cures, love-philtres, &c., in books of magic. Cf. III. iii, notes.
15. wrchines wolle: hedgehogs’ wool!
17. lett these grettinges go: so Libanus after similar chaff, Asinaria, II. ii. 41 ‘Verbívelitationem fieri compendi volo’.
P. 90, 30. branctio: for rhyme’s sake, as ‘Nostradamo’ for ‘Nostra-
32. beyonde the moone: of excess, as often, e.g. Welch and Helth (1557), I. 21 ‘ye prayse your selve abouve the moone’.
35. here nurse: i. e. Tomasine. The Italian adds to the nurse ‘un medico domestico di casa’, who later teaches Maddalena how to feign diabolical possession.
44. a brother, &c.: i. e. Donatus, as below, v. i and iii.
P. 91, 48. marred: I retain the MS. reading, which suggests a pun.
52. three thousand crowne: ‘tremila scudi contanti,’ Grazzini.
With some inappropriateness the English author calls her v. vii. 90 'Rosimunda di Medici'. Grazzini had dedicated his comedy to a member of that wealthy family named Rafaello.

61. pinchejiste: close-fisted, not open-handed. The pleonasm, old vecchio, perhaps assumes the unfamiliarity of the Italian type: again l. 79.

70. old morell: OF. morel, moreau, dark-coloured; as name of a horse in the popular poem The Wife lapped in Morels skin, c. 1550-60. 'Thou woretot (worm-eaten) morell', of old Madge, Misog. iv. i. 36.

P. 92, 75. speake huddell: i.e. confusedly, as result of shivering: of many speaking at once in Coverdale, 1564 (N.E.D.). Cf. 'to Joy huddell', v. ix. 48.

77. atide: awhile, or perhaps 'in time'.

84. he cannot mary towu: 'non potendo la fanciulla aver due mariti,' La Spir. See Essay, pp. lxxiii-lxxvi.

99. nanes: madams. Rosimunda's mother and the proposed withdrawal 'to the farme' are borrowed from Grazzini's mention here of Giulio's mother as absent 'in villa'.


P. 88, 103. Thates alone: i.e. matchless, cf. 1. 139 and Two Gent. ii. iv. 167 'She is alone'.

108. stale: favourable sense, 'ripe,' as Like Will to Like (Hazlitt's Dodsley, iii. 330) 'nuppy good ale As clear as crystal pure and stale'.

120. bob: cf. 'bob vs like asses', Moth. Bombe, ii. i. 100, and Supp. iv. iii. 22.


P. 94, 130. at the next howse: in La Spir. he pretends to move 'di là d'Arno'.

132. gate in by lowe: sixteenth-century form of 'below'. In iv. i. 22, and in both places of the Italian, the window is in the roof.

133. cockelofte: 'sala, dove si fa il pane,' La Spir.

134. shaked Iron chaynes: the Englishman's addition.

139. alon: see note on l. 103: cf. Apius and Virg. 'that was sport, yea and sport alone'.

154. set a face: made a show.

157-8. conyng ... eat a conyes tayle: the pun justified by a ME. variant. Skeat s.v. cony quotes Wright's Vocab. i. 188 'Hic cuniculus, a conyng'. The phrase seems parallel to 'putting salt on a bird's tale': sense of 'gull', 'dupe', is later.

P. 95, Scena 3. : Grabau indicates the original in Gl'Ingannati, i. 4, where old Gherardo exults over the prospect of marrying Leila and is mocked by his servant Spela as feverish or mad. (See also Essay, p. lxx.) Our text keeps pretty close to the Italian, where are found the needy relatives, Calandrino, 'Omnia vincit amor', furs making him like a sheep, the order for civet, &c., and some short rhymed lines near the close: but Clementia, Leila's nurse, shares in the dialogue, and Squartacantino's closing soliloquy begins the Italian sc. 5.
1. Do so Amedeus: spoken back as he enters—the close of the conference intended I. i. 44. See Essay, p. xlvi (2).
3. horne wood: horn mad, properly of infuriated cattle.
7. P. 96, 24. Calandroro: the unfortunate blockhead of the Decameron, viii. 3. 6, ix. 3. 5. ‘ Calandrini o Grassi legnajuoli’ are alluded to in Grazzini’s Cene, ii. 6. ‘Calandro’ is befuddled in Bibbiena’s comedy La Calandria.
8. a dwelle: madly, mistakenly; obs. adv. (here perhaps of local or mistaken form) from O.E. dwela, error, heresy, madness; see N. E. D. s.v. dwale. Under adwole it quotes Owl & Night. 1775 ‘demth adwole’.
10. God sende . . . this marylge: not in the Ital.
11. currant: sound, sterling, here of health. N. E. D. quotes Euph. i. 219 l. 14 ‘Though he others seeme counterfaite in their deedes, yet . . . Euphues will bee always curraunt in his dealinges’.
12. the hastinges: not in the Italian; properly of fruits or vegetables which mature early; of persons in a hurry, Heywood’s Proverbs 1546 (ed. 1906, p. 42) ‘approue you to be none of the hastings’. N. E. D. Also in Misogonus, I. iv. 9.
13. kepe an old stroe: make a fine stir; cf. 94, II. i. 32. Misog. II. iv. 291.
15. twene starring & starke blinde: the first of having to look hard. Cf. Heywood’s Proverbs 1546 (1906, p. 82), and Euph. i. 189 l. 35 ‘the greate difference betweene staring and starke blinde’. In Gascoigne’s epistle ‘To the Reverend Duines’, prefixed to his Posies 1575, occurs sig. ‘f’ ‘being indeed starke staring blind’.
Cf. v. iv. 14 'the money by this | into ducates and Crusadoes very nere transformed is': also Supp. III. iv. 19.

60—6, to by this gear ... I will syngle: not in the Ital. 67—82 are suggested by ten similar short lines in the Ital., though only the first four attempt translation; the Ital. has no hint of singing, and the commission to buy civet follows, not precedes, them.

65. gobbett: portion, lump.

72. twychild: one in second childhood; Davies's Scourge of Folly, p. 218 'grow twychild' (Cent. Dict.).

P. 98, 76. dogbolt: term of contempt, quoted as of 1465. Cf. Lyly's Campaspe, i. ii. 8 'Manes that dogbolt'.

85. be so sped: be matched with Rosimunda; not in the Ital., but the rest of 83—95 is fairly close.

86. gaudes and gambolides: pranks and gambols. Cf. Taming, Ind. ii. 140.

88. slicked: sleeked, smoothed, smeared. Cf. Euph. i. 254 l. 33 'the sleeking of theire faces', and Comus, 882; Taming, IV. i. 93 'sleekly'.

89. marquisotted: Neumann and Baretti's Spanish Dict. gives marquisa and marquida as vulgar terms for a prostitute.


95. cæmell: cf. i. i. 11.

feate: neat; of clothes, Tempest, II. i. 273.

96—8. not in Italian.

97—8. diadogmatriton ... pylgrim salve: the latter an ointment of swine's grease and isinglass, and in 1670 a euphemism for 'ordure' (N.E.D.); 'a lump of Pilgrims salve' is coupled with 'a glyster-pipe' in Percy's Reliques, 2nd series, Bk. III. xiv 'The sale of rebellious household stuff', an anti-Puritan ballad of Restoration times. Diadogmatriton, perhaps burlesque for poison given to an old dog, or (?) for 'saying his prayers'.

ACT II. Scena f. Piccinino: almost translated from the soliloquy of Guagniele in La Spir. ii. 2. Cf. the soliloquies on a servant's lot of Strobulus (Aulul. iv. 1) and Messenio (Menachmi, v. 6). In Hecyra, v. iii. 16—17 Parmeno grumbles at having spent the whole day running to and fro.

2. cast: example, case. M. Bombie, v. iii. 396 'shew a cast of your office'.

3. winters, &c.: fires mentioned IV. ii. 18, 22, v. vii. 56. Cf. i. ii. 74—5.

16. parson: person, myself. Cf. 'parsonage' I. i. 3.

P. 99, 19. undertide: of the midday siesta—in the Ital. 'nè anche la state in su la sferza del caldo non gli farei venirmi dietro correndo alla staffa'. So, too, Spenser's Fa. Qu. III. viii. 13 'He, coming home at undertime', where stanza 2 has told us 'all the day before the sunny rayes | He us'd to slug, or sleepe in slothful shade'. The time would vary, in England at least, with that of the midday meal. In the AS. translation of the Gospels, c. 1000 (Matt. xx. 3—parable of the Labourers)
is used for 'about the third hour'; and so Malory's
*Morte Darthur*, xx. 12 'on the morn at undorne Sir Arthur was ready
in the field'. In Chaucer's *Clerkes Tale*, E. 260 'the tyme of vndern'
is fixed for the marquis's wedding, i.e. 10.0-11.0 a.m.

29. beyond Arno: 'nella via de' Servi,' Grazzini—no Rondeletio (l.30)
mentioned.

31. dup: open, contraction for 'do up', *N. E. D.* quoting Edwardes's
*Dam. and Pithias*, c. 1564 (Dodsli. iv. 69) 'Will they not dup the gate
to-day?' and *Hamlet*, iv. v. 53 'And dupp'd the chamber-door; | Let
in the maid', &c. (See Essay, p. xlviii (6).)

[Scena 2*. Biondello. Trappola]: this mutilated scene corresponds
to *La Spirilata*, ii. 3, where Albizo and Trafela, issuing from Amerigo
(Camilus)'s house, discuss Albizo's disguise and the proposed hoax.
I translate the Italian as the safest guide to what is lost.

'Albizo. This robe doesn't suit overwell with this headgear.

Trafela. Why, you look quite beautiful.

Alb. If they knew me at all, I shouldn't say so.

Tra. Don't grumble: a dress like this has a dignity of its own, let
alone the hood.

Alb. Pray heaven it may! anyway you'll be there to hear, Trafela.

Tra. I know you'll play the part to perfection.

Alb. But where are we to find them?

Tra. I wonder there isn't one of them at least hereabouts.

Alb. Keep a look out, you: I don't know any of them.

Tra. If we wait here, we shall see one of them coming any minute.

Alb. Are the fellows really such dolts and blockheads as Amerigo
and Giulio say?

Tra. Yes, and twice as bad.

Alb. Then the thing's done: we run no risk. But how shall we
make a Pisa scholar believe us? the man used to be well-read, and
well-spoken.

Tra. Like other folk he has his craze: just now he has taken up
a belief in sorcery and witches, in spirits and incantations—you may
say his judgement is gone.

Alb. Especially when three or four people agree in insisting that, be
he who he may, he's in a mess. Folk are taken in in a way to
astonish one.

Tra. Hav'n't I seen proof of it in the matter of Maddalena?

Alb. All the better.—But here's not a soul coming.

Tra. Why not take a short turn from S. Maria de' Fiori as far as
the Servi, and back? likely enough we shall meet one of them.

Alb. By all means; and put in a little practice meantime.'

**P. 100, 9. Thone**: i.e. The one, but Grabau may be right in reading
'Thoue'.

[Scena 3*. Tomasin, Formosus]: 82-130 derived loosely from
Ter. Andria, i. v. 30-63, and 130-6 from IV. ii. 13-18, in both of
which Pamphilus protests to Mysis his fidelity to her mistress, who in
the earlier is not aware of the match proposed. Grabau notes also
that Tomasin has a soliloquy before 1. 65; and probably this portion
of the scene is suggested by *La Spirilata*, iv. 1, where dialogue between
the Nurse and Lucia is followed by a soliloquy of the Nurse, just as in
La Spir. v. 9 we have the germ of our v. 8. I translate the Italian, as
guide to 1–35 (see especially our 6–8), omitting thirteen following lines
about Maddalena’s feigned possession, which seem replaced (35–65) by
an account of Rosimunda’s jealous fears (in the Italian no other match
is contemplated for Giulio), though l. 63 recalls the phrase ‘Ma che cosa
è che non faccia una fanciulla innamorata!’

‘ACTO QUARTO. SCENA I. BAILA, LUCIA.

Nurse. And if he comes back in the middle, tell him I’m gone out
by the spirit’s orders, and shall be in directly.

Luc. And suppose he asks me what the spirit wants?

Nur. Tell him you don’t know, and leave me to invent all that.

Luc. Oh, this spirit! this spirit! what are you hoaxing him into
with this spirit of yours?

Nur. Now look here! you hold your tongue and mind your own
business, d’ye hear? You’re a little feather-brain! what call have you
to bother, except to do as you’re bid?

Luc. Oh, very well! I only like a little talk.

Nur. [oracularly]. I tell you, mischief always comes o’ mischief;
and contrariwise, if a thing’s good, everyone’s glad of it and knows
about it.

Luc. At that rate, Nurse, you’re to have all the being glad and the
knowing, and I’m to be left with hands empty.

Nur. You’ve just hit it! I know what I’m talking about.

Luc. Remember one hand washes the other, and both the face: but
I’m used for any rubbishing work.

Nur. Keep a good temper, my girl! if things go right, as I expect,
you’ll get your reward: but now shut the door; go upstairs and tidy
up a bit: then watch and see that the stewpot boils, so as we can make
that jelly.

Luc. All right: I’m going.

Nur. My word! in this world one never gets a minute’s rest or
quiet. I suppose I’ll never live long enough to be my own mistress;
still, if we’re lucky enough to bring our scheme off, I may expect
something tidy, for Giulio’s promised to buy me a cottage for life, and
Maddalena’s willing to add as much again to my little savings, to get
me quarters in some good fat almshouse: and so there may come
a time when I’ll be independent, that’s to say when I shan’t live with
other folk. How I am worked to death with this poor child Maddalena!
I brought her up from long clothes, for, soon as she was born, her
mother was took to another world, and she left on my hands; and
from that day to this it’s me as has brought her up, and that’s just
seventeen years last Candlemas. But in those days who’d ever have
thought of her turning out so fine—let the good doctor have the thank
and reward of it! for all that I’ve done’s been done for pure love and
goodness. But that father of Giulio, covetous brute! he’s made all
the mischief. Oh, what a girl and a half, what an angel, is Maddalena!
how she did pretend at being spirit-ridden!’ &c.

1–4. I warrant yon, &c.: spoken back to Rosimunda, off the
stage, about Formosus (cf. Essay, p. xlvi (2)): not in the Italian.
P. 101, 5 sqq. *Phyllida*: also within, though in the Italian Lucia enters.


P. 102, 60. *deapely*: C.’s alternative to ‘heavelie’ suggests him as the author.

62. *st synt her stormy fright*: for the alliteration, cf. i. ii. 31, 54. 65–72. *Well sayd my Camillus, &c.*: spoken back as he enters (cf. i. iii. 1–3); though we may suppose 73–80 spoken to himself.


P. 103, 73. *sorye be, &c.*: i.e. ‘sorrow on them!’ Cf. *Andria*, iv. ii. 13–18, quoted below, on l. 129.

74. *sett us . . . oute*: i.e. at odds; cf. *Jul. Cæs.* i. i. 19 ‘be not out with me’.

78. *heavens*: i.e. heavens’.

83. *foundresse*: supporter, benefactress. So in *Misogonus* (1560), i. i. 193 Cacurgus addresses his patron Philogonus as ‘Founder’. Grafton’s *Chronicle* (1568), ii. 898 [Perkin] returned againe to the Lady Margaret his first foolish foundresse’, *N. E. D.*

84. *Saint*: of a mistress, as *Euph.* i. 215 l. 1.

90–105. *No. never . . . spake*: corresponding to *Andria*, i. v. 41–9 ‘Non faciam. *My*. Haud vereor si in te solo sit situm:

Sed vim ut quæas ferre. *Pam*. Adeon’ me ignavum putas? Adeon’ porro ingratum, aut inhumanum, aut ferum,

Ut neque me consuetudo, neque amor, neque puder

Commoveat, neque commoneat, ut servem fidem?

*My*. Unum hoc scio, hanc meritam esse, ut memor esses sui.

*Pam*. Memor essem? o Mysis, Mysis, etiam nunc mihi

Scripta illa dicta sunt in animo Chrysidis

De Glycerio:’ &c.—the resemblance nowhere so close, though the English scene is much enlarged.

P. 104, 107–8. *with my Ryng I assuryd her unto me, &c.*: the ‘assurance’ or betrothal-ceremony was held as binding as the marriage-rite in church: see i. ii. 47–8, 105.


‘Hanc mihi expetivi, contigit: conveniunt mores. Valeant,

Qui inter nos discidium volunt. Hanc, nisi mors, mihi adimet nemo.


Si poterit fieri, ut ne pater per me stetisse credat,

Quo minus haec fienter nuptiae, volo: sed, si id non poterit,

Id faciam, in proclivi quod est, per me stetisse, ut credat.’

136. *Choose him, &c.*: let him take what course he will, my mind is made up.

142. *Corrosiies*: ‘corrosives,’ fretting cares; ‘corsy’ in *Misogon* iii. i. 90.

143. *souppled*: made supple, eased.

*Scena 4*. *Piccinino*: Grabau suggests no original for this scene,
which is probably the English author’s. ‘I will carry in this Ware’ l. 19, is, however, represented by ‘Ma lasciami andare a casa a portar queste maschere rinvolté, acciòché io non avessi del romore’ in La Spirit, ii. 5, coming at the end of a love-scene between Guagniele and Lucia; and Piccinino’s complaint of Camillus’ abuse is probably suggested by Guagniele’s list of such terms applied to himself, in iii. 4, and by similar soliloquies of slaves in Flautus, e.g. Milphio in Pan. iv. 1.

3. goodman good face: ironical of one of the ‘Devells vysars’, l. 13.

5. sottes: sots.

dyssardes: fools; from the professional jester, as one who talked (OF. disour), or danced (dizzy). Cf. A Whip for an Ape, 1589 ‘A dizard late skipt out vpon our stage’.

P. 106, 23. ingram vacation knave: ignorant holiday substitute: ingram a contraction from the legal ‘ignoramus’ (Cent. Dict.); or corruption of ‘ignorant’ through ‘ingrant’, cf. ‘vagrom’ and ‘vagrant’; N.E. D. citing Wilson’s Rhetorike (1553), 20 ‘a poore yngrame soule to beare the name of a person (parson) for xx markes’. ‘Ingrum’ occurs Misog. iii. i. 170: ‘Ingrannesse’, Mar-Martine, l. 96.

27. hot as a tost: Heywood’s Proverbs, 1546 (Reprint, p. 54) ‘Where love had appeared in him to her alway Hot as a toste, it grewe cold as kay’. Cf. Euph. i. 247 l. 2.

28. my lerrypoopo: teach me what’s what, or to know my place, as Like Will to Like, Dodsl. iii. 322. Cotgrave, ‘qui saiait bien son roulet’, ‘one that knows his liripoopo’. In Lyly’s Sapho and Phao, i. iii. 6 the courtier Criticus tells the scholar Moluus ‘Thou maist be skilled in thy Logick, but not in thy Lerypoope’, while in Moth. Bomb. i. iii. 128 it is opposed to ‘learninge’: originally, however, from liripipium, the university hood. Again, v. vii. 28.

29. vengeable: merely emphatic, like ‘with a vengeance’.


35. garboyle: disturbance, found as late as 1864.

39. vye slepe ... hood: sleep for a wager with any lazy monk of them all. Cotgrave gives ‘envier (au jeu), to vie’. In Lyly’s Pappe (Works, iii. 399 l. 11) ‘play three a vies wits ... drop vie stabbes’ = ‘match three wits against thine ... match thee at stabbing’. Cf. the song in Gammer Gurton, ii. i ‘I cowde dryncke | With him that werythe an hoode’.

41. mournes of the chine: Petruchio’s horse (Taming, iii. ii. 51) is ‘like to mose in the chine’, a recognized synonym. Fitzherbert’s Boke of Husbandry, 1523 (ed. Skeat, p. 66) says the disease is ‘incurable, and ... appereth at his nosethryll like oke-water’: G. Markham’s Maisterpeece (1610), ch. 42 ‘a cold, which after grows to a poze, then to a glaunders, and lastly to this mourning of the chine’, a discharge from the nostrils ‘darke, thinne, reddish’. The phrase seems to connect cold and rheumatism. I take mourn for a corruption, due to a turned u, of OF. morve, ‘snivel’ (Cotg.).

P. 107. Scena 5th: the talk between Manutius and Carolino 1–15,
and between these and Formosus 52–91, is taken closely from Ter. 
Andria, ii. 1 (37 ll.), with slight amplification, and insertion of the inter-
view between Manutius and Iphigenia 18–51.

7–8. sythe that that . . . wishe: I. 7 left unrhymed, or meant to form a 
triplet with 5–6; cf. triplet in v. vi. 17–19. A line ending e. g. ‘be 
counselled by me’ might be lost before l. 7, but the Latin is simply 
‘Byrr. Queso, edepl, Charine, quoniam non potest id fieri, quod vis, | Id velis, quod possit. Char. Nihil volo aliiud, nisi Philumenam’.

12. more maydes then malkyn: in Heywood’s Prov. (repr. p. 32).
Mall-kin, little Mary.

13. weddyng &e hanging, &c.: Heywood’s Prov. (repr. p. 9) 
‘wedding is destiny, And hanging likewise’; also in The Schol-e-hous 
for Women, 1541.

