

AN EDITION OF
THE LADY MOTHER

IN

B. M. EGERTON MS. 1994



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Que-titles and Abbreviations

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One-titles and Abbreviations.

- Adams, Herbert -- Joseph Quincy Adams, ed., The Dramatic Records of Sir Henry Herbert, Master of the Revels, 1623-1673, New Haven, 1917.
- Arber -- Edward Arber, ed., A Transcript of the Registers of the Company of Stationers of London; 1554-1640 A.D., 5 vols., 1875-94.
- Bentley -- Gerald Eades Bentley, The Jacobean and Caroline Stage, 2 vols., Oxford, 1941.
- Bolte -- Johannes Bolte, 'Das Danziger Theater im 16. und 17. Jahrhundert', Theatergeschichtliche Forschungen, Nr. xii, Hamburg, 1895.
- Briquet -- C. M. Briquet, Les Filigranes, 4 vols., Geneva, 1907.
- DNB -- Dictionary of National Biography.
- Dyce -- Alexander Dyce, ed., The Dramatic Works and Poems of James Shirley, 6 vols., 1833.
- Feuillerat, Arcadia -- Albert Feuillerat, ed., The Complete Works of Sir Philip Sidney: vol. i, The Countesse of Pembrokes Arcadia, Cambridge, 1912.
- Feuillerat, Arcadia 1593 -- Albert Feuillerat, ed., The Complete Works of Sir Philip Sidney: vol. ii, The Last Part of The Countesse of Pembrokes Arcadia, Astrophel & Stella and Other Poems, The Lady of May, Cambridge, 1922.
- Greg, Bibliography -- W. W. Greg, A Bibliography of the English Printed Drama to the Restoration, 2 vols., 1951.
- Greg, Editorial Problem -- W. W. Greg, The Editorial Problem in Shakespeare, A Survey of the Foundations of the Text, second edition, Oxford, 1951.
- Greg, Elizabethan Dramatic Documents -- W. W. Greg, Dramatic Documents from the Elizabethan Playhouses, 2 vols., Oxford, 1931. Vol. ii, Commentary.
- Hazlitt -- W. Carew Hazlitt, ed., The Poetical and Dramatic Works of Thomas Randolph, 2 vols., 1875.
- Heawood -- Edward Heawood, Watermarks, mainly of the Seventeenth and Eighteenth Centuries, Hilversum, 1950.
- Herford and Simpson -- C. H. Herford and Percy and Evelyn Simpson, eds., Ben Jonson, 11 vols., Oxford, 1925-52.
- JEGP -- The Journal of Germanic and English Philology (in progress), Urbana, Ill., 1897 --
- MLN -- Modern Language Notes (in progress), Baltimore, 1886 --
- MLR -- Modern Language Review (in progress), Cambridge, 1905 --
- MSC -- The Malone Society Collections, printed for the Malone Society, 1907-51.
- MSR -- The Malone Society Reprints (in progress) 1907 --

P or Parrott -- Thomas Marc Parrott, ed., The Plays and Poems of George Chapman, 2 vols., New York, 1910-14. Vol. i, The Tragedies, contains Henry Glapthorne's Revenge for Honour (pp. 473-538, 713-30).

P or Plays and Poems -- (R. H. Shepherd, ed.), The Plays and Poems of Henry Glapthorne now first Collected with Illustrative Notes and a Memoir of the Author, 2 vols., published by John Pearson, 1874.

RES -- Review of English Studies (in progress), 1925 --

TLM -- The Lady Mother, British Museum Egerton MS. 1994⁹; line references are to the present edition.

TLF -- The Ladies Privilege, As it was Acted &c., The Author Henry Glapthorne. Imprinted at London by J. Okes, for Francis Constable, 1640; line references are to the edition in Plays and Poems, 1874, vol. ii, pp. 81-160.

TLS -- The Times Literary Supplement (in progress), 1902 --

Zwickert -- Max Zwickert, Henry Glapthorne, Inauguraldissertation, Halle a. Saale, 1881.

CHAPTER ONE

DESCRIPTION OF THE MANUSCRIPT

1. The Manuscript.

The Lady Mother is the ninth of the fifteen plays in British Museum Egerton MS. 1994, occupying fols. 186-211 of the collection. Except that there is no wrapper, the manuscript appears to be complete. There is no matter preliminary to the text of the play. The title is known from William Blagrave's autograph licence dated 15 October 1635 on fol. 210^a.

The text begins at the top of fol. 186^a and finishes two-thirds of the way down fol. 210^a, Blagrave's licence being written out in the remaining space on this page. On fol. 211^a is a half-page of additional dialogue, intended for interpolation at a certain point in the play. The versos of the last two folios are blank. Thus the play itself fills just under forty-nine and a half folio pages.

There are two watermarks:

(i) a 'pot' watermark appears on fols. 187, 188, 190 and 192.

This resembles, to some extent, Briquet's 12803 (St. Pol, 1586), 12804 (Evreux, 1588) and 12806 (Amiens, 1600), but much more closely Heawood's 3584 (England? 1624), and several figures — fig. 78 in particular — illustrating watermarks found in England in the first half of the seventeenth century, reproduced in his article, 'Papers used in England after 1600'.¹

¹ 4 Library, xi (1931), pp. 289, 299

(ii) a 'crozier' watermark appears on fols. 195, 196, 198, 200, 202, 204, 207, 209 and 211. This slightly resembles Briquet's 1349 (Etobon, 1587), and rather more closely Heawood's 1200 (1626).

The watermarks appear, therefore, according to the following scheme, in which x represents watermark (i), + represents watermark (ii), and o represents the absence of one:

186	187	188	189	190	191	192	193	194	195	196	197	198
o	x	x	o	x	o	x	o	o	+	+	o	+
199	200	201	202	203	204	205	206	207	208	209	210	211
o	+	o	+	o	+	o	o	+	o	+	o	+

This shows that the play was written out on a sequence of thirteen sheets, four taken from one stock and nine from another, folded in folio, the additional dialogue being written on the second recto of the last folio. Of these, the second folio alone was numbered, having a '2' in the scribe's hand in the top left-hand corner of the first recto side. The watermarks are consistent with a date for the manuscript of about 1635, according with the licence-date. Eye-copies are attached (p. 3).

As with the other plays in the collection, the leaves have been divided down the middle and pasted to guards. Each leaf has a separate guard, except for the following ones, which are made to share: 187 and 188: 189 and 190: 191 and 192: 193 and 194: 197 and 198: 202 and 203: 204 and 205: 206 and 207. Original stabbing can still often be seen in the inner margin.

The manuscript has suffered to some extent from wear and tear, probably not least in the playhouse. The first page is grey with dirt, and the next few following have a greyish tinge and are considerably soiled at the edges; apart from a normal amount of ink-blots, the rest are clean, however, except at the edges. The manuscript has suffered more from tearing



68 m.m.



68 m.m.

than from dirt. The first seven folios are more or less intact, except for frayed edges due to dirt and wear, and outer corners missing. Of the remaining nineteen, the first seven have a tear in the outer margin of 5-8" long by about an inch deep, and almost every one of the last twelve has the whole length of the outer margin torn away to a depth of 1-2". As the result of tearing, and more rarely of fraying or soiling, many words at the outer end of lines are lost, as well, doubtless, as many marginal stage directions. However, no line of the total 2599 (or of the additional fourteen on fol. 211^a) is lost.

Apart from a water-stain through the middle of fols. 210 and 211, there are few stains in the manuscript.

The leaf has a maximum measurement of $12\frac{1}{2} \times 7\frac{7}{10}$ " , but the majority have been trimmed down to an average of $11\frac{4}{5} \times 7\frac{1}{2}$ " .

The average number of lines to a page is fifty-three; the lowest number is forty-six (fols. 186^a and 209^a), and the highest fifty-nine (fol. 186^b). The paper shows faint traces of having been folded for margins. The original width of the left-hand margin is rather difficult to assess on account of subsequent trimming. It is now a fairly regular $1\frac{1}{2}$ " , but is sometimes up to 2" wide (fol. 202^a and perhaps fol. 203^b), which may have been the original width, although in other places (fols. 186^a, 197^a) there is nothing to show that it was more than $1\frac{1}{4}$ " wide. As regards the right-hand margin, the less damaged pages show that the scribe liked to leave a clear edge wherever possible, in prose as well as in verse speeches, although he does sometimes take a line right up to the right-hand edge. In these cases he never turns over or tucks in the end of the line, but his writing becomes compressed, with words scarcely divided from each other. He habitually starts writing within half an inch of the top of the page, and keeps on to within half an inch of the bottom. This enables him -- despite his rather sprawling writing -- to get an average of fifty-five or fifty-six lines on to those pages where scene headings and other directions do not take up extra space.

Originally the last verso of every sheet bore a catchword. The first three of these have disappeared as the result of tearing or mending, but the last nine are intact. Once -- at the top of fol. 192^b -- the scribe repeats the last line he had written on the preceding page.

The play is divided into Acts, each of which is headed (in abbreviated form) 'Actus - : scena 1.' The scenes, though clearly marked by a line across the page followed by a centred entrance, are not numbered. Less important entrances are written in the left-hand margin, and exits and other stage directions (which are short, and often in the imperative mood) in the right-hand margin. The usual formula at the end of an Act is 'Ex^t oēs'.

The clearness of the text, together with the fact that a very thorough stage preparation -- apparently made soon after the copying was finished -- was carried out by the same scribe, shows that the manuscript represents a fair copy of the author's papers, made by the prompter of a playhouse company and prepared for his own use in the theatre. It is consistent with known practice, and with the evidence of economical usage found in other theatrical manuscripts of the period, that this copy was submitted to the Revels Office for licensing¹. These points are gone into in detail below, but it may be mentioned here that the chief interest of the manuscript is that it shows the processes through which the book of a play was liable to go between its fair-copying (in this case, by the company's prompter) and, apparently, the first performance of the play. These processes include two stages of revision by the author and two of stage preparation by the prompter, as well as reformation by the censor on which the prompter takes action. Author and prompter are seen working in close association, and probably with some guidance from the company's 'producer' or leading actors. It is just possible that the manuscript lends

¹ Alfred Pollard, Shakespeare's Fight with the Pirates, pp. 57-9, and F.S. Boas, Shakespeare and the Universities, pp. 9-10.

support to the theory that the prompter may sometimes have acted as producer of a play¹, because, although in almost every other instance his additions are clearly seen to be dependent on the requirements of the author or the censor, in three places there is nothing to show that the prompter-scribe's alterations are made on any authority other than his own. These cases concern the transposition of two scenes in Act II, his directions being written on fols. 192^b, 193^b and 195^b; the reinstatement of a scene cancelled by the author in Act III (fols. 195^b - 196^b); and the transference of the last scene in Act IV to the beginning of Act V. In two of these instances, however, he is particularly concerned to mark an Act interval, so perhaps it is more likely that he was merely acting, in his capacity as prompter, on verbal instructions from the 'producer' of the play.

If he was not 'producer' as well as prompter, one can at least be certain, from the scope of his activities, that the scribe of The Lady Mother combined the offices of 'book-keeper' and 'book-holder' in his company². As his company seems to have been the King's Revels, which was not one of the first-grade companies of the period, this confirms what one would in any case have expected.

The play has been printed once from the manuscript, in A.H. Bullen's Collection of Old English Plays, ii (1883), pp. 103-200. Besides the freedom he allowed himself in lining, punctuation, capitalisation and the use of italic, Bullen's transcript is extraordinarily inaccurate, even where the text is perfectly clear -- as indeed it usually is. One of Bullen's footnotes is perhaps too good to lose:

'why here are no wenches halfe so amorous as Citty
tripennies¹ those y are bewtyfull the dew is not so
cold' (ll. 216-18)

¹ Such would seem to be the reading of the MS., but it is not quite plain. I suspect that the true reading is "tripewives" (cf. oysterwives, &c.)^{*} (p. 113)

The manuscript is described by W. W. Greg in Elizabethan Dramatic Documents,

¹ Greg, Editorial Problem, p. 32, n. 1.

² ibid., pp. 158-9.

pp. 305-8, and on pp. 235-6 he has notes on fol. 191^a, which is reproduced as the ninth of his Specimens.

The history of the manuscript of The Lady Mother is of course bound up with that of the collection as a whole, which remains to be written. Sir George Warner's theory, amplified by F. S. Boas¹, that the volume may have been bequeathed to Dulwich College library by the seventeenth-century actor-bookseller William Cartwright the Younger has not been superseded, and has been tentatively adopted by such authorities as, for instance, E. K. Chambers². The Lady Mother manuscript contains evidence that it probably belonged to the King's Revels company, of which William Cartwright and his father were members when the company visited Norwich in March 1635. On the other hand, Eleanore Boswell has pointed out that there is nothing beyond one reference to 'stitched and covered books' to suggest that Cartwright's bequest included manuscripts³.

There was no early printed edition of The Lady Mother.