14–15. Thou naist . . . fytt: ‘Facile omnes, cum valemus, recta con-
silia agratis damus. | Tu si hic sis, alter sentias,’ And. ii. i. 9–10. Cf. 
Much Ado, iii. ii. 28 ‘every man can master a grief but he that hath 
it’, and Leonato’s vigorous protest, v. i. 3–38.

19. Corpes: of the living body as late as 1707; if dead, usually with 
epithet to mark the fact (N. E. D.).

sterve: die.

P. 108, 29. kynde: nature.

30. wreackful: ‘wreak’ as sb. (revenge, resentment) is common, 
e. g. Misog. ii. v. 43: ‘wreckfull vengeance’ is quoted from Tit. Andr. 
v. ii. 32.

43. reboundyng: as of a weapon that returns to injure the thrower. 
P. 109, 57. her: Rosimunda, from whom he is returning.

59. I wishe youe, &c.: ironical, as Andr. ii. i. 15–16 ‘Byrr. Quidni? 
si nihil impetres, | Ut te arbitretur sibi paratum mœchum, si illam 
duxerit’.

62. i mett: the p.ptcp. prefix, later y, and so revived archaically by 
Spenser (N. E. D.).

66. fraye: obsolete intr. use as Skelton’s Image Hypocr. 509 ‘Yow 
fray not of his rod’, and a letter of 1638 (N. E. D.). The teasing 
ambiguity of Formosus’ first answers is borrowed from the Latin.

71. ben doing: sexual sense, as probably ‘I would fain be doing’, 
Taming, ii. i. 74.

72. first of all old loves, &c.: ‘Nunc te per amicitiam et per amorem 
obscuro, | Principio ut ne ducas’ (Andr. ii. i. 26–7). Again Misog. ii. iv. 
53. Cf. W. W.’s translation of Plaut. Menæchmi, v (Sh. Libr. ii. i. p. 28) 
‘desire him of all love to come over quickly’. N. E. D. compares Cooper’s 
Thesaurus, Amabo (1655) ‘Of felowshippe: of all loues: I pray the’, 
&c., and M. N. D. ii. ii. 153 ‘Speake of all loues’. Old merely intensive.

P. 110, 73–4. way you to her: forward you, make your way easy to 
er. The Cent. Dict. quotes Selden’s Table-Talk, p. 39 ‘a horse that 
is not well wayed [trained to the road]; he starts at every bird’, and 
an instance of ‘weigh’ (transitively, of a ship) as ultimately the same.

88. or forge, &c.: ‘Facite, fingite, invenite, efficite, qui detur tibi. | 
Ego id agam, mihi qui ne detur’ (Andr. ii. i. 34–5).

91–7. For. yf yo’ goe, &c.: unrepresented in the Latin.

95. ye: yea, as i. i. 4, III. iii. 59, &c.
96. *Bindus or Octaueus*: these two unessential characters are reported as calling to see Manutius in v. ix. 9. Charinus in the *Andria* has no such acquaintance, nor do they appear in *La Spiritata*, ed. 1582. It may be worth suggesting that in *Heautontim. II. ii. 89* an engagement with *Simus et Crito*, not elsewhere mentioned, calls Chremes from the stage for a moment.

97. qure : enquire.

P. 111. *Act III. Scena i. * quartacantino: the original, as Grabau points out, is *Ep Ingannati*, ii. 5, given here complete; it corresponds to our ll. 15–38 only.

'SPELA seruo di Gherardo, solo.

*Spe.* Pvo esser peggio al mondo che seruire à un pazzo? Gherardo mi manda à comprare il zibetto; quando lo domandai al profumiere, & dissi ch'io non haueua piú d'un bolognino, comincio à dire ch'io non haueua tenuto à mente, & che Gherardo doueua hauer detto un bussol d'unguento da rognà, che n'haueua bisogno, che sapeua, che nó usaua zibetto. Cominciaiglì à dire accioche egli mei credesse, di questo suo amorazzo, et su per crepare di ridere con certi gioueni, che eran li, & uoleua pur ch'io gli portasse un bussol d'assafetida; tal che così di- leggiato me ne partij; hor se 'l padrone il vuole, diami piú quattrini' (ed. 'Venetia, MDLIII.'). It will be seen that, besides the introductory song, 22–9, 44–55 are unrepresented in the Italian.

6. *amber grece*: ambergris, a secretion of the sperm whale used in perfumery and cookery.

*gyrned*: smeared, as l. 44.

9. *golden teeth*: of the stopping in them.

14–15. *and he wth martch ... resygne*: 'march hys sygne' is the boisterous Aries, which the sun enters about the vernal equinox (Mar. 21), passing out of Pisces, i.e. 'from fysh to flesh', with allusion to the close of Lent (earliest possible Easter, March 22), when Cantalupo hopes to be married. After Aries the sun traverses Taurus (allusion to 'horns') and enters Gemini (cf. l. 15) in the latter part of May. *wth may*, either of the time of Rosimunda's delivery, or simply to identify her with the youthful month.

16. *hearyng one to manye*: see last note; but for ordinary sense cf. IV. v. 41 note.

17. *eveny*: perhaps a late instance of the obsolete sb. *evene*, matter, material, found (N.E.D.) in *Cursor Mundi*, 335 'of himself he toke his euen pat he of wroght bath eth and heuen', and *Kingis Quhair* (1423), clxxxii 'Quhat nedis me, apoun so litill evyn, To writt all this?' —the material here being horns added to the head.

22. *goinne* (or *gonnie*): booby, simpleton, still in northern dialect. N.E.D. quotes R. Anderson, *Cumberland Ball.* (1804) 116 'She dance! what she turns in her taes, thou peer gonny'.


24. *tidealIing*: to 'tiddle' is to fondle. (Johnson.)

25. *coltes teeth*: of unbridled youthful desire. *Euph.* ii. 172 l. 25 'I had not thought that as yet your coltes tooth stucke in your mouth, or that so olde a trewant in loue could hetherto remember his lesson'.

---

II. V  THE BUGGBEARS 285
27. over hayed: surfeited; B. Taylor's North. Travel. (1858) 143
   'The postilion stopped...to hay his horses' (N. E. D.).
29. Corne wayle: i.e. to bewail his horns; cf. 'Saint Cornelius
   badge', i. iii. 12. The pun, though not in GP Ingannati, is found in Orl.
   Fur. xxviii. 24 'Cornoeto', xlii. 105 'se porto il cimier di Cornovaglia'.
   P. 112, 31. mashyp: mastership, as J. Heywood's Play of the Wether,
   235 'your maship hath a mery life'.
43. Asa featida: 'resinous gum...an anti-spasmodic' (N.E.D.).
44. grandgoster: Grangousier (goster, throat), the drunken father
   of Gargantua in Rabelais, Bk. I, 1532, is old and weak in c. xxviii.
45. wind me home: implying secrecy or circuitousness. Cf. W. W.'s
   Men Mach. (Sh. Lib. v. p. 22) 'could not winde my selfe out till now',
   Tourneur's Rev. Frag. iii. 1 'some trick...To winde your younger
   brother out of prison'. Again, iv. iv. 16.
51. a coolyng card: 'cooled with a card of tenn', Euphues, ii.
   93 l. 15 shows the metaphor to be from cards, not from a chart or
   manual. Again, Misc. III. ii. 23.
53. two left heeles: not among the popular euphemisms of IV. v.
   39-45 'Short heeles' is not infrequent for frailty.
54. franions: see I. ii. 2.
55. pott panions: boon companions, with pun.
   Sce. 2°: the opening soliloquy is that of La Spir. iii. 1; II. 1-26
   being practically new—in the Ital. he merely says he found his
   confessor unwell—while a few lines of the remainder (35-72) are from
   La Spir. iii. 2 where Giovangualberto is joined by Niccodemo.
   1. Tristissia vestra: recalling S. John xvi. 20 in the Vulgate—
   'lorabitis et flebitis vos, mundus autem gaudebit: vos autem con-
   tristabimini, sed tristitia vestra vertetur in gaudium'—sorrow amid
   an unsympathetic world is the point Amedeus wishes to recall.
3. for help, &c.: 'for all the help'; or 'no' is lost before 'help'.
6. hottie tottie: of amorousness. A parallel slighting reduplication
   is 'Hankyn Hoddydody' in Roist. Doist. i. i. 25, with which Flügel
   compares 'Handy-dandy' (a bribe) in Piers Plow. v. 68.
   P. 113, 33. no poynyt speake: no speech at all, not a jot of speech,
   Fr. ne...point. Cf. The Triall of Treasure, pr. 1567 (Haz. Dodsley,
   iii. 263) 'For of a man's living here there is no point endentus
   (i.e. entundu, transposed to rhyme with 'juventus'), also ib. p. 277
   'Non point parle français, non, par ma foi': Jack Ingeler (Dods.
   ii. 130) 'Thou art no point Careaway'.
37. grene sickness: anaemia: Capulet couples 'green sickness carrion'
   (Rom. & Jul. III. v. 157) with the epithet 'tallow-face'.
38. timpanye: drum-like inflation, dropsy (Gk. τυμπανίος): cf.
   Dryden's MacFlecone, 'thy mountain belly...s but a tympany of
   sense.'
   P. 114, 45. sytt all on thornes till: in Heywood's Prov. (repr. p. 27).
   Cf. Lyly's Moth. Bomb. iv. i. 56 'There's a girle stands on pricks till
   she be married'.
47. I beare ye hole charge: in Gl. Ing. i. 1 Gherardo offers to pay
   the charges of the wedding.
THE BUGGBEARS

61. ungly: not recognized, but repeated III. iii. 72 (unglie or ouglie), and cf. iv. ii. 87 ongly or ougly. All three cases in C.'s writing.

P. 115, 69. nycitie: folly; the earlier sense, as Chaucer, Parl. of Foules, 572 'Now parde, fool, yet were hit bet for thee | Have hold thy peas, than shewed thy nycete.'

Scena 3rd: follows La Spirit. iii. 3 fairly closely, adding Cantalupo and the competition for the necromancer, with addition also to the names of spirits, charms, &c., for some of which Grabau refers us to Johann Weier's (1515-1588) De Praestigiis Daemonum, lib. v. ch. 8 [so in 6th ed. Basileæ, 1583: but lib. iv. c. 7 in 3rd ed. Basileæ, 1566, the earliest accessible to me], 'Magicae et superstitiones morborum curationes, adhibitis quandoque carminibus, plerunque urbis ignotis.'

The book was written in 1562, and published by Oporinus at Basle 1563.

14. dispacth: rid. Florio (1611) translates It. dispaccio 'a dispatch, a hastning, a riddance', and Spacciatamente 'dispatchedly ... with riddance or much speed', N. E. D.


24-6. yn Olrleunce, &c.: 23-33 not in Italian. No exploits of Michael Nostradamus (l. 133), the famous physician (1503-1566 July 2), at Orleans are recorded; nor does Cornelius Agrippa (ob. 1533 or 1534), with whom he might in English notions be confused seem to have had any special connexion with that place (Corneille Agrippa: sa vie et ses œuvres par M. Auguste Prost, Paris, 1881. 2 tom.). But in the undated piece printed (4° bl. lett.) by Wynkyn de Worde (ob. 1534) and entitled 'A Mery Geste of the Frere and the Boye', it is said of the piping boy, 427-8 'He is a grete nygromancere | In all Orlyance is not his pere' (W. C. Hazlitt's Early Pop. Poetry 1866, iii. 79). Possibly the association of the town with magic may be due to English memories of Joan of Arc.—The life of Nostradamus by Eugène Bareste (Paris, 1840) narrates his brilliant success in combating the plague at Aix and Lyons (1530): but it was his fame as an astrologer—he had published his first seven Centuries of prophecies at Lyons, 1555, 8°.—that induced Catharine de' Medici to invite him to Paris, 1556, where he was highly distinguished by herself and Henry II, and sent to take the horoscope of the three young princes, her sickly sons, at Blois, a delicate mission which he discharged with discretion. (See further under Date, p. 81.) Catharine's 'teemyng' is probably a Protestant slander. Brantôme (Les Dames Illustres), no very impartial witness perhaps, testifies to her irreproachable life from her marriage in 1533 until her husband's death in 1559, when, at forty, she became regent. He relates, however, that the Huguenots in the second civil war (begun 1567) named a large culverin 'la reyne mère', in allusion to her big figure.

37. whg my famlyer: 'Io non posso dirvi nulla, se prima non favello col mio spirito', Graz. Joh. Weier, De praestigiis daemonum, lib. i (ed. 1583, col. 116) 'Familiares quoque referuntur demones, privatorum hominum se nutum observare simulantes. Tali consiliario fretus legitur Socrates'; and he goes on to cite the doe of Q. Sertorius and Numa's nymph Egeria. A little black dog, of which Cornelius
Agrippa made an unreasonable pet at Antwerp (c. 1531), assumed in popular imagination the same character: the nails on its collar were said to be arranged to form magic symbols, and Paulus Jovius (Elogia doctorum virorum ... Antverpiae, 1557, pp. 223–4) repeats the tale that Agrippa on his deathbed broke out angrily—'Abi perdira bestia, quæ me totum perditisti', whereupon the animal, which had never left him, plunged into the Saône and was drowned. A similar dog is assigned to Friar Bungay, and to Dr. Faustus (Ward's Old Eng. Drama, p. 115). Agrippa, De Vanit. et Incert. Scient. c. 45, speaks of 'they whiche ... do feede spirites in glasses, by whom they auante to prophecie'. Albizo in Grazzini's play keeps his familiar 'costretto in uno oriuolo da sole' (sun-dial). Cf. Heywood's Prov. p. 63, 'the devil in th' orolge.'

43. lernyng: instruction: cf. Ps. xxv. 4 and Lyly's M. Bomb. ii. v. 48 'my sonne ... whom I haue brought vp at Oxford, and I thinke must learne heere in Kent at Ashford'.

44. thes spirites are of sondry natures: that the reader may see exactly which names or classes can be identified in the Italian, I copy the remainder of the scene (La Spirit. iii. 3) from the modern edition of Fanfani (Florence, 1859, 8°) which corrects a few misprints of the ed. of 1582.

'Albizo ... E a fine che voi intendiate meglio, gli spiriti sono di più varie e diverse spezie, come ignei, aerei, acquatici, terrei, aurei, argentei, folletti, foramboschi e forasiepi, amabili, dilettavoli, sociali, e vattene là.

Giov. O potenzinterra! voi mi fate strabiliare di tanta e così fatta scienza.

Nic. Questa è altra dottrina che quella di Bartolo, Cino e Baldo.

Traf. Siii: voi non avete inteso nulla.

Alb. Ben dice il vero, questi son quelli solamente della luce: ci restano gli spiriti delle tenebre, che sono demonj, diavoli, orchi, streghe, trezende, setanassi, versiere, arpie, ermafroditi, lestrigoni e infinti altri.

Giov. Odi qua: io mi sento raccapricciar tutto quanto a sentirgli ricordare.

Nic. Vegniamo all' effetto oggimai, e cominciamo a dire. Ah! che dite voi, maestro?

Alb. Dico che prima che io dica altro, mi convien favelare allo spirito, che io ho alla stanza, costretto in uno oriuolo da sole; et a voi intanto bisogna andare ad un religioso; ma che? andretene a maestro Innocenzio [the 'medico' who had coached Maddalena in her part as possessed] e fatevi copiare (intendete bene) quell' incanto, che fece per monna Checca; e poi che egli ve ne arà copiato un per uno, fatelo star ritto, e leggerlo ad agio e forte, e voi ve gli inginocchiate ai piedi, e cominciate a far pezzolini di quella carta nella quale egli arà copiato detto incanto; e non restate mai infino che egli non l'ha fornito tutto di dire: e dipoi rizzatevi, e guardate di riccor bene tutti quei pezzolini, e gittatelî in sul primo fuoco che voi trovate. Daravvi il cuore di far questa faccenda?

Giov. Sta bene.
Alb. E a voi?

Nicc. Benissimo; ma poi dove ci ritroverem noi?

Alb. Sarò qui fra un' ora il più lungo. Ma che? costui sa la stanza: se non ci fussi quando voi tornate, mandatelo per me, e io ne verrò subito a voi.

Giov. Al nome di Dio, faremo a cotto modo.

Nicc. Andianne in tanto a trovare maestro Innocenzio.

Alb. E io me ne andrò allo spirito.

Giov. Bene avete detto. Tu, Trafela, che farai intanto?

Traf. Accompagnerò il maestro; e andrommene poi a trovar Giulio; e verrencene in qua, che doverà essere otta di desinare.

Giov. Tu l' hai pensata bene; ma ditemi, maestro, come vi fate voi chiamare?

Alb. Aristomaco da Galatroma.

Giov. Voi dovete dunque essere della schiatta di Nepo?

Alb. Di quella casata son disceso al piacer vostro.

Giov. O che grandi uomini! per incanti e per malie non hanno pari.

Nicc. Voi dovete essere come quelli della casa di San Pagolo.

Alb. Così semo noi co gli spiriti, e co i diavoli, come sono essi colle tarantole, e co i cani arrabbiati.

Nicc. Orsù, non più parole.

Giov. A rivederci fra un' ora, o qui, o in casa.

Alb. Così sia.

Nicc. Andianne a maestro Innocenzio.

Giov. Andianne.

Traf. Voi di costà; e noi di qua.'

P. I17, 49. folletti: since, in the translation offered us in the next line, 'woodcreepers' must be appropriated to foraboschi and 'hedg creepers' to forasiept, we are left with 'the whyte & red fearye' to represent folletti, which are properly wind-spirits, little mischievous gusts and eddies (Lat. follis), though also used of dancing ignes fatui. But the passage from Bacon’s Sylva quoted in l. 65 shows the white and the red fairy to be identical with ‘Garrett’, and the change from white to red which Bacon notes as the accompaniment of darkness might also be produced in smouldering wood under the action of wind or bellows. Pulci, Morgante Maggiore, xxv. 9, contrasts folletti with the infernal spirit Astarotte—‘Non è spirito folletto, egli è più nero’—on which J. A. Symonds (Renaissance, iv. 396) notes, ‘This distinction between the fallen angels and the spiriti folletti deserves to be noticed. The latter were light and tricksy spirits, on whom not even a magician could depend. Marsilio sent two of them in a magic mirror to Charlemagne (xxv. 92), and Astarotte warned Malagigi expressly against their vanity (xxv. 160, 161). Fairies, feux follets, and the lying spirits of modern spiritualists seem to be of this family.’ Compare the distinction in Northern mythology between white and black fairies, between elves and gnomes: Ennemoser’s Hist. of Magic (trs. W. Howitt), pp. 109-11.

53. of hylls wodes & doles of waters & of brookes: cf. Tempest, v. i. 33, and its original in Golding’s Metamorphoses (vii. 198-9, pub. 1567).
Ye ayres and winds, ye elves of hills, of brooks, of woods, alone,
Of standing lakes, and of the night—approach ye everich one.'

Yet our author need not be thinking of Golding—if he were, we should
have to date the play after or in 1567—not even of Ovid's Latin,
which runs:

'Auræque, et venti, montesque, amnesque, lacusque,
Dique omnes nemorum, Dique omnes noctis adeste.'

55-6. some fawny, &c.: for these classical names, not found in the
Italian, I believe the author is drawing on H. C. Agrippa's De Occulta
Philosophia (1533), bk. iii. c. 16 'Simili modo, alios nuncant sylvestres,
alios montanos, alios campestres, alios domesticos. Hinc Sylvani,
Fauni, Satyri, Panes, Nymphæ, Naiades, Nereides, Dryades, Pierides,
Hamadryades, Potamides, Hinnides, . . . Genij, Lemures, & eiusmodi'.
Doubtless similar lists could be found, but cf. 69-70 note.

57. puckes, . . . Goodfellow: for this English group see Keightley's
Fairy Mythology, pp. 290-1. Halliwell quotes an instance of the
diminutive puckrel from Gifford's Dialogue on Witches, 1603, and
gives 'Bygorn, a goblin, North'. Hob howlard, not known, probably
represents wind in chimney or doorway.

59. ye be bold neyther, &c.: yea! be assured that neither, &c. 'Ye'
for 'yea', i. i. 4, ii. v. 95, &c. For be bold cf. iv. iii. 23, v. vii. 16; also
Apius and Virg. (Haz. Dods. iv. 139) 'of this thou may'st be bold',
Heywood's Spider & Flie, c. 5 'Ye . . . childe, hardly be bolde' (of
a promise). It is the 'audacter dicito' of Latin comedy; e.g. Mostell.
iii. iv. 13.

Baldus nor Bartolus: the 'Baldo' and 'Bartolo' of Grazzini,
famous Italian jurisconsults of the fourteenth century, taken merely as
examples of learning, not as specially connected with magic. Weier
cites them as legal authorities, but Grazzini's play (1561) precedes the
first edition of the De praestigiis daemonum, Basle, 1563. Bartolus
was born at Sassoferrato in the March of Ancona, 1313, professed law
at Pisa and Perugia, and died (or at least made his will) in 1356. Baldo
was born at Perugia, c. 1320, and died as professor of law at Pavia or
Piacenza in 1400. Both left legal works. (Tiraboschi, v. 471-8, 483-
91.) Montaigne (Essais, ii. xii) uses 'un aspre conflict entre Bartolus
et Baldus' for a nice legal point.

60. of the yll: i.e. spirits of evil, of hell, as opposed to the compara-
tively harmless Nature-spirits, of classical belief, or folklore, hitherto
enumerated.

61 sqq. Gundus, Egrippias, &c.: I fail to find the majority of these
names in various works on magic consulted, such as the Malleus
Maleficarum, Frankfort, 1582 (1st ed. 1487), Agrippa's De Incertitudine
& Vanit. Scientiarum (bef. 1532), and De Occulta Philosophia (pub.
Cologne, 1533), Johann Weier's De praestigiis daemonum, 1583 (1st ed.
1563), and Scot's Discoverie of Witchcraft, 1584. The passage from
Grazzini quoted above (i. 44) shows that our author did not follow him
continuously, but intermingled other names derived from Agrippa, &c.,
or from English folklore: and, the purpose being merely a comic fraud,
he would naturally make Trappola add some of his own invention
III. iii

THE BUGGBEARS

291

(? e.g. ll. 69-70 ‘Gnare’, ‘frare’, on the model of ‘lare’; ‘bors’, ‘hors’ (? pun) on the model of Lat. ‘sors’, ‘Mors’; ‘whoball’ on the model of the scriptural name ‘Geball’, i.e. whoa! and gee!); just as he piles up true and false Latin for charms, 82-4, 90-1, and true and false Greek for the names of his conjuration, 113-17. Nevertheless some of the difficulty may be due to the writing of the MS., here at its worst (I have reported Grabau’s reading wherever I differ); and a more exhaustive search, not in the least worth making, might succeed in identifying a little more of the rubbish.

61. Egippias: Satan is called the spirit of Egypt in Isa. xix (Weier, bk. i. c. 21).

62. Chicheface: perhaps coined from ‘che fece per monna Checca’ above, or for ‘Chickface’.

berith: Scot, Discoverie (1584), bk. xv. ch. 2 (from Weier’s Pseudomonarchia Daemonum, 1583), mentions Berith as ‘a golden divell’: ‘Of some he is called Beall; of the Jewes Berith; of Nigromancers Bolfry: he commeth forth as a red souldier with red clothing, and upon a horsse of that colour,’ &c.

Phalacrocorax: ‘Bald Crow.’


63. Virgo: perhaps transposed by the scribe for ‘Virgo’, the signs of the Zodiac affording names to spirits in Agrippa, De Occult. Phil. iii. c. 28.

65. Lorcoballus, Marcolappus: two devils among the dram. personæ of George Macropedius’ Rébelles, pr. 1535.

Garret: not known to Keightley, but cf. the following, quoted N.E.D. Bacon’s Sylva (1626), § 352 ‘The Experiment of Wood that Shineth in the Darke. . . . The Colour of the Shining Part, by Daylight, is in some Peeces White, in some Peeces inclining to Red; Which in the Countrey they call the White and Red Garret’.

66. Hax, Pax, and Max ye varlet: Weier, De prestig. daemon. ed. 1566, bk. iv. c. 7, cites a nobleman of his acquaintance who, to cure the bite of a mad dog, used to give a slice of apple to be eaten inscribed with ‘Hax pax max Deus adimax’; to which in ed. 1583, bk. v. c. 8, is added ‘Words were often corrupted by ignorance of Latin: it may be that the nobleman found in some German list that to cure such cases these words were of use, “hoc po mo Deus adiunet,” separated by crosses, as often in superstitious mysteries of the sort, and that, mistaking the crosses for the letter x he read “hax pax max Deus adimax” and cut that on the apple.’

67-8. Cacodemón, &c.: resuming Grazzini (as above) with slight changes. Cacodemón is given among Satan’s scriptural names in Weier, bk. i. c. 15 (1566): for ‘orchi’ is substituted Oresus probably intended for ‘Orias’, who appears at least in Weier’s Pseudomonarchia and Scot’s Discoverie, bk. xv. c. 2, as ‘a great marquesse, and is seen as a lion riding on a strong horsse, with a serpents taile’, &c.: Stryges is false Latin, or else meant as English for Grazzini’s strighe, witches (‘nunc ad Lamæ historiam me confero, ululo strige, a strige aue nocturna & infausta’ Weier, iii. 1, ed. 1583): Tregende—‘La Tregenda’,
referred to also in Grazzini's Cene, ii. 6 ("as if from Lat. trecenta")—Passanano, is explained in Tommaseo and Bellini as a company of lost spirits popularly supposed to walk at night to frighten folk: for Gogmagogs cf. Revelations xx. 8: letures are added from Weier, i. 16, ed. 1566, where he says of 'Manes'—'Hos Lemures Latini ueteres appellare solent, Italis Folleti dicuntur, & Empeusiae': lamiae are added from the same source.


three groyned: three-branched or forked. Skeat identifies groin with the provincial grain, the fork of a tree.

70. Tisiphone, &c.: Agrippa, De Occ. Phil. iii. c. 16, p. 357 'Hinc Gorgones satis Nocte, furiae. Hinc Tisiphone, Alecto, Megera, Cerberus. De hoc daemonum genere inquit Porphyrius: locum incolunt terræ uicinum, imò intra ipsam terram': 'briareus' added from Virg. AEn. vi. 287.

71. herkinnalsons: hearken-alsoon-s, listen-quicklies. N.E.D. has no example of the absolute use of alsoon or alsonle later than c. 1420, but it might easily survive as part of a name. Probably a popular myth for the rapid diffusion of a secret. Tattling and eavesdropping are allegorized by Sybilla in Lyly's Sappho and Phao (pr. 1584), ii. 1. 130 'Kepe not companie with Antes that haue winges, nor talke with any neere the hill of a moule'—where there seems to be allusion to the Formicarius of Johann Nider, selections from which, 'De Maleficis,' appeared in the 1582 ed. of the Malleus Maleficarum.

Eaton's: N.E.D. gives it as variant of etin or eten, giant, and quotes Lyndesay, Compl. Scot. (1549) 63 'The tayl of the reyde eythyn viith the thre heydis', and Beau. & Flet. Knight Burn. Pstle, i. 2 'the Giants and the Etins will come and snatch it' (his meat) 'from him'. Cf. Beowulf, 112 'Eotenas and Ylfe'.

pickehornes: ? 'big-horns'; probably too early to be a contraction of 'pickle-herring' used in Germany for 'clown', though the vice is always diabolic.

lestrigoni: Διασπρύωνες, the cannibal monsters of Italy, Odys. x. 116.

72. hob Goblin: another name of Robin Goodfellow; Hob is Rob, as Hodge Roger; cf. Fr. gobelin, Ger. Kobold (Keightley, p. 317): 'the Fairies and hobgoblins inhabit Champion fields,' Agrippa. De Occ. Phil. iii. c. 32, trs. by J. F., 1651.

Rawhead & bloudibone: cited as nursery bugbears by Florio, 1598, s. v. Mani: cf. Fletcher's Prophetess, iv. 5 'But now I look Like Bloody-Bone and Raw-head, to frighten children'. N.E.D.

73. halhounds: general name for a fiend, no doubt from Cerberus.

hecate the nyght mare: Keightley, p. 332, illustrates Rom. and Jul. i. iv. 92 'the hag, when maids lie on their backs, That presses them' by The mad Pranks . . . of Robin Goodfellow (Percy Soc., 1841,
p. 42), where Gull the fairy says ‘Many times I get on men and women, and so lie on their stomachs, that I cause them great pain; for which they call me by the name of Hagge or Night-mare’. The function is not usually assigned to Hecate, though Mab or Abonde (Habundia), to whom Shakespeare allots it, is also a queen.


79. greene hasell wand: in Euphues, ii. 119 l. 29, Pselius, the Italian physician in England, of whom Philautus asks a love-charm, ridicules such ‘fonde deuesces of olde dreames, as an Apple with an Aue Marie, or a hasill wand of a yeeare olde crossed with six Charactors, or the picture of Vesun in Virgin Wax, or the Image of Camilla vppon a Moulwarpes skinne’. Weier (bk. iv. c. 7) mentions ‘quidam’ who for intermittent fever ‘uirgas duas parallelas uerborum ui medijs partibus committit’.


82-4. Alphapencabos ... gras: not among the charms recited by Agrippa, Weier, or Scot.

85. Galbes ... Galdat: reported in Weier, iv. 7, as a charm against toothache.

fayre written as yo” can: such writing, or even cutting, on four sides of one wand being of course impossible.

87. Irioni, Kiriori: Weier, iv. 7 ‘Contra canis rabidi morsum pani inscribitur: Irioni khiriori essera khuder fere. inde uoratur’.

88. daries ... Astararies: Weir, iv. ‘Catoni luxata membra (sanat) cantio hæc Danata, daries, dardaries, astararies, & reliqua’.


102. To limbo lakes, &c.: Scot, bk. vii. c. 11 ‘the woman of Endors spirit ... with mother Alices divell at Westwell ... are now bewraied and fled together to Limbo patrum’. Limbus (border, edge) being the place on the outskirts of Hell assigned to holy men and fathers who died before Christ’s death, ‘limbo lake’ came to be used for ‘pit of hell’ (Vulgate lacus), N.E.D. quoting Phaer’s Æn. iii. (1555–8) and Fa. Qu. i. ii. 32. Cf. Apius and Virg. c. 1563 ‘The furies fell of Limbo lake’. Here ‘lakes’ is used of the classical rivers of hell. Hagges, spirits, as v. vii. 10; used of fairies in Lyly’s Ædinm. iv. iii. 27.

P. 119, 114. Miastor, &c.: some of these names are good Greek, others not. Considering the speaker, and the date, we are not justified in emending the text; but I give the sense intended, with the nearest Greek equivalent. H. Stephanus’s Thesaurus was not printed till c. 1572, but of course there were earlier lexicons, e. g. Craston’s (Hallam’s Lit. of Eur. i. 221). Miastor (μισοροπ), crime-stained: Agnihtos (Ἀγνιθτος or ἀγνιθτός), uncleaned; Anturgos, opposer, but perhaps we should read Anturgos (ἀντοργός), independent: dolicoschios (δολιχόσχιος),
caster of the shadow: *Theostygris* (θεόστυγρης), god-hated: *Cantilios* or *Cautilius* (καντίλιος, fit for burning; καυστικός, inflammatory): *Chris-
modos* (? smeared, χρισμός—), or should we read *Xristomáxus*, enemy of
Christ? *Inofigx*, prob. αἰνοφίγξ, stinger: *paranouschos* (? παράμουσιος,
discordant, or παραμούσιος, adulterer): *fremomoses* (? φρεμομόσι, mad-
paleface): *saphros* (σάφρος), rotten: *hypnilos* (? ὑπνηλός or ὑπνηρός),
slagguard: *phyllargros* (φυλλάργρος), covetous.

118–20. *vos claudio... Saraboth*: ‘I shut, constrain and bind you
in this circle: I charge, threaten, adjure, order and command you and
all the devils from Satan to Saraboth’, &c. I do not find the latter name.
In Weier ‘Iao Sabaoth’ is given as a charm in fishing.

122. *come in place*: present yourselves. J. Heywood’s *Play of the
Wether*, 340 ‘Syr, yonder is a nother man in place.

P. **120**, 133. *Nostradamus*: substituted, as better known, for ‘Ari-
stromaco da Galatraona’ of the original. See note on l. 24.

135. of *Nepo race*: ‘della schiatta di Nepo’ Graz., his editor, Fan-
fani, remarking ‘Nepo da Galatraona: un negromante che il Lasca
mette in iscena altrove’. Giovangualberto, a student of necromancy,
recognizes the surname, but I find nothing of this Nepo.

138. *the brethern of symt paul*, &c.: see the Italian, quoted on
l. 44. Cf. Scot’s *Discouerie*, bk. xii, c. 15 (p. 206 Nicholson’s reprint)
‘Here is to be remembred, that manie use to boast that they are of
S. Paules race and kinred, shewing upon their bodies the prints of
serpents: which (as the papists affirme) was incident to all of them
of S. Paules stocke. Marie they saie herewithall, that all his kinsfolks
can handle serpents, or anie poison without danger.’ The superstition
is founded on the incident of the viper at Melita, Acts xxviii. 3–6. In
Castiglione’s *Il Cortigiano*, bk. i. (trs. Hoby 1561, Tud. Tr. p. 36) the bite
of the tarantula in Apulia is said to be cured by playing on different
musical instruments.

*Scena 4*.*. Iph. Cat.*: no source known.

5. *feere*: mate.

P. **121**, 10. *my loss*: i.e. that I should lose Manutius; but love
would be easier.

14. *done*: i. e. dôn, M. E. plural, ‘do’

20. *wryte upon*: rely on, though I find no instance. Originally,
perhaps, of having a contract in writing.

31–2. *god on hye doth laugh*, &c.: ‘Jupiter ex alto perjuria ridet

P. **128**. ACT IV. *Scena 7*: closely from *La Spir*. iv. 2. Grahu
wrongly includes sc. 1 of the Italian, which has nothing to do with
this. See note on *ii. iii.*

1. *You shall*, &c.: spoken off, to Rosimunda, whom she is leaving.

15. *A merchânt*, &c.: altered from the Italian, ‘Fiorentino, ma alle-
vato in Pisa; et à scolare, amico grandissimo di Cialio, e fra due
giorni se ne torna a studio’, &c.

17. *qualitâmes*: qualities; perhaps from a bad phrase in letters of
recommendation, ‘quali cum (indoile, animo, &c.) sit.’

26. sort: heap, quantity.

27. punned: variant of 'pounded.' Cent. Dict. quotes Hakluyt's Voyages, iii. 272 'The roots... being punned into flour, will make good bread'.

P. 124, 37. stand a shore: stand aside, 'discostare' La Spir.: It. costa, Fr. côte, Eng. coast, all bearing the same double sense. N.E.D., however, explains 'dogges... stode aschore when thei schuld barke' as 'a-straddle', from 'shore', prop. support.


11. sittes me nerier: cf. v. ii. 61 and Chaucer's Book of the Duch. 1220 'hit sat me sore'.

P. 125, 19. Both two: same pleonasm, Berners' Froissart (1523), i. 621, and 'all both' Fortescue's Forest, 1571 (N.E.D.). Cf. Heywood's Play of the Wether, 715 'mother of them both', and W. W.'s Menachmi, v. 'neither of us both'.

20. Content is agreed: Florio, Second Frvtes 1591, p. 28 translates the Italian proverb 'chi si contenta gode' by 'content is pleased': or for is we might read I'm or Is't.

36. in Paradise: 'che ella pare il paradiso di San Felice in Piazza,' La Spir., alluding to the Rappresentazione of the Annunciation given in that church. D'Ancona, Origini, i. 506-8, describes Brunelleschi's elaborate devices for the Paradise in that play, the innumerable lights for stars, &c. Amedeus' illuminated chamber is repeated from Le Cene—Essay, p. lxxii–iv. Did Grazzini recall Amphitruo, v. i. 44 'Aedes totae confugelbant tuæ?'

P. 126, 61. Bion. God send you good shipping: so his namesake, Taming, V. i. 43.

P. 128, 81. ioebercious: jeopardous. Heywood's Play of the Wether, 926 'jeoberd all thynke honestie'; Spider and Flie, c. 9 'wyn my ieeoberdee'.

83. carrayenes: carrions: 'careyne' four times, 'carayne' once (Boeth. iv. ii. 144), in Chaucer for 'corpse'. Cf. Sim. Fish's Suppl. for Beggars, c. 1529 (E.E.T.S. p. 13) 'declaring suche an horrible carayn of eyull against the ministres', &c.


89. fared: behaved, as v. v. 17 and Chaucer's Troilus, iv. 1087 'Ey! who seigh ever a wys man faren so?'

91. that: to express a wish (Ital. che), as Supposes, v. vi. i 'that the deuill cut oute your tong'. The Italian has 'questa andrebbe bene ora al palio', 'would beat everything'.

92. for the officer: 'pel Bargello' (Grazz.), at whose official residence, still called by his title, would be found the 'sibirri' of Trafela's next speech.

P. 129. *Scena 3* : represents *La Spir.* iv. 4, with a touch of 5, and changes in the latter part 25-41.

1. *we stayde*: i.e. in Camillus’ house, where they have deposited the money, l. 13.


P. 130, 17. *pannes full of holes*: i.e. barbers’ fumigators, with pierced convex covers; cf. *Taming*, iv. iii. 91 ‘Here’s snip, and nip, and cut, and slish and slash, Like to a censer in a barber’s shop’.

19. *hurdes*: or *hards*, balls of hemp or tow. *N.E.D.* quotes Barth. Anglicus viii. xliii ‘hurdes set þerto beth tende and set on fyre’. At school, I remember, for fifth of November celebrations, fireballs of this material, tightly bound up with string and soaked in turpentine long before, were lit and thrown about, producing a rush and roar of flame.

22. *mak up their mowtes*: properly of staying or satisfying appetite, as *Gam.* *Gurt.* *Needle*, iii. iii. 49 ‘Take this to make up thy mouth, til time thou come by more!’; and, figuratively, in *Cambyses* (Haz. *Dodsley*, iv. 175), Sisamnes, resolving to use his office to his own profit, says ‘According to the proverb old my mouth I will up make’, also *Dam.* and *Pith.* ib. p. 40. Here, ironically, ‘finish them off,’ Grazzini’s ‘cavanne le mani’ (‘let us take our hands from it’, of an artist who has given the last hand to his work) is rendered rather by ‘finish up this geare’. Having the gold, they can now get Amedeus’ consent to the match.

24. *spend...in wast*: so *Euph.* i. 2381. 28 ‘spend your winde in wast’.

30. *plye the box*: not in Grazzini. ‘Box’ in *Misog.* ii. iv. 176 seems used for the pool at card-games: though in both cases the reference may be to collecting money. The sense here is ‘don’t be slack’, as *Patient Grissill*, pr. 1565 (Malone Society, 1909, l. 953) ‘Brought a Bed all readie, they have plyed the box in deed’.

33. *bayte*: feed, refresh themselves.

34. *cutte...shares*: from the joint.

37. *it lies & bledes*: i.e. needs bandaging up, rounding off.

P. 131. *Scena 4* : *Picinino*: unrepresented in the Italian, where Giulio goes himself to find the uncle (v. 2), but suggested by Guagnielle’s grumblings about food in iv. 5-6.


8. *hunted at me*: hunted me. *N.E.D.* quotes Merlin (E.E.T.S.) ii. 247 ‘to hunte at the herte and other deer’.

11. *a wild wannion on it*: probably a later form of *wanian*, waning, i.e. of the moon, taken to imply ill luck. *(Cent.* *Dict.*) Again, *Misog.* iv. i. 86, *Aptius* and *Virg.* *Dods*. iv. 122, *Eastward Ho
iii. 2 'Westward with a wanion t'ye'. For wild cf. Heywood's *Play of the Wether*, 430 'A mischyeye upon them, and a wylde thunder'.
14. cantie vantie: onomatopoeic for 'at a canter'.
16. wind me streight about it: cf. 'wind me home', III. i. 45. Here perhaps an oxymoron; certainly with pun on onde, I. 15.

Scene 5: Cant. Squarli: 'has no original' says Grabau: but the general idea of Squartacantino telling his master on Biondello's authority that his lady-love has been intriguing with another, is clearly suggested by *GF* Ingannati, ii. 8, where Crivello tells his master Flaminio, with close cross-questioning by the latter (as here), how Isabella has kissed and embraced the (supposed) page Fabio, and mentions another servant, Scatizzia, as able to corroborate him. The actual dialogue, however, is entirely the Englishman's.

P. 132, 6. *she had her errand, &c.* see I. i. 71 note.
9 sqq.: All ironical—Squar. desiring anything but the match.
22. *love in a cloake bagge: our 'portmanteau'*. Apparently of light love, soon put off or on.
26. *That we see not, &c.*: so Philautus in *Euph.* ii. 63 l. 7 'to weare a horne and not knowe it, will do me no more harme then to eate a flye and not see it'; and *Othello*.
27. *on end:* on the whole, after all.
28.9. *hope well & have well . . . young Saint & old devell: proverbs*, the first in the form of 'Believe we well and have well' is in Heywood (repr.), p. 90, the second ib. p. 27.

P. 138, 39. *trod her slipper a wrie*: Halliwell quotes Cotgrave, 'A woman to play false, enter a man more then she ought, or tread her shoe awry.' Perhaps at first of mere gadding, wearing down the shoe: cf. Heywood's *Epigrammes*, 1562, no. 513 'My wife doth euer tread hir shooe awrye. | Inward, or outward? nay, all outwardly: | She treadeth so outward, that if she out wyn, | She wyll by hir wyll, neuer treade foote within.'
40. *lookt babies in here ete:* of amorous ogling, explained, perhaps needlessly, of the tiny reflection in the pupil of any one near at hand. Cf. Fletcher's *The Woman's Prize*, v. i 'No more fool, To look gay babies in your eyes, young Rowland, And hang about your pretty neck' (of the estranged Livia).
41. *play'd false at tabelle*: i.e. cheated at backgammon. In *Supp.* i. ii. 7 the Nurse uses 'ouersee the best poynet in his tables' of a prospective cuckold. Cf. Lyly's *Sapho & Phao*, III. ii. 49 'the same time did Mars make a full point'.