2. The Hands in the Manuscript.

Before giving a detailed description of the processes through which the manuscript appears to have passed, it is necessary to describe the three hands which appear in it. These are respectively the scribe's, referred to as S, the author's (A), and the censor, William Blagrave's, (C).

S wrote out the whole text of the play, and his use of three different inks suggests that he did this in three stages. For lines 1-353 he uses a dull brown ink, and changes to a dark brown ink for lines 354-1047. There is no obvious reason for him to have stopped at 353, but at 1047 he had reached the end of Act II. For lines 1048 to the end of the play he uses a bright reddish-brown ink. Speakers' names are sometimes slightly out of alinement, which would suggest that they were written in after the text; and there is proof that they were where, at the top of

¹ in Shakespeare and the Universities, pp. 96-110.

² William Shakespeare, i, 111-2.

³ 'Young Mr. Cartwright', MIR, vol. xxiv (1929), p. 140.

fol. 193^b, the first six speeches were originally misassigned. They are always in the same ink as that of the corresponding text, however, and where the ink changes completely, as at 354, the ink used for the speakers' names changes too, showing that S wrote the speakers' names for the first part of the copy he was making before starting on the dialogue of the second. It is most probable that he wrote them in as he finished each page. Minor entrances in the left-hand margin must have been inserted at the same time, as they are sometimes made to serve as speakers' names. Speech-rules were evidently written in at this time too; the fact that the scribe sometimes inserts a redundant one before a line starting with an initial capital shows that they were not written at the same time as the text.

After he had completed his copying of the play, S went over the manuscript making corrections in the same reddish-brown ink he had used for the last part of the play. These corrections stand out clearly against the inks of the first part of the play, but are much more difficult to detect from 1048 onward. Probably fewer were required in any case as S became used to the vagaries of the author's hand.

Either at this time, or soon afterwards, but in any case after the author had looked over the manuscript for the first time himself, S prepared the manuscript for prompt-use by writing in a warning for every entrance throughout the play. Only once does he appear to have missed one, and that is opposite 1453, where Bunch is omitted from the group of characters with which he enters. Otherwise missing warnings are absent only because that part of the margin where they would have appeared has not survived. These warnings are written in the left-hand margin, some twelve to twenty lines earlier than the actual entrance, to which they are connected by a descending line. Except in the case of the first one, opposite 28-9, where S has written 'Ent' Alexander', they take the form of a list of the names of the characters who are to enter. In two cases only (discussed below) has S written the names of small-part actors instead of those of characters. These warnings, like the 'bee redy' directions added in the margin of The Welsh Ambassador, are to remind the prompter to see that the actors are in position for their entrances, and they do not occur

where actors are to come on after an Act interval, when he would have ample time to see to this¹. Besides warnings, S added a few directions for music, also in the left-hand margin. The intention seen in the writing of all these directions, as in other play-manuscripts prepared for the stage such as Believe as You List, The Second Maiden's Tragedy, and Barnevelt, is that they should stand out conspicuously from the text². This they do; and indeed, the stage reviser of The Lady Mother was making doubly sure, because the heavily underlined entrances in the left-hand margin written in his original copying are themselves, one might have thought, sufficiently conspicuous to have caught his eye.³

If it was S who deleted some of the oaths, asseverations, and disparaging references to the French not likely to be smiled on by the censor, it appears to have been done at this time.

To distinguish these corrections and additions in S's hand, using the reddish-brown ink, from his original copying which preceded them and from further stage-revision in his hand which follows them, I refer to his hand at this stage as S¹.

After certain reformatations had been made by the censor, and certain widespread revisions by the author, S again went over the manuscript, this time using a dense black ink (referred to as S²). S² deletes stage directions which are no longer appropriate, and adds new warnings and directions -- including some occasioned by the additional dialogue on fol. 211^a. He also marks an Act interval at 842-4, where the altered scene sequence might cause it to be overlooked, and another at 2044, where the following scene was to be transferred from the end of Act IV to the

¹ This seems to have been the normal practice: see W.J. Lawrence, Pre-Restoration Stage Studies, p. 401.

² W.W. Greg, Editorial Problem, p. 51.

³ A badly-written letter in one of S¹'s warnings has caused some confusion, which may be cleared up here. At 598-9 S¹ wrote a warning for the entrance of Timothy, Grimes, Sucket and Crackby at 614. He intended to write 'Tim: Grimes. Sucket Crackby', but failed to give the initial T a cross-stroke, and consequently the first word of the warning was read hesitantly by Greg, in Elizabethan Dramatic Documents, p. 236, as 'in', and taken by him to indicate the exeunt of the characters after their interpolated scene. He was followed in this reading and interpretation by Eleanore Boswell in her edition of Edmond Ironside (introduction, ix). In fact, the warning was written before the scene was interpolated, and is a warning for an entrance and not for an exeunt.

beginning of Act V, although the original heading for Act V scene 1 is not deleted. He makes some other alterations necessary for a prompter's work, in one case writing the first phrase of dialogue resumed after a cancellation at the top of a verso page at the foot of the preceding recto (2105).¹ On fol. 206^{ab} he alters the name of a character in accordance with the censor's requirement.

S writes both an English and an Italic hand, clearly differentiated.

His English hand is rather large and slants towards the right; though legible, it is not attractive, and is definitely of a scribal rather than a literary type. The upright letters have long tails and loops, and this, with its sloping angle, gives it a much more Italian look than is borne out by the letter-forms. The Italian look of his English script, and the admixture in it of some Italian forms, however, accord with the late date of the manuscript; so does the fact that he foliates (so far as he does at all) in sheets.

S loops his b, d, f, tall h, l and long g. He uses both English and Italian h indiscriminately, and has two kinds of f and at least six varieties of g. His final g sometimes resembles g, but nowhere can one be at all sure that this was definitely intended. He uses y initially and usually u, but sometimes y, medially.

His majuscules include two kinds of L and Y, and two S's, one of which (with a looped tail) is often difficult to distinguish from the minuscule.

S's italic hand is large and rounded for Act and scene headings, and smaller (although still larger than his English hand) for speakers' names, very occasionally for proper names in the text, and for stage directions towards the right-hand side of the page (it is hardly correct to say 'in the right-hand margin', because these directions are often engulfed in the text and do not stand out; it was not, after all, the prompter's

¹ The reviser of Believe as You List took the same precaution: fol. 20, and MSR introduction, pp. xxv-xxvi.

business to see that the actor knelt, wept or drew at the right moment). He uses the Greek and Roman e indiscriminately, and his r sometimes has a foot and sometimes not. His ct is usually a ligature.

He uses the tailed ampersand for English, and the round one for italic script; but quite often he writes out and.

S's punctuation is light. In addition, stops and commas are often small and faint, and are frequently set some distance after the preceding word, especially at the end of a line. It is often difficult to tell whether a stop or comma is intended or not, particularly at the end of lines, where he has a habit of letting his pen rest, making a dot. He employs brackets sparingly and erratically, a hyphen only once (at 2252), and does not use marks of interrogation. He occasionally uses a dash to show interrupted speech (397, 1292) and once merely to fill a space at the end of a line (588). He is generous, but again erratic, with apostrophes. Speakers' names are usually followed by a colon, sometimes by a stop, and occasionally have neither. Emphasis capitals are few and haphazard.

S frequently contracts per, par, and pro (pcing, pfactions, psonage, pdon, pfesd, perastinatt, ptraccon'), and expresses er by a tilde or more often by an apostrophe (libt̃ie, Ent', ou'nasd). He uses both these forms of abbreviation for the i in -tion (recantacon', equivocacons), the tilde in Latin words such as Oēs and Suma totlis, but also in some English words such as comon, and the apostrophe in various cases, including Gent' and It'. Captain he spells Cap^{t'}, Cap^t or Cap^{t'}. He also uses the more common t̃, e, w^{ch}, M^rs and similar forms, and often has a suspended t for the -ment suffix. Some of these abbreviations may indicate a legal training, and so may his spelling of message as messuage at 1057 and 1923 -- and possibly his Condict for Conduit at 214.

Among his more curious spellings are Arraingm^t for Arraignm^t (2596: although this may derive from the author), and anslaught (628); this may be a misreading of his copy-text, but the OED gives an instance of anslaight in Fletcher's M. Thomas, II.ii., (1619). Exemply (621) is unusual but known in the seventeenth century, and obstrucest (166) and obstrusly (1514) were current erroneous forms. Obhorre (1019) and abhorrid (2190),

however, find no parallels in the OED. Reguard (244: but 255, regard) is not uncommon. Rizen (104) is odd, and absolust (360) and indifferenst (375) may or may not be slips. Answer is spelt answeare (252), answere (274), and answeare (269, 1540), but the same variety of spellings is found in, for example, the 1627 edition of the Arcadia; answerare (42) seems, however, to be unique. S uses the shortest spelling of the past tense of most verbs, as in wethred (421), speold (422) and Baffeld (1524). His strong predilection for tt finally is certainly an imitation of his copy. On the other hand, the text he copied probably had friend and S regularly spells freind, and it seems almost certain that he did not follow the spelling of his copy-text at all faithfully, and was very much inclined (as one might expect) to cut out as many unnecessary letters as possible. Thiunderers (991) and hiunted (1023) are vagaries which can only be accounted for by the supposition that the row of minims misled the scribe and that he did not trouble to correct the result. At 1339 and 1737 he has vinne for winne, which is probably more likely to be due to the fact that the author's w could look like v, than to the more interesting likelihood that S would be used to copying out dialect speeches, such as Tom Hoyden o' Tanton Deane's in Brome's Sparagus Garden (acted by the Revels Company in 1635), where this substitution is common. Vild, found twice, was of course a common spelling between c. 1580 and 1650.

S keeps a fairly regular left-hand margin, writes speakers' names close up to the text, and has the short speech-rules one expects in a late play manuscript. Speakers' names are abbreviated, and in passages where two speakers only are involved are sometimes reduced to an initial letter; examples of this are found on fols. 192^b, 193^{ab}, 196^b and 197^a.

The warnings and other directions in hands S¹ and S² are in S's fairly neat, though not at all elegant, italic. When pressed, this can become a vilely ugly scrawl, as at 2105, giving rise at first sight to some doubt as to whether this really is S's hand.

S shows a strong tendency, both in spelling and abbreviation and in the general presentation of his text, to save himself as much unnecessary expenditure of time and trouble as he can, while giving a clear text. In a few cases his lopping off of final e's spoils the sense of a passage, and these are restored, as will be seen, by the author. This tendency is no doubt typical of an experienced scribe.

If it was not known that S was not the author, and that he was in fact the prompter of the company to which the play belonged, his behaviour as copyist would still identify him as a professional theatre scrivener. The scribal appearance of his hand, his use of abbreviations, and the tendency to economise just mentioned would show him to be a scribe; and also, he has not always understood what he was copying. Misunderstandings of sense appear at 60, 346, 612 and 955, and in several instances have to be corrected by A. There are innumerable instances of mislining (510-11, 525-6, 885, 891-2, 907-8, 983, 999-1000, 1622-3, and 2040-1 are a few), although the motive may sometimes be economy of space; and at 964-5 he corrects his misassignment of part of a speech himself. Misplaced or redundant speech-rules occur on fols. 198^b, 199^a, 201^b, 204^b and 208^a, and one speaker's name is omitted on fol. 196^a, and others omitted and supplied afterwards, one opposite the wrong line, on fol. 200^b. Authors were often careless copyists, but these are typically scribal errors.

S's arrangement of the page with scenes marked in, scene-headings and important entrances centred, less important entrances placed in the left-hand margin, and exits and minor stage directions on the right, shows him to be familiar with theatre usage.

But S is stage reviser as well as scribe, and it is clear from his careful preparation of the manuscript for the stage by writing in warnings and music directions, from his concern with Act intervals, his carrying out of the censor's instructions on fol. 206^{ab}, his foresight in writing in at 2105 the first phrase after the cancelled passage over the leaf, and not least from his insertion of two small-part actors' names as warnings, that S can have been none other than the book-keeper-prompter of

the company to which the play belonged. As in the case of Barnevelt, The Welsh Ambassador, and perhaps some other surviving play-books, The Lady Mother shows the company's prompter acting both as scribe and stage reviser of one of the company's plays.

book-keepers or

If these/book-holders included such copying in the work for which they were paid a wage by the company, as one may perhaps assume they did, it is rather surprising that a larger number of extant promptbooks are not found to be prepared for the stage in the hand of their copyists, since the employment of its own prompter as copyist would obviously seem to be the cheapest course for the company. On the other hand, not a great deal is known about the activities of stage book-keepers and book-holders¹, and perhaps they received a special fee for such copying. Alternatively, Knight, Jhon, and S of The Lady Mother may usually have been very busy men. It is just possible that the unusually successful run of Brome's Sparagus Garden at Salisbury Court in 1635² may have left the company's prompter with some spare time on his hands in the autumn of that year. It is, of course, quite possible that some extant promptbooks were in fact copied out by prompters who, being familiar with the text, did not leave many traces of stage preparation in the manuscripts, and that the evidence of stage revision in other hands found in these manuscripts relates to revivals and not to the original performances. This last problem does not arise in connexion with The Lady Mother, in which the revision (both prompt and authorial) seems most likely to have been carried out before the first ^{or soon after} performance of the play.