*berne a man too manie:* cf. III. i. 16: properly a phrase at 'tables'.

Heywood's *Epigrammes* (1562), no. 53 'Eche other caste thou bearest a man to many'.
43. *vpon feathers*: i.e. on a bed.
55. *thither*: to Brancatius' house.
60. *stere*: stir; spelling perhaps accommodated to the rhyme, but cf. 'here' for 'her', I. ii. 35-6, IV. v. 40, v. vili. 33.

P. 134, 61. *the nere*: properly a comparative, OE. *neah* + r.
67. *haue vs weene, &c.*: its truth, however, is shown by I. ii. 43; III. iii. 144-5.
71. *wilbe good wth a rake*: of one who collects even the droppings from the hayload.

72. *my thryfte is laid on soake*: my profit is indefinitely deferred, perquisites and presents being cut off. So 'Thy thryfte is layde a sonnynges' of feeding a hawk extravagantly, *Johan the Evanglist*, 492. Grabau's reading *thryste* (for 'thirst') would suit 'soak' (= to become dry) noted by Halliwell. But MS. is clear.

ACT V.  *Scena r° Donatus, Picc.*: unrepresented in the Italian; see note on iv. iv. and on v. iv.

6. *the longest daye*: i.e. the most distant.


*Scena 2°*: from *La Spir.* v. 1, omitting some two pages which deal with the girl's possession and substituting 23–59 about Manutius and Cantalupo, and 82–129 about Rosimunda's illness.

2. *Clackes*: tongues, as II. iv. 32 (note).

4. *vnderheare*: no instance quoted.

13. *Cuccubeoni*: 'pretty topers', apparently a coinage of Grazzini's; 'Cuccubeoni' in *La Spir.* v. 1, 'cuccobeoni' in Grazzini's *Cene*, ii. nov. 6, see Essay, p. lxxiv. For Amedeus' difficulty with the name, see v. vii. 22 note.

14. *heare to stare*: above, III. iii. 74.

P. 136, 17. *he were... dead*: 'ispirita', bewitched, Grazz.

20. *what m'chant*: 'che genia' (rabble), Grazz.

23. *taught... daunce*: i.e. expelled them, as Satan from heaven; not in the Italian.

P. 137, 46. *Hath*: the subject is 'three thousand', l. 43.


P. 138, 65 sqq.: *a booke of orlando* &c.: substituted, with some loss of point, for 'un quadro d'una Madonna di mano d'Andrea del Sarto: ma che hanno a fare i diavoli delle Vergini Marie?'—perhaps, as Grabau suggests, as better known in England.

75. *rent*: recognized variant of rend. Cf. Lyly's *Endim.* v. iii. 42 'my rented and ransackt thoughts'.

79. *Call me hardlie Cutt*: say boldly, I am done for, no use. Hardly again v. iii. 4, *Johan the Evanglist*, 447, Heywood's *Play of the Wether*, 867 'yes, hardly', *Roist Doist*. i. ii. 175 'Yea now hardly lette me alone'. 'Cut' was a term of insult, properly of a gilded horse, or one whose tail has been cut. Nares' *Gloss.* quotes 'call me cut' from *Tw. Nt.* ii. iii. 203, and 'If I tell thee a lie, spit in my face, call me horse' (1 *Hen. IV*, ii. iv. 215) as equivalents; and two instances from *Gam. Gurton's Needle*. Cf. *Supp.* v. v. 41.

88. *the fallyng evill*: epilepsy, but with double entente; cf. the *pun Jul. Ėsēs*. i. ii. 258.

P. 139, 96, 120. *decease*: disease. Cf. *Euphues*, i. 245 l. 22 'if you be angrye because I am pleased, certes... you woulde be content if I were deceased' i.e. diseased (so spelt 16th ed., 1597), of trouble in general, but applied to love as here, *ib.* p. 236 l. 16 'Did not Apollo convuerte himselfe into a Shepheard... to heale hys disease?'

101. *one Ile tell yowe*: one whose name I'll give you.

114. *defye*: distrust (Fr. *defier*).
116. seke vnto: cf. 'sought to Solomon', 1 Kings x. 24.

P. 140, 117. There lay a strawe: imperative. The Cent. Dict. says it occurs in Holland's tr. of Camden, p. 141, in the sense of 'pause and make a note'. But doubtless the use as a warning originated in a superstition alluded to as late as Addison's paper on Witchcraft, No. 117 'If she [Moll White] chanced to stumble, they [her neighbours] always found sticks or straws that lay in the figure of a cross before her'. In Heywood's Proverbs (repr. p. 92) occurs 'Ye stumbled at a straw, and leapt over a block'.

121. Suffumigation: fumigation; in connexion with sorcery, Chaucer's House of F. 1264 (Cent. Dict.).

125. Caspar tert Mirrham, &c.: the names of the three Magi naturally figure in charms. Grabau pointed to Weier iv. 7 (1566) 'Magice & superstition morborum curationes'—'cujusmodi hi usur-pantur rhythm contra epilepsiam:

Caspar tert myrrham, thus Melchior, Balthasar aurum:

Hæc tria qui secum portabat nomina regum,

Solutur a morbo Christi pietate caduco'.

Scena 3d. Cantalupo: the scene added by the English author.

1. shorne in the neck: where the wool is thickest.

3. bagd: pregnant, see N. E. D.

4. hardly: boldly, roundly, as v. ii. 79.

P. 141. Scena 4d. Donatus: the scene unrepresented in the Italian; but the opening lines show that the English adapter connected our kind uncle with the part played by Crito in the Λύους of the Andria, v. iv. 1-2 'Mitte orare: una harum quaevis causa me ut faciam monet; | Vel tu, vel quod verum est, vel quod ipsi cupio Glycerio'.

1-6. Spoken back, to Formosus, whom he went to see in Camillus' house at end of sc. i.

14. transformed: changed, from the crowns of v. ii. 77. In Grazzini, too, v. v, the coins are new, and in two bags, not the three of Giovannubaliero.

22. he: Biondello, who went in with Amedeus, v. ii. 80, to see if the money was really stolen. The reviser's substitution of Cantalupoes for Amedeus, l. 23, which was meant to square with his omission of sc. v; still leaves an inconsistency. Leapings forth recalls Ter. Eun. v. vii. 6 'quidnam hic proferans proslit?' So Supp. v. vi. 38.


4. coming: from Camillus' house (V. i. 10 note, iv. iii. 8, 15).

P. 142, 13. A beverage: pour boire, as v. viii. 3 (note), 25.

17. flong: danced or rushed about. Cf. Roist. Doist. ii. 3. 27 'Well Trupenie, never but flinging? A. And frisking?'

fared: behaved, as iv. ii. 89.

21. by & by: at once; 'the end is not by and by,' Luke xxii. 9.

17–19. *Io? ... Coy ... Anoy*: for the triplet cf. II. v. 5–7.


29. *For.:* undoubtedly the speech belongs to Formosus, who advances and greets the old men as if the meeting were pure accident. Some one misunderstanding ‘fayne courtesy’ seems to have transferred the speech to Trappola, overlooking the unnaturalness of his greeting of Donatus, an entire stranger to him. Hence, probably, the further alteration ‘strayne courtesy’, a phrase for abrupt departure, e.g. *M. Bombe*, III. iii. 34 ‘I must straine cursie with you; I haue busines, I cannot stay’: but Trappola, who has no motive for going, in fact remains; and the failure to insert For. before ‘god save you’ only made the inconsistency worse. Formosus advancing and greeting them might be supposed to arrest Trappola’s intended exit; but it is better to read *fayne* and give the whole speech to Formosus.

P. 144, 34. *apear in a glasse*: i.e. in a mirror (cf. note on III. iii. 37), or else in a crystal as in Scot’s Bk. xv. c. 12 ‘How to enclose a spirit in a chrestall stone’. The pretended indication by the spirit of Formosus as the husband is borrowed from I. iii. and v. i. of the Italian, where the spirit possessing Maddalena insists on the marriage with Giulio.


Scena 7*. *Amedeus, &c.:* combines *La Spir.* v, *sec. iv. v*, following the Italian somewhat less closely; 96–107 added.

10. *hagges*: spirits, as III. iii. 102.


P. 145, 16. *ye be bold*: ‘yea, be assured,’ as III. iii. 59.

18. *Gibbe catte*: ‘Gib [i.e. Gilbert] our cat’ occurs *Like Will to Like*.

21. *gather good*: save money. In the Ital. ‘Povero me! va’ ora e’ fa’ masseria (economize): e per chi? per i Crusabeconi!’


24–5. *fell vpon a light fire*: blazed alight with fire, like ‘all on a gare (of) blood’. Again, *The Birthe of Hercules* (c. 1606?) 2340, 2496 (ed. Malone Society) ‘our house did shyne as yt had bene on a light fier’.

28. *taught ... lerrie ... poop to*: cf. II. iv. 28 (note)—the separation, a common vulgarity, suggests a supposed connexion with *lere*, learning. ‘Insegnava loro rodere i ceci’ Grazz. (‘gave them beans’).


31. *end*: object.

35. *tempten*: plural with a collective. The -en of OE. pres. subj. pl. replaced the *-ath* of pres. indic. pl. in early ME. of the Midland dialect,
THE BUGGBEARS


P. 146, 60–1. The unrhymed line reported in footnote seems inserted by the faint ink corrector merely to obviate some abruptness in ' & conclude with Manutius', with whom no interview has been fixed. But Charinus in the Andria lies even more outside the action: see there, v. v. 7.

67. she: i.e. 'the pore girle', left hanging, l. 65.

P. 147, 71. here is the monye: contrast l. 78. In Grazzini (v. v.) it is handed him 'in these two bags', the old man quieting a touch of suspicion by reflecting that his lost hoard was in three; and at l. 85 our author, following the Italian, seems to forget l. 78. Yet, spite of l. 71, he may not intend the money to be actually brought on to the stage.

84. S. D. and Biondello]: he has two speeches at the end of sc. viii, at the outset of which only the fresh entries are named, Biondello being included among the 'others' already on the stage.

85. iumpse: exactly, as Misog. III. i. 178, N. E. D.'s earliest instance being of 1539: 'to be iump with Alexander' is used of flattering echo of words in Lyly's Cambspe, i. iii. 130.

86–7. give me here thy hand, &c.: to Formosus; intended to suggest the formal ceremony of 'assurance', though Rosimunda should also have been present. Cf. Taming, iv. iv. 57–9.

89. di Medici: no surname given in La Spirit. The adapter's eye may have caught Grazzini's dedication to Rafaello de' Medici.

P. 148, 98. my promyse: see l. ii. 110–11, v. vi. 13–14. This further, and only real, provision is not made in La Spiritata.

102. faire: handsome; cf. 'very fairly bound' (of books), Taming, i. ii. 146.

107. in earnest: in anticipation.

108. leve: give leave, grant, as Chaucer, Troilus, i. 597.

Scena 8a. Tomastne Philida, &c.: in La Spir. v. 6 the necromancer announces Maddalena's recovery, and Niccodemo goes to acquaint her with the contract; but the quarrel between the servants is suggested by La Spir. v. 9 where Lucia and the Nurse accompany her to Giovanguardierto's house. The actual dialogue is the English author's.

3. beverag: pour boire, tip. as v. v. 13. In the drinking-scene, Piers Plovman, A. v. 189 'Bargeyns and beverages, bigonne to aryse', it may carry the sense of 'wetting a bargain'. For the competition between servants to bring good tidings, cf. Roist. Doist. ii. 3 end, and Pasiphilo in Supp. v. vii. 3, from Ergasilus (Capt. IV. i. 12). Essay, p. xlix (7).

6. good heale be her boote: thorough recovery be her help.

P. 149, 14. braide: start, as l. 16, or perhaps outcry. See N. E. D.

21. nurtured in hast: i.e. you're a blind puppy. 'Canis festinans caecos parit catulos,' Erasmus' Adagia, p. 315, ed. 1574.

22. better plaste: i.e. not spoken now at all.

30. helping of her sicknesse: in the Italian the possession was feigned; here, since the pregnancy is real, the recovery must be feigned. Trappola, III. iii. 144–5, could only promise us 'som dogtrick' for this purpose, which must be sought in Tomase's fictitious excite-
ment. Philida’s is merely emulous of hers; and the patient herself does not appear.

P. 150, *Scena 9*. *Man. Car. Bion.*: dialogue almost wholly the Englishman’s. Grabau refers us to Ter. Andr. v. 5 where (and in sc. vi) Pamphilus exults over his good fortune, imparts it to Davus, and takes Charinus into the house, while Davus bids the audience not wait for their return; but we may compare also Chærea and Parmeno in Ter. Eun. v. 8. Further, *La Spir.* v. 10 closes with Giulio’s commission to Trafela, as here, to provide good cheer and invite guests to the banquet; and quite the nearest parallel to Biondello’s licenzia is afforded by the few words of Stragualcia at the end of *Gl’ Ingannati*, see note on 57-end.

The deletion marks over 24-74 seem made with a view to the substitution of other matter for what was felt as an unsatisfactory ending; ‘brancativs’ for ‘biondello’, l. 24, a change inconsistent with 39, 69, heralding perhaps an alteration never carried out, and the marginal comment (? Wurse so) referring to the effect of simple deletion. See Introd. pp. 79–80.


5. *yf... immortal*: and: *Deorum vitam propterea sempiternam esse arbitrór, Quod voluptats eorum proprias sunt*: nam mihi immortalitas Parta ’st’, &c.

9. *Bindus & Octavius*: see II. v. 96 note.

righte now: still American, in the sense ‘at once’.

10. *to loke yo*: *Euph.* i. 194 l. 32 ‘to looke it’; *A. Y. L. L.* II. vi. 33.

P. 161, 19. *excede*: not used absolutely, the object following in l. 20.

22. *dreame... have it*: Andr. v. vi. 7–8 ‘Num ille somniat Ea, quae vigilans voluit?’


29. *derling*: rhymes with *werlyng* in Heywood’s *Prov.* (1562), 65.

P. 152, 48. *huddell*: adv. ‘in a heap’; ‘to joy’ is vb. Cf. note on i. ii. 75.

57-end. *my masters, &c.*: reproducing and enlarging the brief licenzia or dismissal of the ‘spettatori’ or ‘ascoltatori’, found at the end of *La Spir.* and all Grazzini’s comedies, as of Bibbiena’s *Calandria* and Ariosto’s *Lena* and *Negromante*. The *Andria*, following the *Cistellaria*, closes with ‘Ne expectetis, dum excent huc: intus despondebitur; Intus transigetur, si quid est, quod restet. Pleadite’. Plautus’ brief epilogues are usually entrusted to ‘Grex’ or ‘Caterva’; but that of Dasmones at the end of the *Rudens* bears some likeness to this. See Essay, pp. xlvii–viii. I translate the close of *Gl’ Ingannati*: ‘Speckators, don’t wait for them to come out again; that will make a long play very long indeed. If you like to come to supper with us, I’ll expect
you at the Fool (the inn): but bring your purses, there’s no one to frank you. If you don’t care to come—and I fancy you don’t—stay where you are and good luck to you, and do you, Intronati (‘Thunderstruck’, the name adopted by the Academy), show your approval.’ Trafela’s closing words in La Spir. are—‘Spectators, it will be a good while before I come back with so many errands to go: so, that you may suffer no inconvenience, get you home, for the fun is over; and show your pleasure by your applause.’

59. small fence: little pay.
66. ambrie: or aumbry, cupboard.

P. 153, 80. we boyes: indicating composition, or performance, as a school-drama, or by one of the Children’s companies.

81. in gree: in good part.

**MISOGONUS**

**P. 173, TITLE PAGE.** The names: the English reader will not, perhaps, resent being told that most of them are of Greek etymology and significant, e.g. Philogonus (child-lover), Eupelas (good neighbour), Cacurgus (mischief-maker), Misogonus (properly child-hater, but meant as parent-hater or bad son), Orgelus (passionate, Gk. ὀψιλῶς), Oenophilus (fond of wine), Liturgus (good for service), Eugonus (meant for ‘good son’, cf. iv. i. 98, as Misogonus for ‘bad son’); that ‘morio’ means Fool, ‘obstitrix’ (obstetric) midwife, ’peregrinus’ foreigner, and ‘testes vetulae’ old women witnesses; and (from Manly) that ‘Ceister’ (or ‘Custer’ in the play) is short for Christopher.

*Bariona*: i.e. Barjona, as Kittredge. The contemporary MS. w differs in shape from this Greek ω, for the use of which in printed work the Italian Trissino had a fancy, as Collier notes (*Hist. Dram. Poet.* ii. 368).

**P. 174, PROLOGUE.** 13. Yow ... moste excellent: distinguishing some individual (the Queen, Vicechancellor of Cambridge, some local dignitary), or merely gentle from simple.

16. I ment it not: i.e. meant not to claim poetic fame by appearing with laurel wreath. Lines 1-12 are spoken in the person of the author of the play, 13-20 in that of the speaker of the prologue, 37-44 as one of the company of actors. No such confusion occurs in any prologue of Plautus, Terence, or Ariosto: however varied its function, it is consistently written as the utterance of the speaker, not of the poet.

19-20. in Homers hewe, &c.: as chief of narrative poets. He appears as a kind of narrative Chorus at intervals throughout Thomas Heywood’s *Silver Age*, printed 1613, but probably a revision before Dec. 14, 1601, of Martin Slaughter’s *First Part of Hercules*, produced by the Lord Admiral’s men, May 7, 1595 (cf. Henslowe’s Diary, ed. W. W. Greg). ‘As custome is’ refers not to ‘Homers hewe’ but to the recitation of the Argument: ‘ever was,’ true of most prologues of Plautus, is untrue of Terence’s or Ariosto’s. It is true of *Gammer Gurton*, untrue of *Roister Doister*. 

v. ix THE BUGGBEARS 303
21-2. Laurentū...Italýe...tróiana knightes: the reference is obviously to the Aeneid. So ‘Apolonia’, III. ii. 35, is a classical, not a sixteenth-century, town.

P. 175, 36. ioy &c. bankett: this alone is wanting to the play as it stands. A fifth Act may have given the feast in one brief scene, including possibly the establishment of better relations between the brothers, the reward of Liturgus, an application of Cacurgus, Oenophilus and Orgelus for grace, and something to dismiss Melissa and Sir John. The 5th Act of Plautus’ Persa is occupied with a banquet: cf. Stichus, v. iv.

38. musical: artistic; here of histrionics. The line makes against the performance of the play by any recognized company.

42. pagins: pageants (Lat. pagina).


P. 177, 37. condinge: (cf. Respublica III. ii. 19, ed. Brandl, p. 308) condign, equal in worth, also Plautine, Amph. i. iii. 39.

P. 178, 66. happing: N.E.D. ‘Hap v². i. trs., to cover up or over’, with instance 1560.

75. I esteme not grämer, &c.: suggests the scholastic origin of the piece: cf. II. iii. 57-64, &c.

82. muslinge: to ‘nuzzle’ is to thrust the nose into, fondle, hence confused with ‘to nurse’, Cent. Dict.

P. 179, 95. mande: manned, escorted, attended: Gosson’s Schoole of Abuse, ed. Arber, p. 35 ‘such manning them home’.

P. 180, 131. he will not, &c.: if you say ‘he will not’, you are unreasonable.


P. 183, 193. Founder: patron; cf. Buggb. II. iii. 83 ‘my foundresse Tomasine’, i.e. benefactress, and Fletcher’s Rule a Wife, &c., IV. ii. 5 ‘A fellow founded out of charity’.

196. creake: obsolete form of ‘croak’, N.E.D.

198. Alas what meane yow: Philogonus is teasing his fool by pretending not to hear, or by hiding behind Eupelas.

199. will summer: the name seems used generically. Henry VIII’s Fool, whose shrewd wit placed him as far as possible from the ‘natural’, retired from Court on the king’s death 1547, and died himself 1560. It is perhaps worth noting that he is said to have been formerly a servant in the household of Richard Ferror of Easton Neston in Northants (some twenty miles S.W. of Kettering), who brought him to Court 1525. Cacurgus seems to resent the name, III. ii. 19-20; but is hailed as ‘William’ by his old acquaintance, Codrus, III. i. 21; and calls himself so, IV. iii. 14.


215. supper its [nigh five o’clock]: in Love’s Lab. Lost, I. i. 240, 6.0 is named as the usual supper-time; in Merchant, II. ii. 122 Bassanio fixes 5.0 as an early hour (Schmidt), and this latter suits the case better here, for II. iii. 82 shows that to the end of Act II we are still in
the same day. At I. iv. 97 Cacurgus pretends 'its bed tyme', but goes in to cause Eupelas to come out from supper: there follows the latter's interview with Misogonus and escape (end of Act i). Act II is closely continuous with the preceding, and at II. i. 22 Misogonus, whose day may be supposed to begin late, inquires 'How shall we spende this hole after noone?'. Thereafter (II. iii. 104) Cacurgus reports him as gone 'a burdine', though really gone to visit Melissa. The long scene, II. iv, at 1. 9 of which Misogonus proposes a walk in the fields, is interrupted by the bell for evensong, I. 207, after which there is dancing, and (II. v) the entry of Philogonus; and the roisterers depart to finish the night at 'Michole's', I. 83. But at this date, and till 1590, time and place were quite elastic to the dramatist's momentary need.

P. 184, 1–5. The position of these fragments is as I have given them, not, as in Brandl's text, far to the right. Possibly 'ee', I. 4, reported by Collier's transcript, should be '... ne', some rhyme with 'gone', I. 2: but 1–4 may be prose. There is nothing wanting in I. 7.

9. ha ha ha: the customary utterance of the Vice; cf. I. 12, I. iii. 5, II. iii. 9, 79; and Iniquytie in Kyng Darius (1553), 170, 468, 524; Newfangle in Like Will to Like (Dodsley, iii, pp. 309, 332, 337).

17. waltumes calfe: 'As wyse as Waltoms calfe' occurs Skelton's Colyn Cloute 811, referred to by Brandl, and in Heywood's Proverbs, Pt. ii. ch. iii, on which Mr. Farmer cites 'wiser than Waltham's calfe that ranne nine miles to sucke a bull' (Harl. Misc. vii. 535 'Disclosing of the great Bull' 1567).

26. none sonet: own son, the familiar corruption from 'mine own' (cf. iv. i. 79 'of nuncle and my naunte'), rightly explained by Brandl on II. iv. 17, though here (and II. iv. 86) he explains as 'nicht-Sohn'.

P. 185, 46. get stroute & stare: jet (jaunt or swagger), strut, and bristle (of aggressive demeanour) or outface. 'Jett' occurs below (II. iv. 39), and Buggb. i. iii. 93. For 'stare' cf. Whip for an Ape, 'swear and stare as deepe as hell.'

49, 50. 'which (madness) would so cut Philogonus (if he knew of it) to the heart, that he would injure Misogonus by lamenting it to friends,'

55–8. poynete ... take them then boyes: cf. i. 33: 'will' and 'dick' are the servants named, I. i. 205. At 'take them then boyes' he throws them among the audience. If this were a custom, it might account for the tiresome frequency of puns on the word (e.g. Lyly's Gallathea, I. iv. 40–2, 51, II. iii. 40–2), and connect itself with the introduction of pedlars, as in Heywood's Four PP (Essay, p. lxxxv) and Medusa in The Two Italian Gentlemen, iv. iv, where in Halliwell's Extracts she uses Cacurgus' word—

'A thousand knackes I haue to utter, which I must bestow,' Because they are so secret as becomes not you to knowe'—but 'bestow' might mean 'conceal', and the Malone Society's ed. prints 'haue, to utter, which I must be slow', &c.


63. yeares: the projecting ears of his fool's dress.

66. haue good kinge Midas: I retain haue with the Collier transcript,
suspecting the deletion of the h in MS. to be due to some one’s failure to perceive that Midas (small capital M) is possessive.

I-3. what monster have we heare ... tumblinge beare: in Like Will to Like (Dods. iii. 310) Newtangle the Vice, seeing the Devil enter, says ‘Sancte benedicte, whom have we here?

Tom Tumber, or else some dancing bear?

Body of me,’ &c.

Cacurgus must be supposed to have his face hidden, being occupied as suggested in i. ii. 65, hence ‘robin hoode’ of i. 6. For some notice of popular Robin Hood plays see C. M. Gayley’s Representative Eng. Comedies, pp. xl-xli.

10. Godes armentace, &c.: possibly a corruption of some oath like ‘God’s our ‘uauantage’ induced by ‘Godes my armes’ (l. 76 below, and iii. i. 128), and ‘God’s arms’, Dam. and Pith. (Dods. iv. 80). With ‘godes denti deare’ cf. ‘Gods dinty’, iii. i. 56, ‘gods denty’, ib. 115. Brandl explains as ‘divinity’, fetching a far allusion to Robin Hood in ‘deare’ (deer). Manly regards it (better) as adj., and ‘denti’ as ‘dignity’, comparing ‘By goddes digniteit’, Cant. Tales, C. 701, and the received derivation of ‘dainty’ from Lat. dignitatem.

14. weil have an ostler: ‘Hausknicht, zum Bändigen,’ Brandl: but Cac. could hardly count on such help. Perhaps a variant of ossle, which Dial. Dict. gives as N. Yks. vb. and sb. for ‘hustle’: from ii-12 he seems to be making show of resistance. Cf. his interference, ii. ii. 1.

P. 187, 19. fur: ‘further’, Brandl, comparing ‘farre’=‘farther’ (e.g. Taming, iv. ii. 73 and Wint. Tale, iv. iv. 442 ‘farre than Deuclion off’). Cf. ii. iv. 259. OE. feor, far, appears no impeachment to a contracted comparative.

21. bene thy preist: i.e. performed thy funeral, hysteron-proteron for ‘killed’. Cf. Roist. Doist. iv. viii. 53 ‘Away loute and lubber, or I shall be thy priest’, and Euph. and his Eng. p. 102, l. 4 ‘in steed of a sword supply a salue, and thinking to be ones Priest they become his Phision’.

22. Sanke y e by my tosse: Brandl explains Sanke as child’s-speech for ‘Thank’ (here ironical); and tosse for ‘toes’. I prefer to take tosse as the fool’s bauble, often tossed in air and caught.

24. kepte y e thronge: ‘lost myself in the crowd of spectators’ (Brandl).

27. how gattest ... eares: Misogonus may have been absent for a few days, cf. i. ii. 64.

28. skoggingly: the Cent. Dict.’s only instance is from Bishop Hall, ‘this scoganly pen’. John Scoggin or Scogan, Edward IV’s fool, is said to have flourished 1480: his supposed Jest’s ‘Gather her by An. Boord’ (?) were pub. 1626, 16mo: but ‘the geystes of Skoggon gathered to gether in this volume’ were licensed to Thos. Colwell 1565-6 (S. R. ed. Arb. ii. 209).

44. by St Ley: St. Eligius, goldsmith to Clotaire II; a common oath, but chosen here perhaps with reference to l. 43. See Skeat’s Chaucer, C. T. note on Prol. i. 120.

P. 188, 47. durge: Lat. dirigite, the first word of the antiphon in a Roman Catholic service for the dead (N.E.D.).
48. *impostin*: imposthume, swelling: *kodpesse*, for *corpus*, Brandl (lxxxiii. i. 12), and to explain this as a distortion suits the next line better than to take ‘codpiece’, with Manly, as fully intended.

49. *to lift...breaste*: Brandl, who explains ‘Crileson’ rightly, III. i. 195, takes *chery* here as = cherry, and interprets of ‘a fat benefice’; but it clearly means ‘kyrie’. *Breast* is frequent for ‘voice’, e.g. *Tw. Night*, ii. iii. 20, and *bunninge* is a north-country word for ‘droning’, ‘humming’, though *N.E.D.* quotes an instance from Marston (1599) = ‘notable’, ‘worth listening to’.

60. *foollorn*: forlorn, ruined.

61. *ride byard*: i.e. Bayard—‘be horsed for whipping’; mock-heroic, Bayard being the horse given by Charlemagne to Renaud or Rinaldo; and so Manly: but no instance is quoted of this sense, only the humorous ‘ride Bayard of the ten toes’ = ‘go a foot’, *N.E.D.* and D.D.

67-8. *enquired governs if this...dourste*: to nourture him = ‘by way of egging Eupelas on’.

P. 189, 71. *his*: i.e. Christ’s, as often, e.g. *Respublica*, i. ii. 6, 8.

75. *knyfe...dagger*: the knife was for eating. In Beaumont and Fletcher’s *King and No King* (lic. for acting 1611), III. ii. 151 sqq., Bacarius restores the ‘knife’ attached to the sword he has forced Bassus to surrender, with the words ‘cherish yourself with it, and eat hard, good captain’. In Johnson’s *Journey to the Western Islands*, 1774 (ed. Morley, p. 69) occurs—‘Thirty years ago the Highlander wore his knife as a companion to his dirk or dagger, and when the company sat down to meat, the men who had knives cut the flesh into small pieces for the women, who with their fingers conveyed it to their mouths.’ Cf. *Nature*, ii. 756 (Brandl, p. 139) ‘Dager sword nor knyfe he had’.

78. *bouggish*: menacing, terrifying, like a bug (goblin).

82. *cunger*: conjure, in sense of paralyse, render helpless.

86. *cranke*: lusty, high-spirited, in aggressive sense (*N.E.D.*).

94. *at laste*: the same sense as ‘at least’, as Florio’s *First Fruites* 1578, f. 79 r.

P. 190, 99. *fare well froste*: proverb to express indifference or pleasure at parting; as Lyly’s *Mother Bombie*, ii. iii. 98. Ray (1678, p. 243) gives it as ‘Farewell frost. Nothing got nor nothing lost’.

101. *take vp the rost* = remove from the table the ‘pigge’ of I. i. 201, and so suggest to Eupelas to take his leave: I find no instance of a figurative sense like ‘bring things to an issue’.


9. *none of y*? *haslinges*: see *Buggb*. i. iii. 37 note.

13. *lett all go a wheles*: shirk your duties. Originally, I think, of servants putting burdens on cart or trolley; hence, of taking life easily, as Launce (*Two Gent.* iii. i. 312), ‘Then may I set the world on wheels, when she can spin for her living’; whence, perhaps, ‘let the world slide’ or ‘slip’ (*Taming*, Ind. 144), as a phrase for careless gaiety. Cf. *Ant. and Cleop.* ii. vii. 96-8 and Taylor the Water-poet’s pamphlet, *The Woride runnes on Wheele* (1623).
15. cacht: sometimes c and t are indistinguishable in the MS., but in II. iii. 105, III. ii. 59 I have felt obliged to read cathe and cath.

18. by me trulye: 'by my truly' given in Dial. Dict. as a mild expletive (Yks.) = 'Upon my word'. Cf. 'trullit', III. i. 265.

knave an grane: i.e. in fast scarlet colour, as Dam. and Pith.

(Dods. iv. p. 20).

P. 191. 23. doth me chalings and deare: deare (old northern form of dare) is recognized as substantive, so the sense may be 'maketh me challenges and defiance': chalings is 3 pers. sing. of vb. in IV. ii. 7.

25. ery length of a spare: ery = every, a whole spear's length, a 'tall' fellow of your hands.

29. canvas: drub. N.E.D.

31. venues: attacks in fencing.

32. fensuar: '1552 Huloet; Fence or fensure, vallum,' N.E.D.: here as 'art of fence'.

47. dust: fray, disturbance, N.E.D. quotes instance from Marriage of Wit and Science, 1570.

P. 192, Sc. v. The missing leaf, judging from the eight ensuing lines of soliloquy, must have contained an interview in which Eupelas, entering during Orgelus' absence, remonstrates with the prodigal, who angrily repudiates his counsel and goes out to bring his men to chastise him. From II. i. 4, iii. 20, he seems to have offered no personal violence: and the disturbance which Liturgus reports (II. iii. 7–8) was Misogonus chastising Oenophilus (II. i. 61–8).

3. apayde: pleased, satisfied, Fr. aprair.

S. D. ioynt: limb, as Respub. v. vii. 30 'jeoperde a iomte'.

10. If I take him right for: catch him in fit place and time. Again III. ii. 60. Cf. Lyly's Moth. Bombie, i. ii. 25 'wert thou in place where I would teach thee to cog'.

pay him oth peticote: a name for a short coat worn as armour in fifteenth century (N.E.D.). Cf. Respub. v. x. 79 'have att thyte peticote'. Here merely alliterative, like 'rape you oth rages', l. 14.

12. give him his olde fippens: olde is intensive: fippens is not confined to the north: the point, as in 'as fine as fippence', lies in its excess over the groat.


20. fime: fume, as ii. v. 5; 'in a fume' pretty common in sixteenth and seventeenth centuries. The author has little scruple in changing a vowel to cover up a false rhyme, cf. 'nemble ... dissemble', III. i. 147.

27. gallonde: Yks. and Midland form of gallon.

33. oth ale benche: where he has sat since the 'morninge', l. 25, till now, late afternoon.

40. worse: i.e. heavier by what the cozener had drunk.

P. 194, 47. with a wilde: cf. III. ii. 59. Probably neither for 'wile' (Brandl) nor 'will' (Carpenter), but an imprecation, scil. 'wannion': cf. Buggb. iv. iv. 11 note; 'The wylde worm', Nature, i. 307 (Brandl, p. 126).

57. house: pronounced 'hose' to rhyme with 'nose', l. 59, same spelling I. ii. II. Oenophilus' loss may be compared with the entry in Like Will to Like (Dods. iii. 346) of Ralph Roister and Tom Tosspot.
in doublet and hose, after losing coat, cloak, and hat at dice, or leaving them as a pledge.

59. *borde you through the nose*: scored off you, as Fletcher’s *Spanish Curate*, IV. v. 43 ‘laugh’d at, scorn’d, Baffled and board’ (cited *N.E.D.)*, but neither *N.E.D.* nor *D.D.* instances ‘through the nose’. Cf. II. iv. 35. For boring through the ears as a mark of servitude cf. *Moth, Bombie*, II. i. III.

61. *disardly*: like a dizard or dancing fool: instances of 1594 and 1607, *N.E.D.*


62. *bum fiddle*: play a tune on that organ, kick or beat.

*swaddle*: *D.D.* gives phrase ‘to swaddle a person’s sides’, beat him soundly, with instance of 1695. Again II. iv. 32.

63. *cherye boles*: perhaps ‘cherry (-brandy) bowls’; no inst. of adj. ‘chery’ before Cotgrave, 1611.

64. *linn*: or *blinn*, cease. ME. *linnen*. Again (*lin*) IV. iii. 53.


6. To Oenophilus: *swiulbole* (swill-bowl) is recognized: *swadd*, clown (northern and W. Yks.); Lyly’s *Midas*, iv. 3 ‘Some country swad’.


14. *twangde*: the *D.D.* gives as a Yks. sense ‘tread the shoes on one side’. The phrase is therefore a synonym for ‘trode on neats leather’; and so no doubt in Harvey’s *Pierces Supererogation*, of John Lyly, ‘a mad lad as ever twanged’, which I have hitherto supposed to mean ‘fiddled’.

20. *come mete wth*: the *D.D.*, s.v. *meet* gives ‘come meet (or ‘meets’) with’ as Lancs. and Yks. for ‘get quits with’ (modern slang ‘get even with’). ‘To meet with’ occurs in just this sense in *Supposes*, V. v. 38, and Beaum. and Flet. *King and No King*, II. ii. 75; *Night-Walker*, i. 1 end.

22. *this hole after noone*: see note on I. i. 215.

23. *eren*: not a recognized form of *ere*, and probably the scribe’s error for *even*, as Manly suggests. In the MS. the outward curl of the *r* distinguishes it from *v*.


49. *horsemightcappe*: i. e. halter (*N.E.D.*).

54. *sle*: read *stir*. The *D.D.* recognizes *sly* only as intrans. vb. ‘slip away’ or ‘at slyly’.

**P. 197**, 65–7. *false kinde*, &c.: i. e. falsetto, which should mean alto, were it not for *counterfet tener*, I. 67 (‘the counter tenor a natural male alto, a highly developed falsetto’, Grove’s *Dict. of Music*). The deleted
'tenter' seems to show that 'false kinde' here represents the tenor part, which, if boys are the actors, is sung by a treble voice.


72. consist: imperative.

73. snugis: ('snudges') sneaks, low fellows, used of a peasant in Misfortunes of Arthur, 1588, Chorus to Act iii 'How safe and sound the careless snudge doth snore'. This, Manly's excellent emendation of sungir, is supported by the MS. (u and n are quite convertible, and the last letter is much nearer s than r), and confirmed by the echo in drugs. Collier (H. D. P. ii. 374) read lungis.

P. 198, 106. hakinge: the reader must choose between 'loitering idly', 'sneaking', 'prying', or 'teasing', all given as senses of this north and east country word.

P. 199, 10. the wise men of gotum: of whom follies are recorded in C Mery Talys and elsewhere.


P. 200, 40. in space cómeth grace: among Ray's Scotch proverbs. Cacurgus satirically misapplies Liturgus' last remark.

P. 201, 49. scripp & a staffe: a beggar's, properly a pilgrim's, equipment.

50. clumpertone: clown, clodhopper, N.E.D.

52. souterlye: low, vulgar, properly 'like a cobbler'.

came...from cart: from rough farm work. Cf. ii. v. 54 'be glad goe toth carte'.

55. past whoo: out of hearing. Probably Manly is right in explaining as a call to horses (who is W. Yks for wo/ or woa!), quoting Heywood's Proverbs, p. 152 'Thou art one of them to whom god bad who, God tooke thee for a carte horse' The sense of excess in 'Out of all crie', 'out of all whooping' (A. Y. L. I. III. ii. 204) is no doubt secondary.

62. tute him a good: tutor him plentifully. Two Gent. iv. iv. 161 'I made her weep a good'.

65. A curste cove, &c.: Brewer's Dict. Phrase and Fable explains 'angry men cannot do all the mischief they wish', and gives as the Latin proverb 'Dat Deus immitti cornua curta bovi': the English form occurs Much Ado, ii. i. 22.

66. be good in your office: i.e. mind your own business. Again iv. i. 94.


81. musche a douche you: perhaps for ' (1) must a-do (a)s you', i.e. eat and drink, cf. l. 113; but l. 82 rather suggests a garbling of 'muscadine' (spelt muschedine, II. iv. 15), offered as if still waiting at table, in which he had gone to bear a hand at end of i. iii.

85. gofe: i.e. goff, rare for 'godfather', here 'gossip'. Cf. III. i. 35.

88. nophiles: for 'Oenophilus' (Brandl).
Philogonus, disregarding Cacurgus' supposed mistake, imagines Eupelas to have discomfited Misogonus.

103. lurdinge: or lurdan, implying idle rascality, here as pet name.

112. mome: North-country for 'fool', 'blockhead'.

113. fotherd: North-country for 'foddered'.

121. veckinges: fay-kins, cf. 'bodikins' (Merry Wives, ii. 2), 'marikins', iii. i. 12 (Brandl).

P. 204, 7. Gods populorum: Respub. v. viii. 34 'by his precious populorum'.

8. loun tickes: occurs Heywood's Proverbs, ed. 1906, p. 54, perhaps for 'touches' rather than 'tricks'.

53. Of all love: see note on Buggb. ii. v. 72.

62. at tables: backgammon, as Supp. i. ii. 8, Buggb. iv. iv. 41.

64. this new start up rables: i.e. Protestant Puritanism, with its emphasis on the Bible and dislike of games.

P. 208, 71. dronelary: dromedary, as ill to manage. Cf. 'horson cæll' Buggb. i. i. 11.

76. brown bessye: i.e. she of 'Come o'er the bourn, Bessy', quoted Lear, iii. vi. 25, and called in Dorothy Welde's Lute Book (MS. c. 1600) 'Brown Bessé, sweet Bessé, come over to me' (Chapel's Old Eng. Pop. Music, i. 121).

79. a nutmugge to grate: probably proverbial = 'don't be rough with me'.

82. sparkinge: i.e. sparkling (properly the frequentative).

84. vangell: '(e)vangel(ium)', Brandl.

86. none: own, as i. ii. 26.

89. croule: D.D. has 'crooty', adj. fr. vb. crout or croot, 'grumble', Sc. Yks., cf. route = root, l. 13; but also croot sb. Sc. 'a feeble child', 'youngest bird of a brood'.

P. 207, 94. whisperginnye: 'Whip-her-Jenny,' a game at cards, borrowed from the Welsh '—Halliwell.

96. &c hadd... purr: i.e. an he had played but those tricks he'll come for a certainty. A pear would be no proverb for exactness, nor is the spelling noted: but D.D. gives purr as 'codlin' (Orkney), or (better) a round bit of wood or iron (Nthants.).

99. bash: shame, as in S. Johan the Evangelist, i. 98 'in the lane of besynesse loke thou not basshe'.

100. blanne: past tense of blin, cease, which occurs iii. i. 73.

107. forsett: perhaps error for forsett (cf. l. 109); but N.E.D. s.v. forsat quotes The Compleat Gamester, 1674 'to play at forsat' (Fr. au forçat), i.e. the rigour of the game, which would give us the sense 'they've held you to it'.

113. beakinge: the D.D. has a N. country vb. beek 'to warm', e.g. 'she sat beakin hersel afoor t'fire'.

P. 208, 120. copsmate: comrade, as Buggb. i. ii. 5.

121. this booke: i.e. the pack of cards, instead of the prayer-book he should carry.
123. *mery greke*: mixture of 'Græculus esuriens' and boon-companion as in *Roister Doister*.

127. *acquynt*: OF. *acointer* or *acointer*, 'to affect the acquaintance of' (Cotgrave).