Hand A, which is certainly that of the author, Henry Glapthorne, makes two distinct appearances in the manuscript; at first he makes a number of smallish literary corrections and additions and inserts some directions for music, and later he carries out an extensive dramatic revision

¹ E. K. Chambers, William Shakespeare, i, pp. 105-8.

² Bentley, i, 295 and n. 6. ✓

His literary revisions are made in a reddish-brown ink which is extremely difficult to distinguish from that used by S for the third section of the play and for his S¹ insertions. The impression made is that A sat down at S's desk and dipped his pen into S's ink-pot to correct the newly-completed manuscript. A has carried out a considerable number of small corrections and touchings-up in the first part of the play, up to about fol. 195; he has substituted half a line of dialogue in one scene (92), has added five lines or phrases of dialogue in another (fol. 188^{ab}), and has interlined a phrase in a third (1087). In the case of deletion of oaths and other offending words and in small corrections it is often impossible to tell whether his hand or S¹'s is concerned, because not only do they use ink of the same colour, but in some letters their hands resemble each other. In the last three Acts of the play, where the ink of the text is also the same colour, the difficulty is even greater, but there are a few interlineations and some corrections which are certainly A's. His corrections in this part of the play are certainly fewer than in the first two Acts, however, and he lets some surprisingly obvious errors pass. The small neat hand in which A makes these corrections and additions, using rather intense reddish-brown ink, is distinguished as A¹.

Using the same ink, and so probably at this time although one cannot be certain, A added some directions for music on fols. 192^{ab}, 208^b and 209^a. His hand in these additions is rough, as it is in his second revision (described below), and as it probably was when he was writing hurriedly. On the evidence of the ink, these additions are considered as part of his A¹ revision, but attention is drawn to the roughness of the hand in the notes to the text.

Later, A thoroughly revised the play, particularly the second Act, marking scenes and passages for omission, adding others (including the dialogue on fol. 211^a), and making alterations in the dialogue dependent on this revision. This time he uses a yellowish-brown ink and writes a rougher hand, and this stage is referred to as A². It was as a result of this revision that S² made most of his additions and alterations to the manuscript.

A's additions and corrections are undoubtedly authorial. In some cases his corrections restore the sense of a passage where S had missed it (instances are at ll, 59-60, and 346), and the additional dialogue on fols. 188^{ab}, 191^a, 211^a and elsewhere is in the style of the rest of the play, and includes a reference to the Tun of Heidelberg which Glapthorne was even fonder than other contemporary authors of inserting in his plays. The extra dialogue for Sucket on fol. 188^{ab} and 196^a builds up his character as miles gloriosus. As S did not make these corrections, it is difficult to imagine who else except the author could have been responsible for them. Moreover, S's misreadings show that he was following an original in the handwriting of A as this appears in the manuscript, and some of his spellings (although, as mentioned earlier, he has ironed out the peculiarities of the original to a great extent) also suggest this. Some evidence is given below to show that many of S's misreadings are paralleled in the printed quartos of Glapthorne's other plays, and there can therefore be no doubt that hand A is Glapthorne's own.

A¹ writes a small neat hand, of mixed English and Italian character. He uses two kinds of p, as well as the contraction pp, a rather tall English e which can be mistaken for d, a flourished n, and a final s which resembles { or a virgule and is often liable to be overlooked.

As A² his hand is larger, cursive, and more English-looking, and as straggling and untidy as A¹ is neat. His letters have long tails and large loops. There is evidently an intention to distinguish italic from English, which can be seen for instance in the stage directions on fol. 211^a, although he admits some italic forms into his English script, and some English ones into his italic. Characteristic are his labour-saving th which could be misread as h or possibly t, his c which resembles t, his u's and a's which resemble each other¹, and his large final d-like e's. His hand, particularly as A², could not possibly be a scribe's; and A¹ and A² are so unlike that, but for some common letters such as p and final s,

¹ not an uncommon fault: see MSR The Welsh Ambassador, p. 1.

they could almost be the hands of two different writers.

A deletes both by crossing out and by means of a coil-like scribble, of which there is an instance at 184. His speech-rules are longer than S's.

A's spelling is not the least of his peculiarities. He has a predilection for final e, seen in bellye on fol. 191^a, Ame (= am) and mirthe on fol. 197^b, and drinkinge, forthē, mirthe, sacke and seene on fol. 211^a. On the other hand, he sometimes omits final e where one might expect to find it, as in Temperat (sic) and wher on fol. 211^a. He prefers final -ie to -y, seen in verrie and batterie on fol. 191^a, alreadie on fol. 191^b, Companie on fol. 193^b, Intreatie on fol. 197^b, and Crackbie and Timothie on fol. 211^a (S's corresponding warning gives Timothy, and he has Timothy and Crackby throughout the play). A's liking for medial ai in daire (331), laine (346), and caire (1493) defeats S in every case, and is seen again in A's marginal Caire on fol. 197^b. He shows some preference for medial y in reconsyled on fol. 197^b, and pryuate and retyringe on fol. 211^a, although he has retire on fol. 192^b; and he usually has medial ee, as in heere on fol. 191^b and heers on fol. 195^b. He, like S, uses a short spelling of the past tense, as in watcht on fol. 211^a. On fol. 193^a he spells excepted Exepted.

William Blagrove, deputy to the Master of the Revels, uses grey ink and writes a large squarish-looking hand with predominatingly Italian characteristics, and a large number of initial capitals. Apart from what seemed to him a small improvement on fol. 193^b, C's reformations are confined to Act V, where he has altered Recorder to Judge; evidently the original might have given offence to the Recorder (who, incidentally, died in the winter of 1635). His one peculiarity of spelling is, oddly enough, in Revels, which he apparently spells Revoll(s).

3. The Inks.

The inks used by these three writers may be distinguished as follows:

Ink I: a dull brown ink, varying from faint to fairly strong, used exclusively by S to copy lines 1 - 353 of the text,

including original stage directions and speakers' names

on 715
Ink II: a darker brown ink, varying from the stronger shade of I to almost black, used exclusively by S to copy out lines 354 - 1047 of the text, including original stage directions and speakers' names. Starting fairly strong, this ink gradually fades to the shade of I, but changes to a much darker shade at 715 and remains this colour to 1047.

Ink III: a bright reddish-brown ink, used by S to copy out lines 1048 to the end of the text, including original stage directions and speakers' names. He uses the same ink, as S¹, to make corrections to the manuscript and to add his warnings and music directions.

Ink IV: a reddish-brown ink, very difficult to distinguish from Ink III although it may possibly be more consistently intense, used by A¹ to correct and touch up the manuscript and to insert a few phrases of dialogue and music directions.

Ink V: a grey ink used exclusively by C.

Ink VI: a yellowish-brown ink, inclined to fade, used exclusively by A² in making his widespread revision of the play, including the writing in of extra dialogue on fol. 211^a and elsewhere.

Ink VII: a black ink, used exclusively by S² for making alterations dependent on C's reformations and A²'s revision, and for a few prompt additions.

Thus: S uses inks I, II, III and VII

A uses inks IV and VI

C uses ink V

All these inks are quite easily distinguished except for inks III and IV, which present difficulties which

only a chemical test could resolve. It is occasionally difficult, in the case of small corrections in A's hand, to decide whether he is using ink IV or ink VI.

4. The Processes.

Assuming, unless otherwise stated, that where one hand is found making alterations or additions to the manuscript in one ink, those alterations or additions were all made at or about the same time, the manuscript appears to have gone through a series of six processes. These can now be described, where necessary in some detail.

(1) S wrote out the text, copying from a manuscript written in hand A (the author, Henry Glapthorne's, hand), which can probably be described as foul papers. S copied it in three stages, pausing long enough at 353 and at 1047 to use an ink of a different colour when he resumed.

The impression that he was copying from an original in hand A is based on the nature of his misreadings, and also on some of his spellings. A study of hand A as it appears on fols. 188^{ab}, 191^{ab}, 192^b, 197^b, 208^b, 209^a and 211^a shows that certain letters would sometimes be difficult to read, or could be misread as other letters. These misreadable letters, with instances showing that at times they evidently were misread, are most conveniently given in the form of a table. It should, however, first be pointed out (a) that where one letter is liable to be misread as another, it is not surprising to find the converse taking place -- that is, the second letter may also be found misread as the first; and (b) where S is completely at a loss to read A's letter, his substitute may be based rather on guesswork than on graphic likeness, although in most cases this does not seem to have been so. The table follows:

<u>Instance in hand A</u>	<u>Possible misreading</u>	<u>Instances of misreading in S's or other hands</u>
1) <u>th</u> <u>there,</u> 586,601 <u>the,</u> fol. 211 ^a	<u>h</u> or possibly <u>t</u>	626 <u>tis well</u> for <u>this will</u> 794 <u>Tyes</u> for <u>This</u> (corrected) 2287 <u>tis</u> for <u>this</u> (corrected) 2397 <u>his</u> for <u>this</u>
2) <u>T</u> <u>Timothie,</u> fol. 211 ^a	long <u>s</u>	651 <u>sinne</u> for <u>Tim(e)</u> (corrected by A)
3) final <u>s</u> 582 <u>griefes</u> * 583 <u>does</u> 586 <u>lyes</u> <u>Grimes, is,</u> fol. 211 ^a	virgule or accidental stroke, so liable to be omitted	35 <u>perastinatt</u> (<u>s</u> added by A) 203 <u>phrase</u> for <u>phrases</u> 254 <u>Souldier</u> (<u>s</u> added by A) 1969 <u>daughter</u> for <u>daughters</u> 2564 <u>that</u> for <u>thats</u> * 582 <u>griefes</u> was read by A. H. Bullen and by W. W. Greg as 'griefe'
4) <u>c</u> <u>close,</u> fol. 211 ^a	<u>t</u>	1036 <u>computacion</u> for <u>compuncon</u> ' (? corr. 1170 <u>scarte</u> for <u>scarce</u> (corr.) by A) 1172 <u>tovetous</u> for <u>covetous</u> (corrected) 1210 <u>breath</u> for <u>breatch</u> (corrected) 1301 <u>distrattion</u> for <u>distracton</u> (corr.) 1776 <u>perfettst</u> for <u>perfectst</u> (corrected)
<u>cc</u> <u>affecon</u> ', 587	<u>n</u> or <u>u</u>	conversely: 2345 <u>Subiecc</u> for <u>Subiect</u> (corr.) 845 <u>aurescion</u> for <u>acrescion</u>
<u>C</u> <u>Close,</u> fol. 211 ^a	flourish on the next letter	612 <u>hands</u> for <u>Chamber</u> (corrected by A) possible converse: 2008 <u>calls</u> for <u>falls</u> (corrected)
5) <u>w</u> <u>how,</u> fol. 211 ^a	<u>u</u>	1339, 1737 <u>vinne</u> for <u>winne</u> 2105 <u>hou</u> for <u>how</u>
6) final <u>e</u> <u>one, scene,</u> fol. 211 ^a	<u>d</u>	conversely: 900 <u>oblige</u> for <u>obligd</u> 2526 <u>perice</u> for <u>period</u> (corrected)
7) <u>a</u> 583 <u>what</u> 584 <u>out</u> <u>ladie, Butler,</u> fol. 211 ^a	<u>u</u>	265 <u>manus</u> for <u>manas</u> (?) 921 <u>inuolute</u> for <u>immolate</u> 1081 <u>abusd</u> for <u>abashd</u> (corrected) 1477 <u>puisants</u> for <u>paisants</u> conversely: 910 <u>Delage</u> for <u>Deluge</u> 1655 <u>distracton</u> for <u>distruction</u> (corr.)
8) <u>e</u> <u>good, close,</u> <u>Exeunt</u>	<u>o</u>	341 <u>proper</u> for <u>prettye</u> (corrected by A) conversely: 543 <u>Soe</u> for <u>See</u>

<p>9) <u>a</u></p> <p><u>has gott,</u> <u>fol. 211^a</u></p>	<p><u>o</u></p>	<p>489 <u>moddest</u> for <u>maddest</u> 534 <u>vnkollowd</u> for <u>vnhallowd</u> 685 <u>Cop^t</u> for <u>Cap^t</u>. (corrected)</p> <p>628 <u>anslaught</u> for <u>onslaught</u> is a possible converse, but may be a variant spelling (see p. 11 above)</p>
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Several of these peculiarities -- especially, perhaps, the c/t, e/d and a/u confusion -- are commonplace pitfalls in early seventeenth-century handwriting, of course. The th and stroke-like final g are, however, more unusual ones, and where these letters are found, together with others of the types just listed, giving rise to errors in a printed quarto of one of Glapthorne's plays, there seems good reason to suppose that hand A, Glapthorne's autograph, lies behind the quarto, directly or indirectly. Between them, the peculiarities listed account for the vast majority of printers' errors found in the printed quartos of Glapthorne's other plays. A fuller account of these is given below, but it may be mentioned that these errors in the quartos, taken together with S's misreadings, make it quite plain that Glapthorne's autograph and hand A in The Lady Mother must be one and the same.