129. *ruff, mawe, &c. saint*: 'ruffe or trumpe' (Florio), the predecessor of whist: *maw*, played with a piquet pack of 36 cards by two to six players (Halliwell): *saint*, properly cent, so called because 100 was the game (Nares). In Joseph Lilly's *Ancient Ballads and Broadsides*, 1867, p. 123, are sixteen rules for maw, entitled 'The Groom-porters lawes at Mawe, to be obserued in fulfilling the due orders of the game'. N. d.


137. *[Tick] tack, &c.: tick-tack* was a kind of backgammon played with men and pegs. The *Compleat Gamester*, 1674, explains as = 'touch and take': *mume chaunce*, a card or dice-game, at which silence was essential (Nares): *novum or novem* was played by five or six, the two chief throws being *nine* or *five*; cf. *Loves Lab. Lost*, v. ii. 547 (Cent. Dict.).

138. *... hing[e]:* may be the name of another game.

140. *ites thy brother*: i. e. a knave. Cf. *Like Will to Like* (1568), Dods. iii. 309—'Here entereth Nichol Newfangle the Vice, laughing, and hath a knave of clubs in his hand which, as soon as he speaketh, he offereth unto one of the men or boys standing by.'

New. Ha, ha, ha, ha! now like unto like: it will be none other, Stoop, gentle knave, and take up your brother.'&

**P. 209**, 143–4. No doubt Brandl is right in supposing the gown actually stripped from him, yet at l. 203 he pledges it again. Cacurgus appeals to his stocking legs as proving him a knave: in the *Descrip. Cat. of Playing Cards in the Brit. Mus.*, Plates xv, xvi, and xviii (German and French cards of middle and end of sixteenth cent.), the knaves have short tunics and close-fitting hose, the kings a flowing robe.

145. *Gods chekinge*: probably = checking, the mockery and 're-proof' of the Passion.

the *pristes sland*: sland is undoubtedly the present MS. reading, though two letters (? ed or er) are blackly deleted at the end of it, a correction which seems to forbid further emendation, e.g. to *shamd*. Manly's ingenious suggestion, *flaud* = 'flawed' (a pretty frequent sixteenth cent. spelling of 'flayed') in the sense of 'stripped', is not quite convincing.

147. *make the mach to novi*: make sides for, or begin playing at, novum, the game mentioned l. 137.

*we fine*: Cacurgus is perhaps left out, though his remarks, ll. 149, 179, 258–9, seem those of a player rather than spectator. L. 205 might be opposed, and see on l. 247.

155. *Hafe stake, &c.:* i. e. she proposes to share the fortune of the coming throw with the lucky vicar.

156. *at all this*: 'throw at all this.' *now happily rise*: like 'rise winnings luckilye', l. 152.

157. *thiker*: i.e. more quickly: the faster the throwing, the more throws.

159. *sacringe*: consecration. The *noble* was of gold, worth 6s. 8d.
167. *Markus Marcius*: Mercury, god of gain as of eloquence, is invoked (with humorous or popular prefix) as a kind of familiar by the gambling priest.

169. *at ninch*: closely (to the best throw).

P. 210, 178. *round game*: high stakes to throw at; cf. 187–8.

179. *toth boxe*: perhaps of forfeits paid to the pool, or simply to himself as collector of his winnings by the throw: see on ‘plye the box’, Bugg. iv. iii. 30.

181–2. Orgelus refuses to pay unless he wins on the next throw.

187. *ruddake*: gold coin, properly robin redbreast: Lyly’s *Midas*, ii. i. 75 ‘golden ruddocks in his bagges’.

192. *wagpasty*: -pasty perhaps inceptive, ‘in the moulding’; or implies ‘fond of tarts’: *Jack Juggler* (Dods. ii. 141) ‘this wage-pasty is either drunken or mad’.

194. *take lubin lawe*: accept the rule of children’s games, without stakes or serious forfeits. The *Dial. Dict.* gives lubin sb., a children’s game in many parts of England, with dancing and accompanying chorus in which ‘lubin loo’ is often repeated.

195. *their all hab or nabes*: there’s all I have left, hit or miss! (A.S. *habban* or *ne habban*, as Brandl.) Cf. *Euphues*, ii. 123 l. 11 ‘Philautus determined, hab, nab, to send his letters’.

198. *ryall*: worth 10s. when first coined by Edward IV (Cent. Dict.).

P. 211, 202. *by gods blesse*: i.e. the saints; or supply ‘cross’, ‘sacrament’, &c.; or possibly for obsolete *bless* = blessing. Again Gam. Gurton’s Needle, l. 241 (cited Swaen).

203. *theirs my gowne*: see note on 143–4. As Cacurgus, l. 205, raises no objection, the priest may have won it back or redeemed it.

204. *a gree groat*: a grey groat; cf. *Dam. and Pith.* (Dods. iv. 76) ‘the fair white groats’.

205. *hange oth hedge*: probably = become a hedge-priest, join the unfrocked disgraced clergy.

206. *has the Marchant*: cf. *Like Will to Like* (Dods. iii. 344) ‘Hath increased a noble just unto ninpence’ and Florio’s *Second Fruits*, 1591, p. 143: Heywood’s *Prov*. Pt. ii. ch. v, p. 66 ‘He maketh his marts with merchants likely To bring a shilling to sixpence quickly’.

209. *saunce bell*: sanctus-bell, here the ordinary church-bell, as in Raleigh’s poem on *Love*,

‘It is perhaps that sauncing-bell
That tolls all in to heaven or hell.’

210. *must out for wrangler*: must cease to be a player.

211. *ith lurch*: at utter loss, in its original gaming sense; cf. *N.E.D.*

215. *kepe thy farme*: stay on it, stick to your occupation.

216. *no starter*: not inconstant; in *Euphues*, i. 222 l. 10 of *Jason*.

218. *ath ordinary . . . charter*: secure you indulgence at the bishop’s hands in case of complaint.

223. *a man or a mouse*: highest or lowest. Manly quotes *Apius* and *Virginia* ‘It is but haphazard, a man or a mouse’ (a line I do not find there): his quotation from The Schole-House of Women gives rather the common opposition of courage and cowardice.
NOTES

P. 212, 227. *Cl. Disse hic*: i.e. *Clark*. Speak here!

244-5. saumes . . . avy: in the Roman Breviary Matins and Prime commence with the Paternoster, Ave Maria, and Apostles’ Creed. Edward VI’s first Prayer-Book (1549) had reduced the number of daily psalms and omitted the *Ave Maria* (Procter and Frere’s *Hist. of Book of Com. Prayer*, pp. 52, 373): Orgelus is of the old persuasion, l. 64, though we need not suppose his interest intense.

247. five knaves besides, &c.: cf. ‘three knaves in a cluster’, *Like Will to Like* (Dods. iii. 331). With Melissa, but without the Clerk, six people are present. Cacurgus excludes himself as Fool, not knave, and as an afterthought pretends to except Misogonus and Melissa; or including himself and excluding the woman, pretends to add Misogonus to the exception; or, really excepting them, counts Sir John as two, after a proverbial phrase found in *Dam. and Pith.* (Dods. iv. 20) ‘You lose money by him, if you sell him for one knave, for he serves for twain’.

251. tourne him my booke: find him the places.

252. *S*’ thays: ‘S(†) (Mat)thays’ (Brandl)—but probably rather a canonization for the nonce of the famous courtesman (and so Manly), with the same aptness to the accompanying remark as in ‘saynt cuccold’ 74, ‘S. sunday’ 209, and ‘S. Samson’ I. iv. 25.

P. 213, 258. *By tetragranaton*, &c.: i.e. by God and the Devil I (will) make thee stay. *Tetragranaton* is for *tetragrammaton*, the Cabbalists’ ‘ineffable name’ of God, i.e. the four consonants JHVH (Jehovah), pronounceable only by interweaving the vowels of the separate word ‘Adonai’ (Lord). Cf. Cornelius Agrippa’s *De Nobilitate . . . Feminei Sexus* (Antwerp, 1529), ed. Lyons, 1531, p. 519, ‘ex Cabalistarum mystics symbolis, ipsum nomen mulieris [‘Eva’ or ‘Eva’] plus affinitatis habere cum nomine ineffabili divinæ omnipotentiae tetragrammatov, quam nomen viri’. *The blacke santas* (sanctus) = St. Satan (as fallen angel), though the term later denoted a profane hymn to him, or any noisy disturbance.

259. fastr: farther; cf. i. iii. 19 note.

263. crashe: given Nares and *D.D.* as ‘entertainment’, ‘noisy feast’; here evidently ‘romp’.

270. *The yickar of S. foole* : perhaps not an actual dance, but might be a derivative from the Fools’ Dance mentioned by Strutt (*Sports and Pastimes*, ed. Cox, 1903, p. 183, and plate, p. 138). The ‘shaking of the sheets’ occurs often as a dance-name, with *double entente*, as here and Lyly’s *Pappe* (vol. iii, p. 411): on that of l. 273 it may be noted that ‘quail’ was a cant term for a prostitute.


277. *closse g3 curyer*: ‘“Close!” quoth the currier’—of hides, or horses, as Manly. *Wim-wam*, freak, flourish.

281. *trace*: used transitively of dancing in the very similar scene of Beau. and Flet.’s *Scornful Lady* (1611), II. ii. 1 ‘trace out thy darling’.

P. 214, 284. *henbourde*: ‘bridal merriment’ or ‘merry bride’. *Hen* is a Yorkshire word compounded with others to denote ‘wedding—’ (*Dial. Dict.*).
285. vauntid: for 'vaulted', or correctly for some special movement.
287. tupe: copulate.
291. stoned preist; quasi 'stallion-priest': yene (the first e is perhaps a blotted o), yen in D.D. is not Yks but W. Somt. for yon: a stir is object, not adverb, cf. Buggb. I. iii. 44.
293. serve them a trust: the Dial. Dict. gives trust sb. as Lancashire for 'leap-frog'; the sense, then, may be trick or surprise, as of one who tumbles another over by leaping unexpectedly over his shoulders. Again iv. i. 31.


Sc. v. 5. in your justinge fumes: into your ranting (instian) rages.

P. 215, 9. your old showes: to express ridicule or contempt, in Fletcher's Rule a Wife, ii. 2 end 'I thank you For your old boots', and Mad Lover, III. iii. 15 'all to liquor thy old boots, wench'.

15. porte: train, as in Respublica, I. iii. 156, probably Taming, I. i. 208, and perhaps Welth and Heith, 156.

20. bones: the surviving traces suggest a doubt if C is correct.

23. your seven egges: N.E.D. s.w. egg, sb. 4 gives 'come in with five eggs', to break in fussily with an idle story.

32. pild Jacke: Manly derives from OF. pilier, adding 'frequent in the phrase "poll and pill"'. Skeat says 'Prob. not the same word as pilare, to strip of hair'; but here it = 'shorn' as in 'the pylle preest', Johan Johan, 289, or alludes to his lack of his gown: 'thou pyld knaue' is used (? to a servant) in Nature, Pt. II. 523.

P. 216, 42. live beside the: cf. Like Will to Like (Dods. iii. 351) 'if severity should not be executed One man should not live by another'.

43. put us to wreke: make us pay penalty, or (perhaps) compel us to use force.

46. kepe. . . . in mauger: 'kepe in' for 'support' is quite unnatural. Probably mauger 'board' has been omitted by the scribe before mauger.

54. go toth carte: work as a farm-labourer, cf. II. iii. 52.

59. direvell: slut, a variant of drivell (N.E.D. sb.¹ obs. 3).

60. couckstole: cucking-stool, for a scold.

P. 217, 63. Gods croust: probably for 'crust', i.e. the sacramental bread.

82. a clubb Naue: the knave of clubs (Pam) is of special importance in certain games. Cf. III. ii. 52.

83. to Michole: Michael's tavern (Brandl).

P. 218, 94. sith: sigh, cf. l. 165; 'sight' being another recognized variant, e.g. Lyly's Sapho and Phao, III. iv. 71 (Q').

P. 219, 116. S.D. tune of Labondolose hoto: I find nothing in F. J. Childs' Eng. and Scottish Ballads nor in Chapell's Old Eng. Pop. Music, which notes the mention of 'Heart's ease' in our play (II. ii. 68): but in Joseph Lilly's Ancient Ballads and Broadsides, 1867, p. 78, is 'A brief sonet declaring the lamentation of Beckles, a Market Towne in Suffolke, which was in the great winde vpon S. Andrewes
eue pitifully burned with fire...1586. To the tune of Labandalashotte': and its dolorous character is supported by the s.d. in the Latin university play Hispanus, 1596—'Dum ex ædibus exeat tibicinem iterum incipit | vel hominem in desperatione vel Doctorem Faustum | vel Doctorem Lopezziun, vel Labandalashotttum' (Churchill and Keller's art. in Shakespeare Jahrbuch, xxxiv. 300). Is it a relic of the Italian actors who between Feb. 28–Nov. 1, 1574, 'folowed the progresse and made pastyme fyrst at Wynsr and afterwaerdes at Reading' (Documents Relating to the Revels, ed. Prof. Feuillerat, 1908, p. 225, and Collier, H.D.P. i. 226). (? La banda da Scozia, Lo bando lo ciotta, L'abbandonato ciotto (cripple), L'abbandona-scotto); or Spanish (El abbandonado soto (grove))?

136. by sufferinge: by being suffered or indulged.

138. the element: sky, properly atmosphere: cf. Euphues, i. 293 l. 23 'firie impressions in the Elemente', ib. l. 31 'the beautifulnesse of the Element'.

P. 221, 1. Heave sowe heave sowe: added in a different hand. Possibly 'hearestowe' (hear'st thou) is meant in one or the other case; but undoubtedly in one, or both, we have the carter's call to horses given in Dial. Dict. as haue vb. Yks. Der. Not. Lin. (Yks. forms arve, awve, haue, harve, hoave, orve) meaning 'turn to left'—'turn to right' being, I am told, 'gee' or 'yeat'.

2. sondid sowe: cf. l. 53. Manly supports his explanation 'sanded' (i.e. yellow or white) by 'I'll give him the sanded sow', Reversby Sword Play, 161, 'Your sandy sow', Gam. Gurt. Need. IV. i. 22.

4. out to mast: to feed on acorns, beechnuts, &c.

9. puddings and souse: i.e. black puddings and broth.

10. cockaloudinge: so Manly, = cockadoodling', cf. N.E.D.

12. quarkned: 'the cook'll "quarken" you.' D.D. gives quark as W. Yks. for quawk, caw, croak.

20. tow foolest toth tyth: i.e. two in the tithing or parish, one besides himself: apparently alluding to some proverb which declared it folly to hold the office six times.

21. to serve a prince: as keeper of the king's peace, cf. Much A'do, III. iii. 69 'You, constable, are to present the prince's own person'.

23. this seven yeare: merely 'this long time'.

P. 222, 24. eat a bottell of hay: were asses together.

26. baskettes...capenes: Codrus puts the cart before the horse again, i. 30.

28. conceived: no doubt about MS. Brandl, p. lxxxiii, says 'for conceited' but query? 'thou born lout', connecting 'Custer' with 'custron' or 'coistrel' (cf. N.E.D.).

29. minsimus: 'for mumpsimus', Br. p. lxxxiii, applied to Cleander, Supposes, i. iii. 87.

30. good stumble, &c.: confusion for 'good horse that ne'er stumbles', Heywood's Prov. Pt. i. c. viii (Manly).

34. wout: i.e. wilt; Manly quotes Hamlet, 'Woo't weep? woo't fight?'

42. spurr...whestion: ask...question. A.S. spyrian, Sc. speir.
With pun in Lyly's *M. Bomb. iv. i. 20, ii. 185, &c.* 'Whestone' occurs III. iii. 76.

44. *mage mumblecrust* : her real name is Madge Caro, l. 252. The alliterative nickname (cf. 'Marion May-be-good', *Cambyses*, Dods. iv. 224) may be far older than *Roister-Doister*. Cf. *Piers Plowman*, B. ii. 108-11, 'Waryn Wisdom', iv. 26, &c.

**P. 223, 48. aglet:** tag of a point, Fr. *aiguillette*: 'aglet-baby,' i.e. image carved on it, occurs *Taming*, i. ii. 79.

52. *De good deene* : corruption of 'God gi' ye good even': *twe*, ME. *twey*, A.S. *twegen*: *whochittals* (*who for ho*, 'she') 'she-chickens'—all as Brandl, who compares *we silliboukes*, iv. i. 160 (but see my note). Manly questions the fem. *who*, and explains as = 'whatch-callums', Codrus being now doubtful of their sex. *Maunde*, basket.

57. *gods dinty* : see note on I. iii. 10.

64. *cagin* : *f* for 'catching', i.e. fortune, ease, like 'taking': but more probably 'occasion', as Prof. Carpenter. Manly cites *Lear* (Q9), IV. vi. 240 'without vurther cagion'.

65. *tournde vp his heiles* : died; *N.E.D.* s.v. heel, 22.

69. *showe the gouse* : i.e. shoe the goose, as Manly, referring to Dyce's note on *Skelton's Colyn Cloute*, 198: 'spend one's time on trifling or unnecessary labour', *N.E.D.* (s.v. goose, i. d).

73. *blin* : cease, as II. iv. 100.

**P. 224, 85. in iocundare cum amicis** : Codrus' Latin need not wholly surprise us: cf. IV. i. 153-6, where he represents his courtship as something of a blow to his intellectual life. The Vulgate in Luke xv. 29 (the Prodigal) has 'ut cum amicis meis *epularer*'. *Iocundare* is used by St. Augustine.


96. *wotile* : originally 'wot well', here = 'wot', as the following 'well' shows.

**P. 225, 102. tale ... oth mann ith moone** : of idle talk or tale, as in ProL to Lyly's *Endimion*.

104. *Mosse* : for 'Mass' (by the mass) or 'Master': *retorumes*, rhetorical terms.

**P. 226, 129. in some heape of ashes, &c.* : she has probably been using some lye or detergent made from ashes for washing. Cf. IV. i. 85.

**P. 227, 155. your prayrers are but superstitious** : prayers for the dead, retained in the First Prayer Book of Edward VI (1549), were removed from the Burial Service in the Second (1552). (Procter and Frere, *Hist. of Bk. of Comm. Prayer*, p. 82.) Philogonus is 'oth new larninge', i.e. Protestant. In Bale's *Kynge Johan* (? 1547-52) Act ii, the Pope, enlisting the Nobility against the reforming king, grants them plenary indulgence on condition that 'from the new lernyng ye are wylyng for to fle'.

163. *when* : at the point at which, or *a* (have) may be omitted before made: Manly would read *wer* , i.e. where.

**P. 228, 166. love* : 'I suspect should be *loule* for "lovely"' (Carpenter).


179. *both ons loore to ly* : in the MS. *ons* is written over *are* deleted,
the l of loore is in the scribe's ink, the other letters in the corrector's blacker ink, and ye deleted stands before iye: an original both are total to ye seems to have been altered as tautological.

P. 229, 193. pounder, &c. : if you ponder the matter.

196. bithernales: from 'blood of the nails' (Br.), i.e. nails of the cross. Wher had we yow, i.e. how did I hurt you? Crilesom: 'kyrie eleison, antwortgesang' (Br.). Manly adds 'slang for a scolding: cf. Dame Coy's threat to give her husband "a kyrie ere he went to bed" in Jack Juggler'.

198. lyst thou me: dost give me the lie? memorandum: for 'memory'.

201. ill kivinge: there's ill brewing! Keeve (Sc. kive) vb. 'to ferment'.

202. domination: the first letter has a loop, which the scribe's capital C lacks: it closely resembles b in boy, l. 204, and elsewhere.

Gome: 'godmother' (Br.). I suspect = 'Go home!'; but 'gome' occurs at least three times in the York Mysteries for man, fellow, e.g. xxxii. 305.

203. descry: proclaim, make known. OF. descriptor.

204. tome boy tome: I should explain as a rallying-cry, 'To me, boy! to me!'; but rhyme seems against it. Probably f is meant for c.

205. Jadge: must = jade, though unrecognized N.E.D., D.D.

P. 230, 210. foule: Manly proposes dolte for the rhyme's sake; doule is a recognized contemporary spelling.

211. eg... collupte: Manly notes the pun on the dish 'eggs and collops', i.e. rashers of bacon.

thou mightes yet chese: it was open to you (not to notice it).

216–9. she was counsaild, &c. : this wholly inadequate explanation is the only one offered: cf. l. 249.

P. 231, 253. Jacke a male: 'perhaps for Jack-amend-all as the rebel Jack Cade (1450) was called in ridicule' (Br.), appropriately, if the form would allow it, but more probably 'Jack of (or in) the trunk', of sudden appearance: cf. p. 47, l. 16.

P. 232, 256. Bith mouse foote: 'by the (God's) mouth and foot' (Br.): again Apicus and Virg. (Dods. iv. 151).

265. trullit: I think a corruption of 'by my truly' l. iv. 18.

266. somewhat oneward: something by way of earnest.

279. demise: dismiss, a Latinism (dimittere).

P. 233, 3. ye wethercocke of poles: the earlier mishaps of this unfortunate bird are chronicled in Stow's Survey, ed. Strype, Bk. iii, p. 143. From p. 149 it appears that the steeple was again fired by lightning June 4, 1561, and, with the roof, consumed; nor was the steeple restored in Elizabeth's time. Allusions to the cock are found in Skelton's Colyn Clout, 40–2, and Trial of Treasure, pr. 1567 (Dods. iii. 267) 'The same year the weathercock of Paul's caught the pig'.

6. cokes: ninny, simpleton N.E.D.

9. in hugger mugger: 'in hugger mugger to inter him', Ham. iv. v. 80, i.e. obscurely.

12. heare: in his brain.

16. olde trot: i.e. Alison: usually of a woman, as Supp. iii. v. 35 and Taming, i. ii. 80, and supported by hir.
23. *a cowlinge carde*: see note on Buggb. III. i. 51.


48. *crabtre fast*: i.e. faced, wrinkled like the bark or fruit of the crab-apple. Cf. Taming, II. i. 228.


52. *sure as a clabbe*: cf. II. v. 82.


59. *some wilde*: ‘for wilde’ (Br.), but I think rather adj. as sb. ‘violence’. Cf. ii. i. 47; and for *take him right*, II. i. 10. *Mithere*, for ‘mother’, calling Codrus an old woman; though possibly reproducing his carter’s call to his horses. (*Mither = ‘come hither’ in the south, Dial. Dict. s. v., Mather.)*

63. *with a fleete; fleet* vb. is Yks. and N. Mid. for ‘skim’; but the sb. is *fleeter*, so I prefer *flet*, sb. Yks. ‘flash’.

P. 237, 28. *my garment is lyde*: Cacurgus has to find excuse for his motley: cf. I. iii. 36-7, and below, 53-5, 71.

34. *cynd*: Scinde or Sinde; ‘the river Indus, still called Sinde’, Purchas his Pilgrimes (1625), ed. 1905, i. 76.

50. *the Morphewe, &c.*: the scurvy, the boil, blain and wheal.

51. *pose*: cold; *hichcocke*, hiccough (Manly).

P. 238, 69-70. Placed as in our text, and extra-metrical, representing interjections by the women at intervals during the preceding speech.

72. *to fuls a*: i.e. so (= as) full of his; to the scribe’s mistake for so, *fuls a Isbell’s transposition for ful a’s.*

72, 74. *woaunde ... laude*: i.e. world ... lord, seem preferable to *woande* (conn. with *wanian*, *woning*) ... *laude*, though the American euphemism ‘good land’ (for ‘Lord’) might possibly have an Elizabethan origin. Cf. iv. iii. 1, 17.

75. *meckinse*: i.e. Marikins (Br.).


P. 240, 117. *defaunce*: for affiance, confidence. I understand so so ... *saff*, like Manly, as ‘s-s-soft’, i.e. ‘stay!’ Madge trying to prevent the ‘instrument’ of I. 123 being put into her mouth.


P. 241, 147. *Yeawe in wenye, &c.*: ‘you’ve in verity liked me’; Brandl, who explains the next words as a distortion of, followed by a correction to, ‘what will you take’; but I prefer ‘liked me well (or ... aff’) with your talk: what’ll you take?’ &c. Cf. ‘Whale’. IV. i. 23.

23. *Whale ye*: Prof. Carpenter rightly explains as contraction for 'What will ye;' comparing 'whole' = what will, III. iii. 147.

P. 243, 31. *served me a trust*: i.e. a trick; see note on II. iv. 293: yeames, 'yea, mass!' (Br.).

32. *saddlebackt*: of a horse whose back incurses too much, probably of Madge's figure as she leans forward on her staff.

33. *keepe all the rout*: make all the fuss and delay.

34. *at last [shrifte]*: auricular confession, i.e. privately to a priest, c.g. at Shrove-tide (probably intended here), was enjoined by the Six Articles 1539, but made voluntary in the Prayer Book of 1549.

35. *sufukses*: transposition for fusukses: I should have explained as 'physic(s)'; but Manly (better) suggests a vocative, fussocks, the sing. meaning 'donkey' or 'stupid person', given in *Dial. Dict.* as a Yks. term of contempt for a coarse, fat woman.

36. *xx*° *thicke*: a solid or good 20 shillings: morell, name for a horse, as Buggb. I. ii. 70.

43. *coietous scoles*: Codrus' corruption for 'covetous scolds' as Br.

47. *boust stoule*: bolster-stool (Br.), i.e. with a cushion. Manly suggests 'box-stool', N.E.D. boust.

P. 244, 49. *that scottish knaverie I woud quit*: pay out that Scotch rogue, i.e. Cacurgus. ('Scottish' 'quast foreign.)

52. *will you none*: equivalent to 'will you not?'

54. 'Because of you we shall get nothing now, or only a spoonful or so.'

55. *couple of shotes*: probably 'two years' rent'.

57. *Bith make*: 'by the marikin' (Br.): Manly thinks may be adj. with ellipse of some sb.: cf. III. iii. 75.

65. *goods nowne*: merely one of the varieties of 'God's wounds', as Swaen, *Eng. Studien*, xxiv, p. 54, cited by Manly, who aptly quotes R. Greene's pun, 'began ... to sweare and to rap out goggis Nownes and his pronouns, while (untill) at voluntarye he had sworne through the eight parts of speech in the Accidence' (*Works*, x. 99).

P. 245, 76. *by cocke & pye*: 'by God and Pie', the latter being the Ordinal of the Rom. Cath. Church, so called from its pied or confused look to the eye (Lat. *pica*, magpie). *N.E.D.*

78. *sange lulley by baby*: 'see Ritson's *Ancient Songs*, new ed. i. iv, for the music of this old burden from a MS. of the reign of Rich. II or Henry IV' (Collier's *H. D. P.* ii. 379).


81. *membrers*: memories.

82. *Intrat Cr[ito]*: in *Dram. Pers.* described as 'peregrinus'. He may be supposed a comrade or fellow-voyager of Eugonus (cf. I. 28 'a brasse of strplings', and I. 152) and represents the Peregrinus who in Prodigal-plays (e.g. Macropedius' *Asotus*, v. 2) sometimes brings the father news of his absent son's distress. In justice to Fleay's theory of a connexion of *Misog*, with *Like Will to Like* I note here Newfangle's arbitration between Ralph Roister and Tom Tosspot (Dods. iii. 324) 'If thou provest thyself the verier knave by good proof, | Thou must be the elder brother and have the patrimony.'
85. with yxe &c all: spite of ll. 17, 19 Alison seems to have returned to her washing, and has the soap or lye made from ashes in her hand, or the suds about her. Cf. his reflection on her previous appearance, iii. i. 128–9.

86. with a wannion: see note on Buggb. iv. iv. ii.

87. vp &c downe: all over, exactly; as Two Gent. ii. iii. 26.

P. 246, 94. Be . . . good in your office: mind your own business; cf. ii. iii. 66.

95. to have all tyth dost: to be master of all the parish, thou dost.

101. mist cushinge: explained of the cushion-dance by Br. (but they could see it as they knelt), of a mark in archery by Carpenter (but no such sense of 'cushion' N.E.D.), and of missing an ordinary seat by Manly, who quotes Skelton's Colyn Clout, 997–8 'And when he weneth to syt, Yet may he mysse the quysshon'. Again, Euphues, v. 237 l. 22, and Heywood's Prov. Pt. ii, c. ix 'Ye missed the cushion for all your haste to it'.

105. First letter of your names Eue: the common joke of giving a whole syllable or the whole name under this formula originated, no doubt, in rustic misstatement.

bruckle faste eue: 'black- or dirty-faced ewe'. Bruckle is given in D.D. and N.E.D. as a N. country vb. 'to make dirty'; ptcp. 'bruckled' quoted as late as 1691.


P. 247, 116. take hir vp for haltinge: find some mistake in what she says, an aside to Alison: Codrus' jealousy is admirable.

118. by dene: ME. bidene, together (Br.). See N.E.D. s.v. bedene, adv.

127. Gods bluye hood: i.e. God's blue hood, not 'boyhood' or 'bloody head' Manly, who gives Dyce's inst. 'By gods blew hood' (Tom Tyler and his Wife, p. 5, ed. 1661) quoted on Skelton's Magnyfycence, 1128 'For Gods cope thou wyll spende'. The ed. by R. Lee Ramsay (E.E.T.S. 1908 l. 1116) treats 'God's cope' as an exclamation = 'hood'; and I take it that 'God's blue hood' is simply the sky.

were your father a glacier: i.e. you're not a pane of glass. N.E.D.'s earliest inst. as 'window-glazier' is of 1408. In 1439 or 1447 the contractor for the windows of the Beauchamp chapel at Warwick binds himself not to use English glass (Enc. Brit. s.v. Glass).

131. after the risinge rection ith north: must refer to the Pilgrimage of Grace at the end of 1536.

P. 248, 137. umbert then: number it, reckon it up then; suggested also by Manly. Dial. Dict. gives umber sb. as War., Suff., Dev. for 'number'; it must have been a Yks. vb. in 1577 or before. Brandl's 'umpired' is not very natural, nor is the matter yet decided.

142. augrā: or aurgrim, = algorism, Arabic numeration, here 'arithmetic' (N.E.D. and Manly). Cf. in Two Ital. Gent. 628 'names of Augrem' for magical names.

145. we clementid: Carpenter's proposal seems best—wer clementid, i.e. it were St. Clement's tide (Nov. 23); but D.D. gives 'clementing' for a children's custom of soliciting apples, sweets, or pence on St. Clement's night, and the verb may possibly have been applied to some
dole (l. 147) to their elders. St. Nicholas day is Dec. 6, St. Stephen’s Dec. 26.

P. 249, 154. *cū spiritū tuo*: among the Responses at Prime in the Roman Breviary—in the First Prayer Book Cranmer compiled Morning Prayer from the Roman Matins, Lauds and Prime. Codrus has served as clerk. There may be here a reminiscence of drunken Hance in *Like Will to Like* (Dods. iii. 328):

‘Ich le-le-lerned zome
La-La-Latin when ich was a la-la-lad:
Ich ca-ca-can zay *Tu es nebulo*, ich learn’d of my dad,
And ich could once help the p-p-priest to say mass:
By gods, ma-man, ich ha’ been cunning, when ’twas.’

156. *gods ludd*: = ME. *luddock*, hip, thigh (Br.); but perhaps a corruption of ‘blood’. Manly suggests ‘lid’.


160. *wo silliboukes*: sillibouke or sillibauk is sillabub (custard) or rich cake (D.D.) : they are offerings by Codrus’ admirers; and *wo* is not for a fem. form *who* = *wo*(men), but a mere mistake for *mo*, ‘twenty or more.’

P. 250, 1. *skippthirst*: getter of wealth without work.

6. *britche*: breech, flog, as Marlowe’s *Edw. II*, v. iv. 55 ‘Aristarchus ... whose looks were as a breeching to a boy’: cf. ‘a breeching scholar’, *Taming*, iii. i. 18.

7. *chalings*: = challenges (Br.); the same form, though perhaps as plural sb. i. iv. 23.

P. 251, 11. *landleper*: leaper into land. So in *Welth and Helth*, 751 Hance, the intruding foreigner, is hidden ‘in ander land lopen’.

12. *surky the thone*: Br. reads *surly*, and explains *thome* as ‘thumb’; but there is no such use for *beat*, ‘hustle’, and the fourth letter, if an *l*, seems deleted. As it stands it is *k* or *l.* the stands close enough to *k* to be meant perhaps as *kythe*, a N. country vb. 1. show, 2. appear, 3. grow friendly: and I suggest doubtfully ‘I will sur(e) kith thee home (thome)’ (‘kith’ metonymy for ‘drive’, satirizing his claim of relationship); or ‘sur(e)ty thee home’, the thome being pleonastic like *‘ith thy tale’*, III. i. 235.


22. *hau a childes part*: in *Nature*, i. iii. 24 Avarice says ‘I wilnot bee behinde to gette a childes parte’.

27. *hedgecrepers*: sneaking vagabonds.

P. 252, 33. *hennardly*: i.e. hen-heart + ly; *N.E.D.* gives ‘henne harte!’ (for coward) from *York Mysteries*, xxxii. 198. Possibly ‘Hens, thou haynyarde!’ in Skelton’s *Magnyfycence*, 1725, has the same sense.

34. *coystrydes*: knaves.

37. *year pilats voyce*: the part must have been played in the same tyrannous vein as Herod: cf. *Respublica*, III. iii. 15 ‘Lord Jhese Christe,
when he was I pounst and I pilate [y-Pontius'd and y-Pilated] Was ner so I trounst, as we have been of years late'. Cf. Pilate's opening speech in *York Mysteries*, xxxii, 9 'sir Pilate of pounce as prince am y preued'.

P. 253, 1. laud: see note on III. iii. 72, 74.

P. 254, 31. peke pies: 'I suppose = pick pease' (Carpenter).

40. whope at noone: prob. to inform the homestead of the dinner-hour.

P. 255, 52–3. put pin: or 'push-pin', the child's game mentioned *L. L. L.* iv. iii. 169—a pin was won each time a push or jerk caused one to lie across the other: 'Blow-point was probably blowing an arrow through a pipe at certain numbers by way of lottery.' Strutt's *Sports and Past.* ed. Cox, p. 312: lin, cf. II. i. 64.

73–6. Probably he is actually doing some tumbling-feat, pretends to have hurt himself (l. 74), and complains (74, 76) of the audience's want of sympathy.

P. 256, 81. coten: or cotton, form a nap (in clothmaking), so 'succeed'—found repeatedly.

82. Stande I praye the: perhaps seizing one of the occupants of stools on the stage, with intended joke on his lightness.
GLOSSARY

Reference is to page and numbered line of text: n indicates that the word is discussed in a note.

A dwelve, adv., madly, 96. 25.
A shore, aside, 124. 37 n.
Acquynt, to, 208. 127 n.
Afects, desires, 22. 58.
Afterclappes, 131. 7.
Agiet, tag of a point, 223. 48.
Alone, matchless, 93. 103. 94. 139.
Ambrie or aumbry, cupboard, 152. 66.
Apayde, pleased, 192. 3.
Apply study, to, 15. 88, 49. 60. Cf. 21. 28.
Armentage, 186. 10 n.
Atide, in time, 92. 77.
Augru, arithmetic, 248. 142.
Backhouse, bakehouse, or privy, 236. 3, 242. 11.
Bagd, pregnant, 140. 3.
Barne, chicken, 88. 54.
Bayte, feed, 130. 33.
Beakinge, 207. 113 n.
Bessill, to, will, 194. 61.
Beverage, pour-boire, 142. 13, 148. 3, 25.
Bibler, reader of the Bible, 17. 30.
Biothermales, 229. 196 n.
Blow poynite, game, 255. 53.
Bloue, trull, 206. 80.
Bobbe, jeer, befool, 48. 22, 93. 120.
Bonably, abominably, 211. 214.
Bonet, a sail, 32. 3 n.
Borde through nose, 194. 59.
Bouggish, 189. 78.
Bounce, explode, 60. 4.
Bonst sioule, 243. 47 n.
Boystrous, massive, 18. 60.

Braide, outcry or start, 149. 14.
Breame, eager, 249. 159.
Breaste, voice, 188. 49.
Britten, flog, 250. 6.
Bruckle faste, black-faced, 246. 105.
Bulichinge, bull-calf, 221. 5, 223. 65.
Bumminge, 188. 49 n.
By dene, together, 247. 118.

Call me cut, 63. 41, 138. 79.
Cantie vantie, at a canter, 131. 14.
Capcase, 47. 17.
Carrayenes, carriages, 128. 83 n.
Cast, example, 98. 2, 257. 10.
Caters, caterers, 21. 23, 38. 52.
Cauetel, artifice, 57. 62 n.
Charcltes, carts, 27. 99.
Chery, kyrie, 188. 49.
Clack, tongue, 106. 32, 135. 2.
Clatter, chatter, 87. 47, 185. 36.
Clementid, 248. 145 n.
Chumpertone, clodhopper, 201. 50.
Coapesmate, confederate, 89. 5, 208. 120.

Cokes, ninny, 233. 6.
Coleseke, buffet, 235. 54.
Coll or cull, to embrace, 22. 66, 151. 26.
Collop, slice, 42. 66.
Coltes teeth, youthful desire, 111. 27.
Compacte, confederate, plotted, 55. 6, 56. 22, 66. 128.
Consort, company, society, 41. 57.
Contentation, content, 17. 34, 23. 86, 38. 47, 72. 32.
Contrary, find me, find me untrue, 63. 11, 67. 8, 71. 5.
Contrall, rebuke, 45. 5.
Convaié, carry off, steal, 93. 123.
Cooyling card, 112. 51 n, 233. 23.
GLOSSARY


corps, living body, 107. 19.
corrosie or corey, corrosive, fret, 105. 142, 224. 91.

costerd, head, 55: 47, 195. 7.
cotten, succeed, 256. 81.
cystrell, 16. 113 n, 252. 34.

crackerhalter, 24. 6.
cranke, lusty, 189. 86.
crasso, romp, 213. 263.
craake, croak, 183. 196.
crileson, 194. 196 n.

crout, pet, 206. 89.
crusadoe, a coin, 43. 19, 97. 59 n, 141.

Cungar, conjure, 189. 82.

customers, customs house officers, 27. 103.

deare, dare, 191. 23.
deac, disease, 139. 96, 140. 120.
demeris, merits, 176. 21.
deisme, dismiss, 232. 279.
denti, 186. 10 n.
diagonamattrion, 98. 97.
discipher, detect, 30. 186, 45. 5, 61. 22.
discrivate, describe, 177. 52.
disple, disciple, 201. 62.
disposed (amatory sense), 95. 17 n.
dohnett, 101. 67 n.
dogbode, term of contempt, 98. 76.
doing, 199. 71 n.
dore, to, dare, 196. 44.
drewel, slut, 216. 59.
dup, do up, open, 99. 31 n.
dust, fray, 191. 47: (vb.) 235. 27.
dysarde, fool, 105. 5, 209. 158: disadly, 194. 61.

ealetth, ails, 183. 204.
eaey, every, 191. 25, 207. 102, 223. 73.

every, matter, 111. 17 n.

fackling, employment, 208. 138.
fardell, bundle, 56. 40.
farding, farthing, 48. 20, 193. 32:
cf. fullyt: contrast 203. 113.
fare, behave, 128. 89 n, 142. 17.
farr, farther, 213. 259.

feake, to, 195. 17.
feate, neat, 98. 95.
feare, mate, 120. 5.

fensuar, fence, 191. 32.
fine, fume, 193. 20.
finde, to, support, 24. 4.
fipens, five pence, 192. 12.
filt, spell, occasion, 87. 27, 113. 32, 134. 5.

fleete, vb., float, 150. 4: (sb.) flash, 235. 63.

forces, 207. 107 n.
foundresse, patroness, 103. 83: found-
der, patron, 183. 193.

francon, comrade, 89. 2, 94. 146, 112.

fraye (intr.), fear, 109. 66.
friskeily, n. 23.

fuge, to, to flee, asyntactic infin., 45.

further, 113 n.

fulker, pawnbroker, 34. 61.


furr, further, 187. 19.

fustinge, ptcp. = mouldy, or = fus-
tian, 214. 5.

gambole, gambol, 98. 86.
ganser, grandsire, 183. 200.
garboyle, disturbance, 106. 35.
gaskins, breeches, 190. 7.
gasde (diss.), prank, 98. 86.
gayne, gape, 240. 126 n.
gayson, rare, 19. 74.
girmumble, disordering, 202. 78.
gleke, scorn, 134. 64.
gloses, commentaries, 18. 63.
gobbett, lump, 97. 65.
golf, gossip, 202. 85.
goffishly, 128. 88.
goinne (diss.) or gonne, simpleton, 111. 22.
golding, gold piece, 88. 77.
golia, Goliath, 234. 29.
grandgosier, 112. 44 n.
groynd, branched, 117. 69.
gupe, give up, 244. 52.

hab or naber, 210. 195 n.
hagges, spirits, 118. 102, 144. 10.
hallersicke, 37. 10.
hake, to, 198. 106 n.
hammers in one's head, to have, of
preoccupation, 62. 20.

hanguipes, gallows-birds, 144. 12.
Hap, to, cover up, 178. 66.
Hardest, hardest, 119, 123; cf. Hardly, 126. 50, 138. 79, 140. 4.
Hastigos, hastigos, early fruits, 96.
37. 190. 9.
Hatti, pt. of hit, 195. 7.
Have reason, to, be right, 63. 13, 70.
8, 136. 37.
Hawson, conjure, 88. 74.
Hempsiring, 46. 19.
Henbowerde, 214. 284.
Henwardly, cowardly, 252. 33 n.
Hichcocke, hiccough, 237. 51.
Hold, to, wager, 57. 71.
Horne wood, hom mad, 95. 8 n.
Horsenightcappe, halter, 196. 49.
Hottie lottie, 112. 6 n.
Hudell, adv., signifying multiplication, 92. 75, 152. 48.
Hugger mugger, in, 233. 9.
Hugye, huge, 143. 23.
Hunt at, hunt, 131. 8.
Hurdes, fireballs, 130. 19.
Hurricampe, 214. 295 n.
I mett, pp. of met, 109. 62.
Iawell, rascal, 89. 7.
Teoberious, 128. 81.
Let or get, to, strut, 98. 93, 185. 49, 205. 39.
Ingram or ingrum, ignorant, 106. 23 n, 228. 170.
Injurious, insulting, 52. 23.
Instantly, insistently, 16. 109.
Jumpe, exactly, 147. 85, 228. 178.
Judge, jade, 229, 205.
Jager, tatters, 193. 16.
Jepert, hazard, 205. 62.
Kallat, trull, 67. 1.
Kive, to, ferment, 229. 201.
Knacking, mockery, noise, 145. 28.
Know oneself, to, govern oneself, 48. 38.
Kynde, nature, 108. 29.