Spelling is a less satisfactory test than calligraphy, since it seems certain that S followed his own inclination more often than he followed his model. Undoubtedly he pared away many of A's redundant letters, such as final e's and double consonants. An instance of this is seen on fol. 211^a, where A has Timothie twice and S Timothy, and another at 598 where A adds n to S's Cap -- Cuppes in A's additional dialogue below 1295, as well as the ubiquitous tt, shows that A preferred double consonants. Nonetheless, some of A's characteristic spellings seem to have found their way into S's copy, or were alternatively so ruthlessly amputated that scars were left. A list follows, in which the first column shows spellings found in A's hand in the manuscript, and the second one instances of S apparently following this or, on the other hand, patently departing from his model:

A's spellings

S's spellings

1) final tt

637 letts
fol.192^b fitt
730 Poetts
fol.211^a gott

There is an unusually large number of instances of this termination throughout the manuscript. In the first folio alone (188^{ab}), in which one might expect to find S following his model most closely, the following are found: itt (7), admitt (12), gallantts (32), witt interprett (34), perastinattts (35), cutt (52), dublett (59), velvett (77), Iett (78), frett (79), and elsewhere such examples as attmittance (2456), vitiatt (1399), expiatt (1026: but 1834 expiate), and fitt (1523)

2) medial ai

331 daire (written over S's misreading)
346 laine (written over S's misreading)
1493 caire (written in where S failed to read copy)
fol.197^b Caire

S prefers a, but has staire at 510. His obvious difficulty with A's ai is probably due to unfamiliarity with this spelling, but possibly to the fact that A's a resembles u or o

3) final e

341 prettve
597 bellye
fol.192^b mirthe
729 healthe, rounde
732 kinde
1087 theire
fol.197^b Ame
fol.211^a drinkinge, forthe, mirthe, sacke, seene

S has rather less than the usual number of final e's in his text, and must have pared them off drastically. He certainly did so at 60, where A adds e to for to restore sense: at 80 where A inserts e in changeable: at 519 where A adds e to on: at 920 where A adds e to op: and at 1852 where S himself adds e to on to make sense. A did not notice changelings (339) or vengeance (1326); but occasionally S seems to be following A, as in heareing (380), nameing (1309), liveing (2503), and perhaps in toe, soe, noe &c. passim.

4) omission of final e

fol.211^a Temperat
(sic), wher

This converse tendency in A's spelling probably appealed more to S. There are a number of instances such as beveredg (629), tinfring (1221), astring (1260, 2322), strang (2057, 2130), whenc (2399) and Iudg (2442)

5) terminal ie

184 Gefferie
228 Crackbie
594 verrie
602 batterie
637 alreadie
824 Companie
fol.197^b Intreatie
1508 ladie
fol.211^a Crackbie, ladie, Timothie
(twice)

S prefers y, and always spells Lady, Geffery, Crackby, Timothy. But there are also fairly numerous -ie spellings including vbiquitarie (358), secresie (882), policie (1062), puisnie (1409), sausie (1449), affinitie (2136), misterie (2465), and many others. This spelling is, in any case, a common one in the seventeenth century.

6) medial y

fol.197^b
reconsyled
fol.211^a pryuate, retyringe

S generally has medial i, but may imitate A in: Tymothy (614), whitefryers (670), svlent (818), tryvall (2198).

- 7) ee
fol. 197^b heeres,
mee
468 mee
585 Codpeece
640 heere
732, 733 wee
1050 heere
1080 heers
- S has shee in 6, 8, but thereafter almost always she, me, we &c., with the double vowel rarely used except in the case of shees (1265, 1535) and similar combinations. Double e does of course occur, as in peecees (602), but it is likely that in many cases S eliminated the second e
- 8) c omitted after x
769 Exented
- exellent (681: but 493 excellent), excite (204), and excepted (495)
- 9) short form of past tense
605 dragd (twice)
fol. 211^a watcht
- S regularly uses the shortest form, but it would be impossible to say whether he is following A's lead or his own inclination. Instances are vrgd (456), abashd (1081), bobd (1144), sometimes with an apostrophe, as desir'd (1419), reclam'd (1420)

On the whole, therefore, S shows some inclination to follow A's spelling lead, but a much stronger tendency to economise. As far as one can tell, A's punctuation was a good deal heavier than S's, and here again S is probably economising. Consistent with this is S's habit of saving paper by writing a half-line of verse as one line with the preceding or following full line. Innumerable instances of this are found, however, in the printed quartos of Glapthorne's plays¹, as they are, to a lesser extent, in those of other poets of the period, and the author may himself be responsible for this form of economy.

The lists just given leave no room for doubt that the papers copied by S were in A's hand, and the writing in these was perhaps somewhere between the extreme neatness and legibility of A¹ and the sprawling untidiness of A². It appears, from the evidence of difficulties met by S, that the original from which he copied could be described as foul papers. On almost every page of The Lady Mother there is evidence of S having difficulty in reading his original. Many of the errors in the text, often corrected currente calamo, are due to the tendency to skip or anticipate, or to the mental substitutions, to which any fair-copyist is liable, and

¹ attention is drawn to this in the memoir prefixed to Plays and Poems, i, pp. xxxv-xxxvi.

many others to the peculiarities of A's hand and spelling; but not all.

There are a number of signs that the original copied by S was not in perfect condition. At 964 S has had to transfer a phrase from the end of one speech to the beginning of another, and he has inserted two speeches omitted at 1185 in the margin -- although admittedly both these errors may be his own. In fol. 198^a speeches had been left in the original for Lovell, who had left the stage at 1294 and does not re-enter until 1425. These were copied with the rest of the text by S, and afterwards deleted, probably by A¹ but possibly by S¹. In fol. 200^b either three or four speakers' names were omitted by S, and written in by him afterwards, although he still either misplaces one of them or else leaves a redundant speech-rule. Misplaced or redundant speech-rules in fols. 198^b, 199^a, 201^b, 204^b and 208^a may also, in some cases at least, indicate a lack of clarity in the original. S omits the 'furies' who are to enter with Grimes at 2466, and their entrance is supplied by A.

There is a further indication that the original may have been scarred by revision where, in Act V, there seems to be a ghostly sign of the presence of a priest at some time in the evolution of the play. It is not odd that Thorogood should address the Recorder as 'reverend Iudg' at 2442, but it is curious that Thurston, at 2509, prefaces his address to Lady Marlowe by 'With yo^r leaue reverend father', since this seems an epithet more fitted to a priest than a judge, however venerable¹. Probably at some stage a priest made a brief appearance at this point to confirm that a marriage had taken place, and his role was later cancelled². Many elements in the play are very inadequately worked in -- Sir Geffery's and his nephew's wooing of Lady Marlowe and her daughters is one, Grimes' and Timothy's interference in the chief characters' affairs is another; but this would not necessarily appear in the papers which S copied. S's entrance for Grimes instead of Lovell at 42, corrected during his S¹ revision, was

¹ In Shirley's The Coronation, a bishop is addressed, and referred to, as 'reverend father' (Dyce, lli, 500-1): no instance of a secular officer being addressed in this way has come to light.

² A parson makes a momentary appearance in Act V of Wit in a Constable (Plays and Poems, i, p. 226), in order to be given the marriage licences by Busy; his role could equally well have been dispensed with.

probably merely a slip. No doubt S had to iron out some discrepancies in speakers' names, which are consistent -- how careless Glapthorne could be about his characters' names can be seen in the quarto of Wit in a Constable. The only exception is in the case of the steward, Alexander Lovell, who is called 'Alexander Lovell' in the stage directions and 'Lovell' as a speaker up to fol. 201^b, and 'Alexander' thereafter. This would not, however, give rise to any difficulty, as Lovell, such as he is, is a distinctive character. S, as one would expect of a prompter, appears to have regularised the names of speakers everywhere else.

The original copied by S can hardly have been in gross confusion, as his text is on the whole quite clear, with signs of minor difficulty occurring throughout it rather than major cruxes in any one scene.

S, then, copied out the text from Glapthorne's foul papers, probably adding speakers' names as he finished each page. At the same time he added speech-rules and minor entrances in the left-hand margin. He did not write entrances early, perhaps because he intended to write warnings for them.

(2) The author, as A¹, then read through S's copy of the play and carried out a good many touchings-up and corrections in the first part of the play, and a few in the second. The most important of his corrections are obscure for S's obserue (11), or for S's ore (14), s added to S's porastinatt (35), she inserted (38), is inserted (39), e added to S's for (60), perhaps God deleted and he substituted and then deleted and Nature substituted (63), e inserted in changable (80), scare for S's scarr (108), a stop altered to a mark of interrogation (114), an apostrophe added (119), freezes for S's freeces (158), s added to S's Souldier (254), a comma deleted (327), come added (330), daire written over S's misreading (331), prettie for S's proper (341), a comma inserted (342), laine for S's large (346), mee added (468), thy for S's the (532), Chamber for S's hands (612), memory for S's mory (904), r added to S's Soone (957), greiue for S's greife (1007), an intended alteration to compunction' of S's computacon' (1036), s.n. led: added (1310), pswasive for S's pswations (1347), as for S's an (1379 -- but perhaps a S¹ correction), caire inserted where S had

left a blank (1493), Ladie added (1508), s.n. Lad. added (1898), Lad(ie) added (1988), his for S's their (2050), once for S's Oh me (2086).

It will be seen that there are a great many more corrections by A¹ in the first part of the manuscript -- up to fol. 195 -- than there are in the second, and while he has corrected many minor slips in this part of the play, many obvious ones in the later part stand uncorrected. Although the similarity of the inks after 1048 on fol. 195^b makes it more difficult to detect A at work, there are some corrections in his hand thereafter, and it must therefore be assumed that he looked through the whole manuscript -- the second half, it appears, much more cursorily than the first.

At 92 A¹ writes a half-line of dialogue, Butt to that stuff of, over the original Beneath w^{ch}. is a, adding s to another word to complete the sense. On fol. 188^{ab} he adds five phrases of dialogue. Four of these are for Sucket: Death to my reputation (244), Death amplified with of vallor (256), Infamy to fame amplified with and noble reputation (283), and 'tis for our reputation (316). To these may be added a phrase given to Sucket at 1087, it suites not wth theire repu (sic). Sir Geffery is also given a new line, it may be he is one of those plectors transports it beyond sea. (299). Evidently these are authorial afterthoughts. There must have been dissatisfaction with Sucket as a character, as appears from the extensive curtailment of his part in later revision, and perhaps this was a belated attempt to strengthen him.

It appears to have been at this time that A added a few directions concerning music; he uses the same ink (IV), but writes in a rough hand, as described on p. 15 above. If, as seems likely, he was hurried when writing these directions, this may account for his cursory correction of the second half of the manuscript. The directions comprise Musike (662) and Musike softe (730), Florishe Horrid Musike at 2466, where he also added and furies to the entrance direction for Grimes disguised as Death, and R^e (for 'Recorders') at 2479.

(3) The play then went back to S, who went over it again making his S¹ additions and corrections. These fall into two groups -- (a) corrections to the original text, such as the amending of olny at 9 and the addition of Belisea's name to the entrance direction at 318, and including

the deletion of offensive words, if this was done by him and not by A, and possibly the deletion of Lovell's lines on fol. 198^a. (b) He prepared the book for the stage by writing in warnings for all entrances, except those following an Act interval, some twelve to twenty lines before the entrance, to which he connected them by a descending line. With the exception of T Sands & Rest as the warning for the entrance of six musicians at 652, all the warnings give characters' and not actors' names. 'T Sands' shows, however, that the play must have been cast by this time, partially at least. 'T Sands' and 'Harry', whose name was inserted later as a warning for Magdalen, are both minor actors, and it is typical that S, as prompter, should insert their names and not those of more important actors¹.

It is impossible to decide whether S¹ carried out both parts of this process at the same time. As the ink used for both is that in which he finished copying the text (ink III), it seems most probable that this revision took place very soon after the copying was completed. Part (b), the stage revision, was certainly carried out after A¹'s correction of the text; it includes directions for music, Sease Musick at 745 and, at 2479, corders added to A¹'s R^e, which must therefore have been written first. It seems, perhaps, more likely that S would check his text immediately after completing his copying -- that is, that possibly he carried out part (a) of the process immediately the copy was finished, the copy was then checked by A¹, and S¹ then made the stage preparation (b). But it cannot be shown that S¹'s revision was separated into two parts by A¹'s; the scribe of Woodstock evidently checked his manuscript some time after completing it², not at once, and S may have followed the same procedure. It seems simplest, therefore, to take S¹'s corrections and revision together as one, not two, stages in the evolution of the manuscript. If he had checked the copy before A¹ did so, it seems likely that he would have himself corrected some of the more glaring errors amended by the latter.