Landleper, 251. 11.
Lauish, communicative, 65. 84.
Least, lose, 39. 3, 49. 61, 59. 32.
Leave, willing, 119. 121: lever (comp.), 192. 4.
Left heeles, two, 112. 53 n.
Lerrypoope, 106. 28 n, 145. 28.
Lettys, pt. of let, 143. 22.
Leve, give leave, grant, 148. 108.
Lile, little, 236. 3.
Linger, to (trans.), defer, 60. 15.
Linn, to, cease, 194. 64, 255. 53.
Lobcocke, lubber, 32. 13.
Loke, to, look for, 150. 10.
Lubius lawe, 210. 194 n.
Luckye, lucky, 175. 33.
Lurde, to, ease, 131. 6.
Lurdinge, rascal, 202. 103.
Lurtch, ith, 211. 211.
Luske, gallant, 16. 111 n.
Lye upon, press, urge, 16. 110 n, 35. 85.

Mak up their mowtes, 130. 22 n.
Make, to, do, 125. 37.
Make bate, stirrer of strife, 239. 109.
Make deintie, 15. 65.
Make strange, 15. 68.
Male, trunk, 47. 16, 231. 253.
Malgrief, in spite of, 107. 16.
Mames, madams, 92. 99.
Mande, escorted, 179. 95.
Marquisotted, 98. 89 n.
Maslyp, mastership, 112. 31.
Maunde, basket, 223. 52.
Mawe, card-game, 208. 129 n.
Maye, marry, 246. 104, 247. 121.
Meckins, marykins, 238. 75.
Meete with, to, be even with, 63. 38, 195. 20.
Members, memories, 245. 81.
Mind gives me, my, i.e. tells, 53. 26, 68. 36.
Mo, moe, more, 21. 20, 43. 38, 44. 11, 52. 38.
Mome, fool, 203. 112.
Morell, name for a horse, 91. 70 n, 243. 36.
Moringe, murrain, 186. 13.
Mould, mole, wart, 66. 132.
Mount of Venus, 17. 30 (n. l. 22).
Mourne of the chine, to, 106. 41 n.
Mouse foot, 232. 256.
Mouse, to, rummage, 123. 24 n.
Mume chaunce, dice-game, 208. 137.
Mumpsimus, 23. 87, minisminust, 222. 29.
Mure, catarrh, 35. 109.
Musche a douche, 202. 81.
Naunte, (mil)ne aunt, 245. 79.

Nere (comparative), 134. 61.

Ninch, (a)n inch, 209. 169.

No pytnt, 113. 33 n.

Nonce, for the, 40. 17 n.

None, (mil)ne own, 184. 26, 204. 17, 206. 86.

Novum, dice-game, 209. 147.

Noysome, troublesome, 48. 29.

Nuslinge, indulging, 178. 82.

Nycitie, folly, 115. 69.

Obbrayde, npbraid, 181. 145 (Somt., Halliwell).

Occypie, to (a trade), ply, 51. 8.

Old (adj. and adv.), excessive, 87. 32, 129. 4.

On end, on the whole, 132. 27.

Once, once for all, 65. 79, 144-39.

Ongly, 117. 72, 128. 87.


Over hayed, overfed, 111. 37.

Overwhart, pervers, 239. 107.

Packe, plot, 56. 39.

Pagins, pageants, 175. 42.

Pass, to, care, 55. 50 n.

Past whoo, out of hearing, 201. 55.

Percase, perchance, 12. 7.

Personage, person, 14. 27, 86. 11 n.

Peticoate, armour-coat, 192. 10.

Pild, shorn, 215. 32.

Pincheast, close-fisted, 97. 61.

Plye the box, 130. 30 n.

Portals, recesses, 13. 3.

Porte, train, 215. 15 n.

Pose, cold, 237. 51.

Posestales, magistrates, 41. 29 n, 56. 35, 38.

Pott panions, 112. 55 n.

Poulter, poulterer, 38. 50.

Prenyayle me, avail me, 41. 21.

Punned, pounded, 123. 27 n.

Purr, 207. 96 n.

Put pin, game, 255. 52.

Pylligrim salve, 98. 97 n.

Qualiciumes, qualities, 123. 17.

Quark, to, crow, 221. 12.

Quere, enquire, 110. 97.

Read, to, lecture, 18. 54.


Rent, rend, 138. 75 n.


Ride byard, 188. 61 n.

Royst, riot, 18. 61.

Ruff, card-game, 208. 129.

Sacringe, consecration, 209. 159.

Saint (cent), card-game, 208. 129.

Santas, sanctus, 213. 258.

Saunce bell, 211. 209.

Scenish, squeamish, 196. 30.

Scene, Siena, 31. 25.

Set a face, pretend, 94. 154.

Set vp his rest, stake his all, 39. 5.

Seuennight, week, 57. 64, 60. 48, 71. 13, 233. 18, 244. 62.

Shadewes, pictures, 12. 11 n.

Shote, payment, 193. 30, 36, 244-55.

Shottrell, young pike, 32. 7.

Sibbe, kin, 149. 24.

Sillboukes, sillabubs, 249. 160.

Sincounter, cinquater, 222. 25.

Since, 19. 93 n.

Sincopasse, cinquespiece, 213. 276.

Sith, sigh, 218. 94, 220. 165.

Sittie or syte on, to, concern, 124. 11, 137. 61.

Shipthrift, 250. 1.

Skoggingly, 187. 28 n.

Sland, 209. 145 n.

Sleepe, on, 43. 28, 49. 3.

Slened, split, 118. 95.

Slick, to, smooth, smear, 98. 88.

Slipstring, tranant, 37. 6.

Smoagly, smart, 196. 29.

Smugis, sneakers, 197. 73 n.

Sokings, 195. 11 n, 196. 45.

Sondid, sondid, sanded, 221. 2, 223. 53.

Sort, quantity, 123. 26.

Souse, broth, 221. 9.

Souterlye, 201. 52.

Spette, spit, 108. 28.

Spurtings, smelts, 32. 8.

Spurr, ask, 222. 42.

Stale, live, 43. 45.

Stale, ripe, 93. 108.

Standes me vpon, it, is incumbent on me, 59. 24.

Stare, stand up, 118. 74 n, 135. 14; swagger, 185. 46.

State, income, 23. 97.

Staunce, space, 33. 26.
Glossary

Sterve, die, 107. 19.
Sterve, to keep a, 44, 2, 47, 15, 96, 44, 98, 94, 99, 32, 214, 291.
Stocke, capital, 91, 55, 57, 147, 73.
Stroot or strode, to, strut, swagger, 97, 47, 185, 46.
Success, sequel, 61, 22.
Sussumigation, alchemical term, 140, 121.
Susukes for fuses, 243, 35 n.
Suppose, prostitute, 12, 13.
Susposers, 11, 11 n, 12, 4, &c.
Suspex, suspicion, 65, 105, 107.
Sustentation, sustenance, 41, 59.
Swadd, clown, 195, 6.
Swaddell, to, swath, 244, 62.
Swaddle, to, beat, 194, 62, 204, 32.
Take on, to, show grief or anger, 142, 17.
Take well in worthe, in good part, 70, 3: cf. 'take in gree' 153, 81.
Teend, to, light, 129, 12.
Tempten, tempt, 145, 35 n.
Tetragranaton, 213, 258 n.
Thwite, trim, 118, 80.
Tick tack, dice-game, 208, 137.
Ticke, touches, 204, 8.
Tideleng, darling, 111, 24.
Timpanye, dropsey, 113, 38 n.
Tosse, turn, 26, 49; 'banble, 187, 22.
Toye, trick, 34, 74, 68, 34; whim, 88, 72, 98, 87.
Truce (vb.), of dancing, 213, 281.
Tract, prolong, 225, 99.
Tratte, hag, 45, 35, 60, 41, 233, 16.
Trullit, 232, 265 n.
Trumon, trinity, 251, 17.
Trusse, trouser, 194, 60.
Trust, to serve one a, 214, 293 n, 243, 31.
Tupe, copulate, 214, 287.
Turning of a hand, with the, 15, 92.
Tute, tutor, 201, 62.
Twang, to, tread shoes awry, 195, 14 n.
Twichild, in second childhood, 97, 72.
Ure, use, 206, 65.
Vangell, gospel, 206, 84.
Vecchio, old man (It.), 91, 61, 92, 79.
Vechinges, fay-kins, 203, 121.
Vengeable, intensive adj., 106, 29.
Vessell, pl. 38, 30 n.
Vilde, vile, 258, 32.
Vnderhear, overhear, 135, 4.
Vnderstart, 99, 19 n.
Vngly, 114, 61 n: cf. 117, 72, 128, 87.
Vnloden, pp. of unload, 37, 15.
Vnneh, scarcely, 114, 62.
Vntress, unpack, 47, 16.
Vrlckhe, hedgehog, 89, 15.
Vye, wager, 106, 39 n.
Wagghalter, 250, 6.
Wagpasty, 210, 192 n.
Wannion, 131, 11 n, 245, 86.
Way, to, forward, 110, 73 n.
Webbe of clothe, a, 67, 12.
Were, our, 227, 158: cf. wold, old, 236, 13.
Whestion, question, 222, 42, 238, 76.
Whipperginne, card-game, 207, 94.
Whochitalls, 223, 52 n.
Wishly, quickly, 224, 77.
Wilde, with a, 194, 47 n: cf. 235, 59 n.
Wim wam, flourish, 213, 277.
Wind, wend, 112, 45 n, 131, 16.
Voret, worm-eaten, 243, 36.
Wottle, wet, 224, 96 n.
Wryte upon, to, rely on, 121, 29 n.
Ye, yea, 86, 4, 110, 95, 117, 59.
Yet, after all, 14, 56, 26, 56.
Yonker, young man, 16, 111, 37, 9, 205, 46: yonke, young, 244, 49.
INDEX

Reference is to page and line as numbered, or to page alone: n refers to Notes or footnotes. For full analysis of Introductory Essay, see Contents Table.

Acolastus, xcvi-ix.
Address of audience, xlvii (5).
Agrippa, H. Cornelius, lxiii, cx, and notes on 116. 24-6, 37, 117. 55, 61, 69, 70, 72, 213. 258.
Aretino, Pietro, vi, xix, xxii, xxvii, xxix.
Ariosto, Lodovico, xvii, xxi, cxvii; Orl. Fur., xc, 138. 66 n; La Cassaria, xvii-xviii, xxi-ii, xxvi n, xxxiv, lxvi, lxvi, li, lxi, lxv, 31. 27 n, 85. 4 n; I Suppositi, xvii-xviii, xxxix, xxxiv, lxv n 2. its two forms, li-ii, sources, lii-v, merits, lii-li, cxvii, French translations of, lxiii; La Lena, xvii, xli; Il Negromante, xvii, xxxiii, sketched, xxxiv-v; La Scolastica, xvii, xxvii, xxxix, xxxl.
Arrivals announced, lxvi (1).
Asides, xvi (4).
Asotus, xcv-xxv.
Astrology and imposture, in Italy, xxxi-iv; in Buggbears, lxxii-iii; in Misogonus, cix-xi.
Audience, address of, xlvii (5), 184-6, 253-6; dismissal of, see Licenzia; objects thrown among, 185. 55-8 n.
Baldus and Bartolus, lxix, 117. 59 n.
Barjona, Laurence, 165, 167-70.
Bibbiena, Cardinal, La Calandria, xvii-xviii, xxi, xxxix.
Braggart, xxvi-vii, xxx n, cixi, cxvi.
Brandl, Dr. Alois, vii, ix, 83, 163-4, and notes on Misogonus passim.
Buggbears, The, lxvii, cx; compared with La Spiritata, lxviii-lxxx

A table of sources for, lxxvi-vii; hands in MS., 78-80; verse of, lxxvi, lxxxvii.

Card-games: primero, 39. 3 n; whip-jenny, 207. 94 n; ruff, maw, saint (cent.), 208. 129 n, 209. 143 n.
Cassaria, La, see Ariosto.
Cecchi, G. M., xix, xxii, xxxii-xxxiii; cxvii, cxvi; GV Incantesimi, xxxiii; Lo Spirito sketched, xxxvi-vii; L' Ammalata, xxxii-viii, xli, lxv, cxvii; Il Figliuol Prodigo, xli, xlii n 2, 1, cix.
Chnch, the, and friars, xxvii.
Cintrio, Giraldi, xxxix n, xlii n 3, xlv n 1, lxvi.
'Comedies', allusion to, xxxvi.
Commeda dell' arte, cxv n 1, xxxii, cxvii.
Commeda erudita, see Italian Renaissance Comedy.
Cooks, I (11); Warburton's, lxvii, 78; and boys, lv, 37. 2-4 n, 52. 38 n.
Culliffe, Dr. J. W., vii, ix, lxiii.
Currens servus, xlix (8).
Custom-house officers, 27. 103 n, 47. 15 sqq.

Decameron, xxxiv, xc, 85. 3 n, 13 n; 96. 24 n.
Dice-games: tick-tack, mume chanch, novem, 208. 137 n.
Disguised girls, xxxix-xl.
Disobedient Child, The, lxiii, cv-vi.
INDEX

Doctors, xxviii–ix.
Doggerel, the, lxxxiii–xc.
Doors, talk of, xlvi (6).
Dreams, l (12).

Education-drama, xv, xciii sqq., ci–ii.

Ferrara, xx–xxi, 15. 84 n, 24. 17 n, 26. 69 n, 30. 3 n, 45. 11 n, 50. 22 n, 52. 3 n, 53. 23 n, 60. 48 n.
Fool, the, 161, 183. 199 n; his dress, 186. 237; position, 183–4, 202; functions, 182–3, 190. 101 n, 202. 81 n, 222–3, 253–5.
Forgetting a name, xlix (g).
Fourteen, the, lxxxi–iii, lxxxvi–vii.
Furnivall, Dr. Fdk. J., ix–x.

Gammer Gurton, verse of, lxxxii, lxxxvi.
Gardner, Mr. E. G., xvii u, 1 u, 24. 17 n.
Gascoigne, George, lv, 6–9; his Italian, ivi; his alliterative Euphuism, lix–lx; his Certayne Notes, lxxxvii.
Girls disguised as men, xxxix.
Glasce of Gouvernement, The, cvii, cix–x.

Gl’ Ingannati, xix, xxix, xxx, lxx.
Good news, bringer of, xlix (7).
Grabau, Dr. C., ix, 78–9, and notes on Buggbears passim.

Hazlitt, Mr. W. C., iv, lvi, cxii–cxiii, 5, 81.
Herford, Prof. C. H., ix, xv, xxxii n 4, xcvi, cl n 1, cii n 2, cix, cxiii, cxiv n 1, 162.
Heroine’s seclusion or absence, evaded by disguise, xxxix–xl, lxix.
Heywood, John, his anapestic rhythm, lxxiv–v; his Johan Johan, cxii.

Innkeeper, xxxvii–viii, lv.
Italian comic dramatists, xix–xx, xxii, cxvii. See also Aretino, Ariosto, Bibbiena, Cecchi, Grazzini, Italian Renaissance Comedy, iii, v–vii; writers and plays, xvii–xxiii; its adaptation of its Latin original in circumstance and characters, xxvi–xli, in form and technique, xlii–l; vehicles of, xlii; scenery, xlii–iii; example for English work, cxvii. See also Ariosto, Grazzini, Cecchi, Gl’ Ingannati.

Jacob and Esau, cvi.
Jeffere, John, probable author of Buggbears, lxx, cxvii, 83.
Jest-books, xvi, lxiv, cxiii–xv.
Jocasta, lv, lxiii n 4, 7–8.
John, Sir, xcii, cxii–xiv, 205, 207–17, 243, 34.

Knife for eating, 189. 75 n.

Lætus, Pomponius, xviii, xxi.
Latin Comedy; reproductions of, in Supposes, lii–v, in Buggbears, lxix–lii, in Misogonus, ciii–iv; general idea of plot in, xxv–vi; stereotyped effects in, xli–l; place in the Education-drama, xcii. See also Plautus, Terence.
Lawyers, xxviii, 18. 60 n, 56, 57. 62 n.
Licensia, the, lxvii, lxx, 152. 57–end n.
Like Will to Like, lxiii, cvi 166–7, 178. 79, and notes on 57. 71, 93. 108, 184. 1–5, 186. 1–3, 194. 57. 205. 140. 211. 206. 212. 247. 216. 42. 245. 82, 249. 154.
Local colour, in Supposes, liii (see Ferrara), in Buggbears, lxxix, in Misogonus, xci–ii.

Machiavelli, Niccolò, xviii: Le Maschere, xvii; Mandragola, xviii, xxii, xxxii, xxxiv; Clizia, xviii, xxii.
Macropedins, George, xcvi–vii.
Maid-servant, xl–xii.
Malleus Maleficarum, xxxiii–iv, 81.
Metres, lxxxi sqq.
Misogonus, authorship, 166 sqq, cxvii–xviii, date of, xc, 170–1, verse of, lxxxvi–iii, xc, hands in MS. 165–6.

Names; forgetting, xlix (g); burlesque or punning, lv, 35. 87 n, 36. 142 n, 40. 6 n, 42. 2–3 n, 52. 3 n, 65. 100 n; in Misogonus, cii n, English, xci,
significant classical, 173 n; in Taming, lxvi n; in Buggbears, whence derived, 274-5. See also Spirits.

New Comedy, writers of, xxii, xxiii n, xxiv.

Nice Wanton, The, cvi.

Nostradamus, Michael, lxv, cx, 81-2, 116. 24-6 n.

Nurse, xl.

Objects thrown among audience, 185. 55-8 n.

Old suitor, xxx-i.

Ottanto and the Turks, xxiii, xxvi n 1, 18. 52 n, 64.

Palmistry, 17. 22 n.

Parasite, xxxviii, liv, and notes on 20. 121, 21. 38, 38. 50. 60. 47. 148. 3.

Pedant, xxix-xxx.

Petrarch, xxix-c.

Pigna, G. B., xxxix n, xlvi.

Pinzochera, the, xxviii.

Place, xlii-v; in Supposes, lxi; in Buggbears, lxxix n; in Misogonus, xlv.

Plautus, iv, xx, xxii, xxiv-vii; impostors, xxxi, xlix, liv, lxv; servants, xxxix; old lovers, xxx, lxx-i; epilogues, lxviii, lxx, 152. 57-end n; Asinaria, lxxii; Aulularia, lxxii, 37. 2-4 n, 67. 1 n, 98. 11. i n; Bacchides, 49. 72 n; Captivi, iiii-v, 20. 121 n, 25. 13-14 n, 37. 2-4 n, 45. 11 n, 60 (sc. iii n), 68. 31; Curculio, xl, 95. 20 n; Menachmi, xxii, xxxi, xxii n 2, 21. 38 n, 27. 103 n, 57. 62 n; Mostellaria, xxvii, xlv; Persa, 36. 142-5 n, 175. 36 n; Pænulus, lxvi, 57. 62 n, 105. sc. iv n; Pseudolus, 38. 30; Rudens, xxxi, l, civ; Trinummus, civ, 27. 103 n, 60. 9 n.

Political conditions, Greek and Italian, xxii-vi.

Pregnancy as motive, xxv.

Prodigal Son, the, in drama, xciv sqq.; English Prodigal Plays, civ-viii; Cecchi’s Il Fidgitol Prodigio, l, civ; allusions in Shakespeare, civii n 2.

Prologue, function of, 303.

Prose or Verse, xlii, lxiii, lxxxix-xc.

Proverbs and phrases, in Supposes,
3 n, 68. 5 n, 70. 1 n, 141. 22 n; Heautontimorumenos, lxxii, civ, 48. 42 n; Hecyra, lxxii, 98. II. i n; Phormio, 27. 103 n, 85. 19 n.

Time, xlii–v; in Supposes, lxi; in Buggbears, lxxix n; in Malignus, xlv, 183. 215 n.

Tottell’s Miscellany, influence on dramatic verse, lxxxii, lxxxv, xc.

Unities, the, and their results, xlii–v.

Waldis, Burchard, his Parabell, xciv, xcvii.

Wallace, Prof. M. W., v, cv n.

Weathercock of St. Paul’s, 233. 3 n.

Weler, Johann, his De Præstigiis Dæmonum, lxxiii, 81, and notes on 115. sc. iii, 116. 37, 117. 62, 66, 68, 118. 79, 82, 85, 87, 88, 119. 118, 140. 125.

Wife, xli, lxxii.