¹ Greg, Editorial Problem, p. 40.

² 'There are a great many alterations by the scribe in the same ink as the text and clearly made in the course of writing. But having finished his task he evidently went through it again, for there are a number of corrections likewise in his hand but written in a different ink and with a different pen.' (MSR, Woodstock, W.P. Frijlinck Ed., introduction, p. xi)

Both A¹ and S¹, then, carried out their revisions soon after the copying was completed; this appears from the fact that they both seem to have used the ink in which the copying was finished.

(4) The play then went to the Revels Office, or more exactly, to William Blagrave who, besides being Herbert's deputy, had financial and probably also managerial interests in Salisbury Court theatre, to which the play seems to have belonged¹. C makes only one alteration in the first four Acts of the play; at 783 he deletes buttock and interlines bakside above it. The half-hearted deletion of oaths and disparaging references to the French apparently satisfied him, and up to Act V the play is otherwise inoffensive. In the Act heading at 2194, however, he deletes Recorder and substitutes Judg, repeating this substitution in the dialogue at 2197. He substitutes S^r for M^r Recorder where this occurs in the dialogue, the Judges for M^r Recorders at 2234, and Iustice for Recorder at 2430, although he allows Re: to stand as a speaker's name and Recor: in a stage direction at 2443. At 2215 he kindly corrects a small point of grammar. Having made his reformations, he wrote out his licence on fol. 210^a, stipulating that the play might only be acted with the reformations observed.

As C's alterations do not in any way overlap A¹'s and S¹'s additions and corrections, it is impossible to say with certainty that his review of it followed, and did not precede, theirs. One feature alone suggests that his was the later revision. His reformations in Act V made it necessary for the Recorder to be given a different speaker's name -- so, at least, the prompter considered. At a later stage of revision, S rechristens the Recorder 'Sir Hu(gh)', and had this alteration been necessary at the time he made his S¹ revision, he would probably have made it then. Lacking more substantial evidence, it seems best to place C's review of the manuscript after A¹'s and S¹'s.

(5) and (6). The play then went back to the author, who made a very thorough revision of it. After A², using a yellowish-brown ink, had completed his revision, the prompter prepared the manuscript once more for the stage, most of his alterations being dependent on C's reformations and

¹ Bentley, ii, pp. 380-1.

A²'s revision. This final stage revision, made in black ink, is described as S². As the great majority of S²'s additions and changes depend on A²'s, it is most convenient to take these two processes together. A²'s dramatic revision is not uncomplicated, and it is necessary to give a fairly detailed account of the changes made, and the action taken on them by S², as they appear in the manuscript.

Act I (fols. 186^a-191^a). A² marks for omission 138-148. His motive was probably rather literary than theatrical; no doubt he thought either that the lines were open to misinterpretation at this stage in the play, or that they gave away the situation too soon -- the play depends greatly on its element of 'surprise'. No action on this was needed from S².

A² altered the beginning of the second scene. He deletes the direction for Sucket's and Crackby's entrance in the scene heading at 184, and substitutes for their names S^r Gefferie & Bunch. He cancels the introductory part of the scene, dialogue between Sucket and Crackby in which the latter disparages the country and extols his native London (185-223). This had, perhaps, only been introduced to show that the action takes place in the country, which had already been made clear in the first scene; Crackby's speech has little merit otherwise. On second thoughts, A² extended the cancellation to 227, and starts the scene at the point where Sir Geffery is discovered on the stage with Bunch combing his hair. He makes Sucket and Crackby enter to these characters by deleting the original entrance for Sir Geffery and his servant in the left-hand margin and writing in an entrance for Sucket and Crackby, which he underlines with attention-lines, below it.

S² supplies a warning for Sir Geffery and Bunch opposite 164-5. He retraces A²'s Ent' (for Sir Geffery and Bunch) at 221 and one of his attention lines opposite 229, and writes Ent' (for Sucket and Crackby) opposite 233.

In the third scene, A² marks for omission a passage which merely slows down the action, at 449-55. No action is needed from S².

Act II (fols. 191^a-195^b). It is in this Act that A²'s most drastic revisions are made. Most of it is occupied by supposedly comic sub-plot scenes which have little connexion with the main-plot.

In the original form of the first scene, the steward Alexander Lovell comes on to the stage and delivers a long 'humorous' monologue, by the end of which he has drunk himself into a stupor and falls asleep. While he is asleep, Timothy, Grimes, Sucket and Crackby play a trick on him. The town waits come on to supply music and a dance, and are tricked of their fee by Sucket, after which he and his companions go off. The music wakes Lovell, Grimes returns to complete the trick played on him, and he is finally chased off the stage. A serious scene follows.

A² decided that the scene would be improved by having Timothy and his friends on the stage during Lovell's monologue. He therefore writes out a piece of introductory dialogue for them on fol. 211^a for interpolation before Lovell's entrance at 569, and seven speeches for Grimes as commentator in the margin opposite Lovell's monologue, with rules to show where they are to be interpolated (571-613). He interlines additional phrases of dialogue for Lovell in two places (582, 605).

S² writes an entrance for Sucket, Crackby and Grimes at 568, and adds warnings for Timothy and Lovell to the additional dialogue on fol. 211^a.

A² marks for omission the whole of the drinking scene which follows, including the trick played on Lovell and the entry of the town waits with their music, song, and dance, down to the point where Lovell wakes up (616-728). He must then have decided to restore the trick passage, because he indicates by a line drawn in the margin that Timothy, Grimes, Sucket and Crackby shall resume their dialogue and trick-playing at 637 and play the scene through as far as 654, where the waits appear: the waits scene is to remain cancelled. He makes the slight alterations in dialogue necessitated by Timothy and his companions being on the stage all the time instead of making their first entrance, as originally, at 614: these adjustments are at 637 and 640.

S² deletes his warning for the musicians opposite 638-9 and their entrance at 653.

Lovell is now due to wake up again. It must have been decided that, as the result of the cancellation of most of the second scene, his sleep was now too short, and that it would be better to play the whole of

the third¹ scene of the Act, a long serious scene, before finishing the Act with the second half of the Lovell episodes. One would expect to find that this transposition was authorised, at least, by Glapthorne, but there is no trace of any hand beside S²'s making the rearrangement, although he may of course have been acting on someone else's instructions, and probably was. S², then, makes the transposition by deleting his warning for Sir Geffery and Lady Marlowe, who open the third scene, opposite 835-6, and writing a fresh warning for them opposite 645-6. He writes their entrance opposite 720-2, indicating by a line that they shall actually enter at 729. The serious scene was to be played through to its finish at 1047, and opposite 1039-40 S² has written Steward Ent', with a line to show that Lovell enters, or rather wakes, as soon as the serious scene finishes. Lovell's scene is then played through from 729-843. At the end of it, S² has written Finis Act. 2. and (an error) Finis Act 3 to make it perfectly clear that the Act does now finish at this point.

A² has got rid of the six waits, and for their music he substitutes a fiddle, off-stage, ostensibly played by Grimes. He adapts the dialogue to fit a single player or instrument at 729-33 (and margin), 749-50, 819, 824, and 837-8.

S² deletes the warning for the musicians opposite 734, leaving Grimes' standing, and cancels their re-entrance at 749.

Act III (fols. 195^b-201^a). A² marks for omission the whole of a passage in which Crackby and Sucket woo Clariana and Belisia, and are mocked by them (1081-1144). As the first of two such episodes, it might well have seemed expendible. To bridge the gap left, he writes into Clariana's speech at 1080 heers m^r Thurston and, kindly saving S trouble, deletes the warning for Sucket and Crackby opposite 1065-6 and their entrance at 1080-1, writing Thurston underneath in each case, and linking warning to entrance

¹ It is not quite clear whether there are two or three scenes in this Act. The direction at 614 appears to be a scene heading, but is not ruled off from the preceding passage. All the same, three scenes are probably intended; Lovell's remaining on the stage no doubt accounts for S's, or A's, inconclusiveness.

with a wavy line. S², rather ungratefully, retraces A²'s Thurston warning opposite 1068.

It must have been decided at some time after A²'s revision to reinstate this passage, because S² writes Stet against it in four places. For this reinstatement, he has written a fresh warning for Sucket and Crackby opposite 1062-3, to replace the deleted one. Whoever decided that the episode should be kept, S²'s hand alone appears in connexion with the reinstatement.

Opposite 1267-95, A² has written in the left-hand and bottom margins of the page extra dialogue for Lovell, whose role in the play has otherwise remarkably little continuity. A² shows, by a star, that this dialogue is to be interpolated at 1291. He also deletes a line in poor taste at 1295. No action is needed in these cases from S².¹

Act IV (fols. 201^a-206^a). A² marks for omission the first twenty lines of the Act; he evidently had second thoughts about her household staff's rather free comments on Lady Marlowe's affairs (1632-51). He starts the scene instead with Lady Marlowe on the stage, making the minor characters Lovell, Timothy, and Magdalen enter to her. He writes Enter Alexander and Timothie in the right-hand margin (where S never writes an entrance) opposite 1657, repeating Enter for them in the left-hand margin opposite 1658, and Enter Maudlin, preceded by a wavy line, in the left-hand margin opposite 1674.

S² writes a warning for Alexand and Timo' in the left-hand margin opposite 1653-4, connected by a short line to A²'s Enter at 1658². He also writes an actor's name, Harry, as a warning for Magdalen opposite 1661, and connects it by a descending line to A²'s wavy line.

In the second scene of the Act, S² has marked for omission four lines (2002-5) which would probably have got an undesired laugh on the stage.

The third scene was evidently to be transferred from the end of

¹ Act III is not divided into scenes.

² It is typical of a theatrical scribe, especially a prompter, to transfer an author's direction from the right-hand to the left-hand margin. Instances occur throughout Believe as You List (MSR, C.J. Sisson Ed., passim: attention is drawn to this feature by E.K. Chambers, William Shakespeare, i, p. 121).

Act IV to the beginning of Act V, because opposite the scene heading at 2044 S² has written in the left-hand margin Act¹. 5., enclosing this in a rough circle. He did not, however, cancel the original heading for Act V at 2193, although probably this was an oversight. The scene is fairly long, and its transfer makes Act IV rather short, but the play may well have been produced in this way to compensate for the cancellation of masquing episodes in Act V. Here again S² appears to be acting on his own responsibility, but as the chief factor involved is an Act interval he may merely have been making a prompt-note consequent on some other authority's decision. As the Act interval was to be moved back, it must have been by another oversight that he did not insert a warning for the five characters who enter at 2194-5.

A² marks for omission a passage on the subject of suicidal despair (2101-9). The prompter's first responsibility is, of course, to give an actor the first phrase of any speech on which he 'dries'¹, and as the cancelled passage runs over from the bottom of a recto to the top of a verso page, S² takes the precaution of scrawling the first phrase of the resumed dialogue at the bottom of the recto page (2104)².

Act V (fols. 206^a-210^a).³ A² adds A Table to the Act and scene heading; it seems a little odd that he, rather than S, should have been concerned about this property. Nowhere in the manuscript has S made any notes of his own about the properties required.

S² takes action on the censor's requirements in this Act, by giving the one-time Recorder a name, Sir Hu(gh). He writes S^r Hu over the original speaker's name Re: the first six times this occurs, but his pen runs dry and he lets Re: stand in all subsequent cases. One might have expected him to write 'Iu:' in accordance with C's own reformations, and he does not appear to have any mandate from A for re-naming this character, but there is a possible explanation for it, described on p. 95 below.

¹ W.J. Lawrence, Pre-Restoration Stage Studies, pp. 383-4.

² compare MSR Believe as You List, C.J. Sisson Ed., p. 67 and introduction, xxv-xxvi.

³ Act V is not divided into scenes.

A² marks for omission 2250-62, a passage in which Sucket argues with the Recorder that duelling should be lawful. A² deletes further lines of Sucket's at 2383 and 2540 and Sucket's dialogue with Bonville at 2566-70, all inoffensive passages. No action by S² is needed.

A² marks for omission the whole of the masquing episodes leading up to the discovery of the lovers (2450-98), who are to make their appearance without these elaborations. He writes Enter Timothy in the right-hand margin opposite 2450, and apparently wrote an entrance for Timothy and the other characters in the left-hand margin opposite 2453-4, but the margin is torn away. He makes adjustments to the dialogue at 2450 and 2499-2500 to bridge the gap left by the cancellation. He also deletes what was no doubt a warning, now superseded, for 'Hymen and the Lovers' in the margin opposite 2471. S² probably wrote warnings for the entrances in their new positions, but these are lost with the edge of the margin.

The significance of the very thorough revision, by its author, of The Lady Mother is more conveniently discussed in connexion with the probable circumstances of performance of the play, and so too is the problem of whether this revision was carried out before or after first performance of the play. It may, however, be mentioned that the main plot of the play is little affected by these changes, of which the most obvious result is the shortening of it by upward of 250 lines.

The determination of
/ the chronology of the last three processes of alteration of the manuscript presents some difficulty. It is certain that S²'s alterations (6) must follow the censor's (4) and A²'s (5), because his action depends on changes made by both of them; and as he uses the same ink throughout, there is no reason to suppose that he did not make all these corrections at the same time. There is no difficulty in accepting his revision as the last of the processes the manuscript underwent.

For the theory that the manuscript went to C (4) before it went to A² (5), there is one small piece of concrete evidence, and for it going first to A² and afterwards to C there are two doubtful arguments. It seems better, therefore, to adopt the former of these suggested sequences (the one given above), although it cannot be said with certainty that this is the correct one.

The evidence mentioned is found in Timothy's revised line at 2499, which reads, 'stay, stay, by your leaue m^r Iustice', and was pointed out by W. W. Greg in these words: 'The omission of a subsequent passage seems to have been decided on after the censorship, since, in the few words inserted to make a connexion, we find the title "m^r Iustice" instead of "m^r Recorder".¹ It is true that Thorogood had addressed the Recorder as 'my reverend Iudg' at 2442, but it is Blagrove who substitutes 'Iustice' for 'Recorder' at 2430, and the reviser appears to be following this lead.

The arguments in favour of the alternative sequence concern, first, the duelling passage (2250-62). This was marked for omission by A², and it might be imagined that, if it had not been cancelled before C inspected the play, it could have attracted his unfavorable notice. Duelling had been illegal in England since 1613, when James I issued his Proclamation against Private Challenges and Combats, and the killing of an opponent involved a charge of murder. The law evidently caused some annoyance.² But arguments for duelling based on precisely the same grounds as Sucket's and running to greater length were allowed to stand both in the 1641 edition of Chapman's Dussy d'Ambois, II.i.150-204,³ and in the 1640 quarto of Glapthorne's Ladies Privilege, IV.ii.⁴, the latter instance showing that Glapthorne did not hesitate to use again, and much more prominently, the argument expunged from The Lady Mother. As most of Sucket's other lines in this Act are marked for omission, and all of them are perfectly innocent, it seems much more likely that here, as elsewhere in the play, Glapthorne was merely pruning Sucket's role, and not anticipating objections from the Revels Office. Moreover, although the passage occurs in a part of the play to which Blagrove was paying particular attention, he gives no sign of objecting to it, at whatever stage he saw it.

¹ Elizabethan Dramatic Documents, p. 306.

² to surgeons, as well as to swashbucklers like Sucket, according to John Earle's Microcosmographie (1628), ed. Edward Arber (1868), pp. 62-3.

³ Chapman's Tragedies, T.M. Parrott Ed., (1910), pp. 21-2.

⁴ Plays and Poems, ii, pp. 140-2.

The second reason for supposing that A²'s revisions may be earlier than C's rests on the supposition that Blagrove might not have been pleased to know that the play he had just authorised in one form was considerably modified soon afterwards; but this would not necessarily have daunted the company. The revised form of the play may in any case have been shown to him, or he may have taken the book-keeper's word (which could honestly have been given) that the revision chiefly concerned the cancellation of scenes and passages and that nothing offensive was introduced.

The fact that A²'s revised dialogue on fol. 211^a is written after the licence does not affect the argument; it is normal for the licence to be written after Finis at the end of the text proper.¹

On the rather slender evidence of 'm^r Iustice' it may, therefore, be assumed that the order was probably the one given.

The processes may be summarised:

1. S copied out the play from foul papers written in hand A. He wrote it out in three stages, and inserted speakers' names, speech-rules, and entrances in the left-hand margin as he finished each page. He used a different ink for each stage of his copying, i.e., inks I, II, and III.
2. A¹ read through the play and made numerous corrections in the first nine or ten folios, and a smaller number in the remaining ones. He also added a few phrases of dialogue² and some music directions. He used ink IV, which may be identical with ink III.
3. S¹ looked over the play and made a few corrections. He then prepared it for the stage by adding warnings for entrances and some music directions in the left-hand margin. His warnings included an actor's name, showing that the play was already cast. He may have deleted some offensive words. He was still using ink III.

¹ Greg, Editorial Problem, pp. 24 and 34.

² It is just possible that Glapthorne gave these to Sucket to compensate for the curtailment of his role by strengthening his remaining comic scene; if so, this part of A¹'s alterations must be placed after process (5). More likely, though, this was an earlier attempt to bolster Sucket up.

4. C read the play, made some reformatations, and wrote his licence on it on 15 October 1635. He uses ink V.
5. A² thoroughly revised the play, cancelling, inserting, and altering scenes and passages. The absence of hesitation in the inserted speeches suggests that possibly he was copying from a draft, but on the other hand the speeches are unimportant and far from 'literary' and may have been written hurriedly. He uses ink VI.
6. S² prepared the revised manuscript for the stage and made some changes dependent on C's reformatations. He used ink VII.

CHAPTER TWO

THE AUTHORSHIP OF THE PLAY

1. The Lady Mother and the Glapthorne Canon.

Henry Glapthorne's most striking characteristic is a passion for self-quotation. His jackdaw method with the plays of other authors is only exceeded by the narcissistic fervour with which he reproduces his own verbal gems in play after play. Thus all his plays are linked, in a most uninteresting way, by a common over-mesh of dialogue. This characteristic was described by A. H. Bullen in the introduction to his edition of The Lady Mother:

"The authorship of this anonymous play ... is not difficult to discover. Any one who has had the patience to read the Plays of Henry Glapthorne cannot fail to be amused by the bland persistence with which certain passages are reproduced in one play after another. Glapthorne's stock of fancies was not very extensive, but he puts himself to considerable pains to make the most of them. In The Lady Mother we find the same ornaments spread out before us, many of them very tawdry at their best."¹

If "nothing is more dangerous than the attempt to determine authorship by the citation of parallels"², this might be especially true in the case of a fashion-following minor Caroline dramatist. Yet this treatment, tedious though it must be, cannot possibly be avoided in the case of a Glapthorne play. It was applied, to some extent, by T. M. Parrott³ and H. Dugdale Sykes⁴ in connexion with the authorship of Revenge for Honour, and Sykes also quoted a few parallel passages in The Lady Mother and Glapthorne's other plays in his article, 'Glapthorne's Play: The Lady Mother'⁵. In hardly any discussion of Glapthorne's work does this foible pass unmentioned.

Only quotation can show how closely parallels of situation, but even more of dialogue, link The Lady Mother to Glapthorne's other work.

¹ A Collection of Old English Plays, ii (1883), p. 101.
² E. K. Chambers, William Shakespeare, i, p. 222.
³ Chapman's Tragedies, pp. 721-6.
⁴ Notes and Queries, 20 May 1916, pp. 401-4.
⁵ Notes and Queries, 29 December 1925, pp. 503-5.

The examples given below show the extent to which the author's other extant plays, particularly The Ladies Privilege, drew on or were drawn on by The Lady Mother. There is no room for doubt that this play is wholly Glapthorne's. In addition, it will be seen that misprints in the quartos follow a pattern which suggests that their texts were set up either directly from originals in Glapthorne's autograph as this appears, as hand A, in the manuscript of The Lady Mother, or from scribal copies of his autograph.

As regards the chronology of Glapthorne's plays, the date of their composition cannot always be determined from the evidence of the quartos, which were all, with the exception of Revenge for Honour, printed in 1639 and 1640. Only in the cases of The Lady Mother and The Hollander is the date of the Revels Office licence recorded. The former was, of course, licensed on 15 October 1635; and the latter was allowed to the Queen's Company on 12 March 1636¹. After making a study of all Glapthorne's work, J. H. Walter dates Argalus and Parthenia circa 1633 and Revenge for Honour circa 1640, as being probably the first and last of Glapthorne's surviving plays respectively². The title-page of The Hollander (1640) states that it was 'written 1635', and internal references, as well as the licence date, agree with this. Wit in a Constable was written, Walter thinks, about 1637 and revised about 1639, and Albertus Wallenstein about 1639³. The Ladies Privilege is dated by Alfred Harbage 'c. 1637'⁴. Harbage had not, however, made as close a study of Glapthorne's plays as Walter, and he dates Argalus and Parthenia 'c. 1638' and Wallenstein as 'possibly an early play written close upon Wallenstein's death in 1634'⁵, although it seems certain that the order could be reversed. The Poems, published in 1639, were no doubt written at different times throughout Glapthorne's literary career; other poems appear prefixed to Glapthorne's edition of his friend Thomas Beedome's Poems, Divine, and Humane, a badly-printed little octavo of 1641, and White-Hall was written, according to its title-page, in 1642, and published with

¹ W. J. Lawrence, 'New Facts from Sir Henry Herbert's Office Book', TLS, 29 November 1923, p. 820.

² 'Henry Glapthorne', TLS, 19 September 1936, p. 740.

³ 'Revenge for Honour: Date, Authorship and Sources.' RES, xiii (1937), p. 430.

⁴ Cavalier Drama, p. 169.

⁵ Cavalier Drama, pp. 168, 169.

elegies in 1643.

It seems probably that The Lady Mother was started about 1633. As Walter has pointed out, 'the plays from which Glapthorne borrows are 'fashionable plays acted but a short time previously'¹, and in The Lady Mother there are borrowings from Randolph's Jealous Lovers, acted at Cambridge and printed in 1632, Marmion's A Fine Companion, acted at Salisbury Court by the Prince's company and printed in 1633, and Shirley's The Wedding, acted by the Queen's company and printed in 1629 and 1633. There are references to the fighting at Maastricht in 1632 and to the death of Wallenstein's follower, Pappenheim, at Lützen in November 1632 (619-20); there may also be some influence from Davenant's The Wits (1634). Beyond a reference to the illegal export of gold, shared with the Hollander,² and which is an authorial afterthought added after the play was copied (299), there is nothing to show at what date its composition was completed. Unless the play was an old one brought out of storage in 1635, there seems no reason to suppose that there was a long interval between its completion and its submission to a theatre company. Glapthorne's plays seem to have matured slowly, owing to his fondness for revision. In its final form, The Lady Mother is far from well-knit, and the manuscript shows the author still at work on it at a very late stage; the state of the text in the quarto of Wit in a Constable suggests similar treatment. It seems likely, therefore, although one cannot be certain, that The Lady Mother was started about 1633 and, probably after several stages of revision, completed some time in 1635.

The composition of the plays may therefore be dated approximately as follows:

c. 1633	<u>Argalus and Parthenia</u>	Certainly an early play, and perhaps inspired by the success of Quarles' poem, printed in 1629.
c. 1633-5	<u>The Lady Mother</u>	Influences and references, with the licence date, suggest this period.
1635	<u>The Hollander</u>	Dated by references, licence, and title-page.
c. 1637	<u>The Ladies Privilege</u>	Certainly later than <u>The Lady Mother</u> , from which it borrows

¹ RES, xiii (1937), p. 430.

² Plays and Poems, i, p. 87.

- extensively. Its closeness to the latter suggests that it may have been started soon after 1635.
- c. 1637-9 Wit in a Constable Internal references, for instance to the 'great new ship'¹ launched in 1637, suggest it was started about this date: the title-page says 'written 1639'.
- c. 1639 Albertus Wallenstein Strongly influenced by Julius Caesar, which was revived in 1637 and 1638.²
- c. 1640 Revenge for Honour Walter has described the influences and references which point to this date.³

If this order is correct, knowing Glapthorne's methods, one would expect to find The Lady Mother borrowing from Argalus and Parthenia, and the fact that some of the passages which appear in both plays seem more natural and appropriate to their setting in Argalus suggests that this was indeed the earlier play. In the other direction, The Lady Mother seems to have been used as a quarry for The Ladies Privilege, which it supplies with both situations and speeches; but these are on the whole used to more advantage in The Ladies Privilege, so Glapthorne must have improved his borrowing technique. The Lady Mother furnishes material, to some extent, for all the later plays; and in The Hollander, which Glapthorne apparently had in hand about the same time, one sees fewer direct borrowings but perhaps rather more than the usual number of parallels of thought or reference.

With one exception, Glapthorne's plays have a normal stage and printing-house history.

Argalus was entered in the Stationers' Register to Daniel Pakeman on 11 January 1639⁴, and printed for him in the same year by R. Bishop. The title-page of the quarto says that the play was 'Acted at the Court before their Majesties: and at the Private-House in Drury-Lane, by thier Majesties Servants'. Beeston's Boys only started to play at the Cockpit in 1637⁵, and if the play was acted before that year, it is most likely that it belonged to

¹ Plays and Poems, i, p. 177.

² RES, xiii (1937), p. 430.

³ RES, xiii (1937), pp. 425-32.

⁴ Arber, iv, p. 424.

⁵ Bentley, i, pp. 325-6.

Queen Henrietta's company at that theatre, and remained in Beeston's hands, as other Queen's Men's plays (including The Hollander) evidently did¹, at the reorganisation of 1637.

Wallenstein was entered to George Hutton on 22 September 1639², and was printed for him by Thomas Paine; the title-pages of some copies of the quarto are dated 1639, while others -- with a variant imprint -- are dated 1640, suggesting either that the printing ran over from one year into the next, or (more probably) that there was some delay during printing³. The play belonged to the King's company.

The Ladies Privilege was entered to Francis Constable on 4 April 1640⁴, and Wit in a Constable to the same publisher on 27 April 1640⁵, both being printed for him by John Okes the same year. Both are stated on their title-pages to have been their Majesties' Servants' plays acted at the Cockpit, The Ladies Privilege having also been acted at Whitehall twice.

The Hollander was entered to Anne Wilson on 22 May 1640⁶, and printed for her by Okes in that year. The title-page statement that it was 'A Comedy written 1635 ... and now Printed as it was then Acted at the Cock-pit in Drury lane, by their Majesties Servants', taken together with Malone's note of the licence date written in the quarto and quoted by W. J. Lawrence⁷, can only mean that the play passed from the possession of the Queen's company into that of Beeston's Young Company in 1637 -- which is to say, that it remained in Beeston's possession. The Hollander was also acted at Court.

Revenge for Honour has a less orthodox history. 'The Paraside or Revenge for honor. by Henry Glapthorne' was entered to Richard Marriott on 29 November 1653⁸, and printed for him the following year as Revenge for Honour 'by George Chapman'. The play was assigned to Humphrey Moseley on

¹ Bentley, i, pp. 530-1.

² Greg, Bibliography, i, p. 51; Arber, iv, p. 454 has 23 September 1639.

³ Greg, Bibliography, ii, pp. 702-3.

⁴ Arber, iv, p. 479.

⁵ Arber, iv, p. 482.

⁶ Arber, iv, p. 486.

⁷ 'New Facts from Sir Henry Herbert's Office Book', TLS, 29 Nov. 1923, p. 820.

⁸ Greg, Bibliography, i, p. 62.

11 June 1659¹, and printed for him with the same misattribution in that year. This problem was further complicated by Fleay's identification of the play with the 1624 Parricide², and it was only in 1937 that J. H. Walter, in his article, 'Revenge for Honour: Date, Authorship and Sources'³, unravelled a tangle which had been growing ever more knotted by establishing Glapthorne's exclusive right to the authorship of the tragedy. The 1653 and 1659 quartos give no clue as to what company might have acted this play before 1642; but it was included in a list of plays allotted to Davenant dated 20 August 1668⁴.

Two, or possibly three, other plays by Glapthorne have not survived. In the list of twenty-one plays entered to Marriott on 29 November 1653 of which the first is 'The Paraside or Revenge for honor. by Henry Glapthorne', the last is 'The Noble Triall'⁵. This play is not included in the twenty-one plays, one of which is 'Revenge for honour a Tragedy by Geo: Chapman', assigned by Marriott to Moseley on 11 June 1659⁶, but on 29 June 1660 Moseley enters twenty-six plays, three of which are:

'The Vestall. a Tragedy.	} by Hen: Glapthorne. ⁷
The noble Triall. a TragiComedy.	
The Dutchesse of Fernandina. a Tragedy.	

These plays appear again in John Warburton's list of the plays destroyed by his cook:

'The Dutches of Fernandina T. Hen. Glapthorn
The Vestall A Tragedy by H. Glapthorn
The Noble Tryall. T. H. Glapthorn.'

'The vestal a Tragedy H. Glapthorn' appears also on the verso of the leaf on which Warburton wrote his list.⁸

In the annotated Langbaine in the Bodleian Library, Oldys, in a manuscript note, mentions the existence of 'a MS. Play of Glapthorne's finished for the press, and licensed by some nobleman, as M^r Scott was informed by M^r Warburton of the Herald's Office'⁹.

¹ Greg, Bibliography, i, p. 67

² Biographical Chronicle, ii, p. 327.

³ RES xiii (1937), pp. 425-37.

⁴ Allardyce Nicoll, 'The Rights of Beeston and Davenant in Elizabethan Plays',

⁵ Greg, Bibliography, i, p. 62¹ (RES, i (1925), p. 88.

⁶ Greg, Bibliography, i, p. 67.

⁷ Greg, Bibliography, i, p. 68. 3

⁸ W.W. Greg, 'The Bakings of Betsy', Library, ii (1911), pp. 231-2.

⁹ An Account of the English Dramatick Poets, Oxford (1691), ii, p. 233 (inter-leaf)

Why these plays were not printed with the rest in 1639 and 1640 must remain a mystery, but the fact that they were in publishers' hands in the 1650's and 1660's shows that publication must have been contemplated, and Revenge for Honour did indeed reach the press on two occasions.

Glaphorne's plays were not entirely forgotten after the Restoration: Pepys saw Argalus and Parthenia no less than three times, on 31 January, 5 February, and 28 October 1661 successively¹, and Wit in a Constable on 23 May 1662², although his comment on this is, 'so silly a play I never saw I think in my life'. Argalus is listed by Downes as having been acted by the King's company on 31 January 1661³, which performance, according to Pepys, was 'the first time it hath been acted'.

Of the Duchess and the Vestall no more is heard, and if they ever were in Warburton's hands⁴, Betsy must have baked the only copies of them.

There is some case, however, for thinking that The Noble Trial may have survived, probably in another copy, as The Lady Mother. The Noble Trial is the only one of the non-extant plays which is described as a tragedy-comedy, and it culminates in a trial which could no doubt be described as 'noble'. The only other play by Glaphorne to which this description would apply is The Ladies Privilege, which was in the hands of the Thrale family in 1647 and remained in their hands in 1681, so it would certainly not have been entered to Moseley, even disguised by a second title, under Thrale's hand in 1660. Nor is the trial the climax of that play in the way it is in The Lady Mother. The importance attached by Glaphorne to the trial scene, or rather Act, in The Lady Mother is shown by Lady Marlowe's reference to it in the last speech of the play:

Now gentlemen my thanks to all & since
tis my good hap to escape these illls
goe in with me and celebrate this feast
with choyse solemnitie, where of discourse
shall merrily forgett these harmes, & proue
theres noe Arraingm^t like to that of loue (2592-7)

The emphasis (spelling notwithstanding) is clearly on the 'arraignment'.

Glaphorne works a reference to the title into the last lines of

¹ Diary, H. B. Wheatley Ed., i, pp. 338 and 341-2, and ii, p. 127.

² ibid., ii, 241-2.

³ Adams, Herbert, p. 117.

⁴ Greg is doubtful: 3 Library, ii (1911), pp. 225-59)

both Argalus and Parthenia and Wit in a Constable. The concluding speeches of these two plays are, respectively:

Now girles,
Strow flowers upon the body, while our teares
Imbalme her memory; and what ever eares
Shall heare this story, may with Justice say,

None lov'd like Argalus and Parthenia. (Plays and Poems, i, p.66)

Mr. Busie,
Wee're all beholding to you, and 'tis fit,
We should confesse this Constable had wit. (Plays and Poems, i,
p. 240)

The formula in each of these speeches, as in the concluding speech of The Lady Mother, unoriginal as it is, is the same: people speaking (in the case of Argalus, rather oddly, ears speaking) will or do declare that such-and-such (incorporating the title of the play) is so.

That Glapthorne sometimes used double titles for his plays is seen from the entrance in Herbert's Office Book of his comedy as 'Love's Tryall, or the Hollander'¹, and 'The Paraside or Revenge for honor.' is another example. It is, therefore, at least not unlikely that the manuscript in Moseley's possession may have borne the title, The Noble Trial, or the Lady Mother.

It is of course possible that it was the manuscript now in the Egerton collection which was actually in Moseley's hands -- but only if Warburton's statement is to be disbelieved. As the Wardens readily accepted the Master of the Revels' licence as authority for printing², no doubt this is the copy Moseley would have preferred to have. If this was the copy in his possession, it is the least likely of the three plays to be the one described by Warburton to Scott, since it is neither 'finished for the press' nor 'licensed by some nobleman'. It is, however, at least as likely that some other copy is concerned. If The Lady Mother was indeed in Moseley's hands in 1660, it would stand the less chance of revival on account of his rapacious attitude towards acting rights in plays held by him.³ On the other hand, better and more readily available plays by Glapthorne, such as The Ladies Privilege and Revenge for Honour, were not revived after the Restoration, and probably The Lady Mother had been long forgotten by that

¹ W. J. Lawrence, TLS, 29 November 1923, p. 820.

² Greg, Editorial Problem, pp. 106-7.

³ R. G. Howarth, 'A Manuscript of James Shirley's Court Secret', RES vii (1931) pp. 305-6.

time.

It is simplest to show the affiliations of The Lady Mother to Glapthorne's other works play by play. For convenience, references are to Pearson's Reprint of the Plays and Poems of 1874, edited with a memoir by R. H. Shepherd, the first volume of which contains Argalus and Parthenia, The Hollander, and Wit in a Constable, and the second Albertus Wallenstein, The Ladies Privilege, and the poems. The Reprint makes a number of silent departures from the text of the quartos, particularly as regards lining, but also in correcting what the editor describes as 'the substitution of similar words'. These departures have usually been marked by G. Thorn-Drury in his copy of the Reprint in the Bodleian Library, which he has also annotated with some conjectural readings of Deighton's and a few comments of his own, usually with reference to parallel passages. Departures from the text of the quartos are noted wherever they affect the passages quoted below. Revenge for Honour is, of course, printed in editions of Chapman's works; references are to the 1654 quarto and to T. M. Parrott's edition of Chapman's Tragedies (1910), in which the editor has full notes on the text of the quartos. Both the Pearson Reprint and Parrott's edition of Revenge for Honour can be conveniently referred to as 'P', and -- to save endless repetition -- The Lady Mother as 'TIM', and The Ladies Privilege as 'TLP'.

The lists of parallels of situation and dialogue in TIM and the other plays given below is, although exhausting, probably not exhaustive -- every reading of Glapthorne reveals fresh iterations. To attempt a record of the number of times he repeats himself in thoughts and attitudes would be neither interesting nor useful; enough examples of repetition are given to show the extent to which TIM is bound up with every one of Glapthorne's other plays, and to establish without any possibility of doubt that he is its sole author.

At the end of the chapter an account is given of ^{some of the} errors found in the quartos, which indicate that the quarto texts were set up from manuscripts either written in Glapthorne's autograph as this is seen in TIM, or, in some cases, in a scribe's copy of Glapthorne's autograph.

2. The Lady Mother and Argalus and Parthenia.

Argalus and Parthenia is the only extant Glapthorne play which certainly preceded TLM.

Argalus keeps closely to its source in the Arcadia. Parthenia loves Argalus, but is courted by Demagoras, whom she rejects. Demagoras, in spite, throws a poison in her face and ruins her beauty. Parthenia exiles herself to Corinth, where the Queen is able to cure her infirmity. While she is away, Argalus kills Demagoras in a duel. Meanwhile, Amphialus, who is at war with the king, Basilius, sends to the king his challenge to fight in single combat any champion whom Basilius cares to send against him. Parthenia returns, her beauty restored, and she and Argalus are married, but immediately Argalus tells her that Basilius has chosen him as his champion. Parthenia's desperate appeals fail to persuade him to decline this honour, and his friend Amphialus kills him in the duel. Parthenia disguises herself as a knight and achieves her object of being, in her turn, killed by Amphialus.

There is a sub-plot of shepherds and shepherdesses. The only one of these who is at all lively is Strephon, a foolish swain convinced of his irresistible attractions -- Glapthorne often introduces a clownish figure into the centre of his sub-plots: Sconce, in The Hollander, and Lovell in TLM are others. Beyond the fact that it provides pastoral entertainments and a funeral elegy, there is no connexion between the sub-plot and the main plot. One of the ways in which Glapthorne improved as a dramatist during his career was in this matter of working a sub-plot into a main plot. In Argalus and TLM there is very little attempt at linking the plots; in the two comedies it is done with only slightly better success; in the later plays, including The Ladies Privilege, the effect is at least homogeneous.

There is no remarkable closeness of situation in Argalus and TLM, except perhaps that the tyrannical insistence of Parthenia's mother, Chrysaclea, that her daughter shall marry Demagoras shows her to be an embryonic Lady Marlowe. But there are a great many passages in Argalus which Glapthorne used again in TLM, the more important ones of which may be listed:

were he defenc'd,
With some light bogge, that dances to the winds
Loud whistling Musick, I would dart a frowne
Should ravish his mortality into Ayre,
For the presumption. (P, i, p. 7)

Nay stare not on me Sir, were you defenc'd
With heeps of men as numerous as your sinnes,
This sword should force a passage, and dig out
Thy heart (P, i, p. 33)

were he defensd wth clouds
or circled with vnsteadfast boggs my rage
should cutt a passage to him (TLM, 1464-6)

For this form of threat Glapthorne was indebted to Shirley, who often uses it.

had you been forc'd,
When your free will had yeelded up your heart,
My fathers choyse, to've had it ravish'd back (P, i, p. 11)

O woman
once I had lockd in thy deceiving brest
. . . my faithful heart
wh^{ch} I do lustly ravish back from it. (TLM, 534-8)

Yet before thou dost fall by me, as, if heaven have not
Lost all its care for innocence¹, thou must doe,
I'le force thee heare the blacknesse of thy mischiefes.
What devill cloth'd in human shape, except
Thy barbarous selfe, would have atchiev'd the wrack
Of so much matchlesse beauty. (P, i, p. 33)

yet before
thou doest fall by me as if heaven have not
lost all its care of Innocence thou must doe
tell me what Divell vrgd thee to detract
from virtue thus, for of thy selfe thou couldst not
(vnesse with thee she hath bin vicious) know it
without some information (TLM, 453-9)

Got out late

¹Q has cure of innocence, and P has
silently miscorrected it. TLM clearly
has the correct reading, and the com-
positor or scribe of Argalus misread
one of Glapthorne's y-like a's.

The passage is more effective in Argalus, where it is addressed to an enemy,
than in TLM, where it is addressed to a friend; 'Divell' seems an echo dragged
rather unnaturally into TLM, which also suggests that Argalus was the earlier
play.

our full griefes
Might . . . sptly combat
For rough priority. (P, i, p. 35)

as if it meant to combate with the Sunn
for heats priority (TLM, 393-4)

The sole conceit of faire Parthenia's losse
Would from a heart of marble force salt teares
Cold as the dew the stone distills, invite
An unremorsefull Crocodile to shed
Drops as sincere as does the timorous Hart
When he o'reheares the feath' red arrow sing
His funerall Dirge. (P, i, p. 40)

I do confes my error was an Act
soe grosse and heathnisk, that its very sight
would haue inforc'd a Crocodile to weepe
drops as sincere as does the timorous heart
when he oreheares the feathred arrow sing
his funerall Dirge. (TLM, 1011-16)

'twas well your wisdom by degrees
Diffus'd this comfort; had you showr'd it all at once,
T'would like a torrent haue o'reborne the banks
Of my amaz'd mortality. (P, i, p. 42)

This suddaine comfort
had I not yet a relique left of greife
would like a violent torrent over beare
the banks of my mortallity (TLM, 2530-3)

Oh Argalus, I thought
We should haue liv'd, and taught the erring world
Affections primitive purenesse (P, i, p. 48)

that we two
had you bin constant might haue taught ξ wor<ld>
affections primitive purenes (TLM, 1965-7)

This sentiment seems more appropriate when addressed by Parthenia to Argalus than by Thorogood to the widowed mother of grown-up daughters.

O that deathfull word
Comes from the Organs of my troubled soule,
As a consent¹ does from a timorous maid,
To an enforcing ravisher. (P, i, p. 49)

Ile loue her
that deathfull word comes from my torturd soule
as a consent does from a timorous maid
to an enforcing Ravisher. (TLM, 1840-3)

¹consent is clearly correct: probably the Q compositor's original had 'conscent'. Glapthorne's g can be read as t, and there is another probable instance of this misreading in Miscletoe (Q. p. 35; P, i, p. 44).

This comparison is perhaps more appropriate on Parthenia's lips than on Thurston's.

Argalus is couched in Glapthorne's usual high-flown style, some embellishments of which may be briefly noted:

to challenge some reaction

If what your outward figure speake, does challenge
Relation to your mind. (P, i, p. 62)
His gracious merit challenges a wife (P, i, p. 5)

a presence
May challenge your observance (P, i, p. 9)

my deserts
can challenge no such usage (TLM, 1189-90)

to affect someone

I affect you
Almost with that religion I do our Gods (P, i, p.5)
To affect a person meerly for his smiles (P, i, p.12)
No more affect a woman (P, i, p. 14)

But does he affect the lady (TLM, 45)

to invade someone's
life (= to kill them)

I ... should not feare your malice
Should it invade my life (P, i, p. 18)
may invade your life (P, i, p. 62)

^t
y to invade
Thurstons life (TLM, 2395-6)

to arraign

I will have you arraign'd^l of treason (P, i, p.44)

theres noe Arraingm^t (TLM, 2597)

^l
Q (p. 35) has arraing'd. Although IP
(P, ii, p.138) has arraigne, Glapthorne's
spelling was probably arraing, and the
scribe or compositor of IP, like the
editor of the Reprint, has corrected it.

superlative

the superlative vertue of his Mind (P, i, p. 20)
Superlative goodnesse (P, i, p. 21)

a Creature So superlatiuelly bad (TLM, 1891)

masculine

the masculine graces of his soule (P, i, p. 20)
masculine vertues (P, i, p. 51)

a masculine fancy (TLM, 1770)

loath

his loath'd carcasse (P, i, p. 34)

I am loath

To triumph (P, i, p. 63)

I am loath your youth
Will quickly loath me (TLM, 946-7)

The few misprints in the quarto (some have already been mentioned) are listed on p. 85 below. There is little to suggest Glapthorne's autograph at all closely behind the quarto, which may represent a scribal copy, carefully corrected at some stage by the author.

The plots of the two plays do not bring them close together in situation, but the amount of direct quotation suggests that Argalus was much in Glapthorne's mind (if not lying open before him) when he was writing TLM. The scenes concerned with the wrong to Belisea seem to have brought the wronged Parthenia vividly before him, since it is in these scenes that he quotes most frequently from the earlier play. The more appropriate usage of these passages in Argalus suggests that this was, indeed, the earlier play.

3. The Lady Mother and The Hollander.

The Hollander was licensed on 12 March 1636 to the Queen's company, and stated on the title-page of the quarto (1640) to have been 'written 1635'. Like TIM, it owes some debts to Marmion's A Fine Companion (1632)¹, and was probably written during more or less the same period as TIM. It can only have had a short career on the stage before the plague closing of May 1636, but was retained by Beeston at the re-opening in October 1637, and acted by his company at the Cockpit and at Court.

In this comedy, Lady Yellow and her sister Mistress Know-worth have taken up their abode at the dubious house of Dr and Mrs Artless. Lady Yellow's madly jealous husband, Sir Martin, comes in disguise with his nephew Poppingay to spy on his wife's activities, and she, recognising him, plays on his suspicions. Before they retire, Poppingay has fallen in love with Artless's daughter Dalinea. Meanwhile, Mrs Know-worth rejects her lover, Freewit, insisting that he must put right his reported seduction of his mother's maid Martha by marriage. A mysterious character, Urinall, also attaches himself to the household, and introduces into it the chief sub-plot character, Sconce the Hollander, a wealthy gull for the doctor to pluck.

Sub-plot and main plot scenes alternate in the play. Sconce is fooled by Urinall with the story of the weapon-salve, and sought by Mrs Artless as a bridegroom for Dalinea. Poppingay pursues his courtship of Dalinea, but she does not believe him sincere. Freewit's wooing proceeds no faster, Mrs Know-worth remaining adamant. Meanwhile, Sconce (in a scene strongly reminiscent of A Fine Companion) is prepared for initiation into the order of the Twibill Knights by Captains Fortress and Pirke. These pseudo-military characters, of the tribe of Bobadil, had been used so often by the time Glapthorne devised Sucket that it is no wonder this 'Captain huff' was, apparently, found tedious, and shorn of many of his lines.

Urinall suggests a scheme to Sir Martin by which he may test his wife's fidelity while the rest of the household is attending Dalinea's marriage to Sconce. Dalinea, though appalled at the prospect of marrying

¹ this was pointed out by J. H. Walter, RES, xiii (1937), p. 430.

Sconce, still refuses Poppingay on the extraordinary grounds that:

since I cannot frame
My conscience to a warrantable zeale
Toward any man, Ile rather fixe my hate
(For that must of necessity accrue
To him that weds me) on a person worthy
Contempt, then on your selfe, whose worth do's challenge
A noble and reciprocal regard
For your affection (P, i, p. 134)

This is indeed an instance of what Harbage describes as 'the unique imbecility of nearly all Glapthorne's female characters'¹.

During Sconce's initiation into the Twibill order, his companions take away some of his clothes, in which Poppingay is married to Dalinea, Sconce obtaining as his bride Martha, who has been living in the house disguised as a youth -- like Milliscent in Shirley's The Wedding (1633), a play to which TLM is immensely indebted. Freewit explains that the report of his seduction of Martha had been merely a test of Mrs Know-worth's principles (here again Glapthorne is indebted to The Wedding), and this is confirmed by Urinall, who turns out to be 'Tristram Mr. Freewits man, and Marthaes brother' (P, i, p.154). Sir Martin's jealousy is exposed to ridicule and so cured, the lovers are united, and all ends happily.

By the time he wrote TLM and The Hollander, Glapthorne had developed the basic comedy structure which he uses again in Wit in a Constable and The Ladies Privilege, and to which there is a faint resemblance in the sub-plot of Wallenstein. This recurrent basic structure in his plays was noticed by Zwickert².

Glapthorne's comedy plot-sterotype has this pattern:

Two young loving couples are prevented from marrying, either by some moral difficulty, or because of outside interference, or both. Interest may be focussed slightly more on one of these couples than on the other. The difficulties of one couple are, in most cases, really resolved half-way through the play, after which the difficulties of the other are developed. The solution of both problems must, however, be delayed by further tests of faith, threats of alternative marriage, hesitations on the part of the heroines and other devices until the last Act, when both couples (and often another,

¹ Cavalier Drama, p. 169

² Henry Glapthorne, pp. 18-19.

thrown in for good measure) can be brought together in marriage. Some minor and usually socially inferior character acts as the agent whose intriguing brings this solution about. As the result of the need to delay the denouement, the events of the second half of the play are often strained and artificial, and the motivation grows progressively thinner.

There is nothing uncommon in this structure, and it amounts to no more than a particular arrangement of the usual materials of Caroline comedy and tragi-comedy. No doubt it was suggested to Glapthorne by the plays of his successful contemporaries, such as Shirley, Davenant and Randolph. But in each of his four non-tragic plays, he arranges the materials he takes from the common stock in this particular pattern.

In The Hollander, the love affair between Freewit and Mrs Know-worth is taken to a point at the end of Act III where a few words from Freewit could resolve it, but it is further attenuated while the Poppingay-Dalinea affair is developed and stretched to ridiculous limits by Dalinea's most unconvincing determination to marry Sconce. Urinall acts as agent, and brings about the marriages of Dalinea to Poppingay and Sconce to Martha (the latter being the extra one thrown in), in time for Freewit to undeceive, and be united with, Mrs Know-worth. Urinall's trick also cures Sir Martin of his jealousy.

In TIM, the formula is the same. Both couples are already betrothed in this case, and the external complications all arise from the insane jealousy and passion of Lady Marlowe. The affair between Bonville and Belisea is first developed, with Lady Marlowe's allegation against her daughter's virtue, Bonville's accusation of her, and the breaking off of the betrothal. When Lady Marlowe, prey to a new passion, retracts her allegation, with the inevitable explanation that it was a test of Bonville's faith, it seems that the problem will be solved, but Belisea's refusal to believe that her mother was the author of the slander causes a fresh crisis. However, when Bonville rescues Belisea from her boorish suitor and the lovers are reconciled, their problem is really solved.

The difficulties of Thurston and Clariana are then developed, with Lady Marlowe's insistence, first that Clariana break off her betrothal to Thurston, and then that she woo him for her mother. A whole team of agents --

Thurston, Thorogood, Young Marlowe, Grimes and (rather oddly, as he has hitherto been an absolute non-entity) Timothy the butler -- now go into action to bring Lady Marlowe to a better state of mind and the love affairs to a happy conclusion. This is achieved by the supposed killing of Thurston and the trial which follows, and also by the reported drowning of Bonville and Belisea. During the trial, Thurston is produced alive and the lovers un-drowned, in time for a simultaneous union of the lovers and of the now repentant Lady Marlowe with her faithful suitor Thorogood.

It will be seen from this account that TLM fits neatly into the usual Glapthorne pattern.

TLM and The Hollander resemble each other, and differ from Wit in a Constable, as regards the agent whose intriguing effects the happy outcome. In Wit, it is the chief 'humorous' character, Constable Busy, who -- like Jonson's Brayne-worme -- brings this about. The agents in the two earlier plays are not the chief 'humorous' characters (Sconce and Lovell), but the comparatively colourless characters Urinall, Grimes and Timothy. There are signs in Wit that Glapthorne came to realise that a sub-plot could be attached more firmly, and made more useful, to the main plot if its chief character was made the agent for the denouement, as Busy is -- although why he could not have learnt this fact from Jonson in the first place it is hard to say. In the IP the case is slightly different, as that play was spared the jarring sub-plot scenes of the others, and the hero's page conveniently acts as agent. The stereotype plot as it appears in Wit and the IP is described below.

There is less direct quotation between TLM and The Hollander than there is between TLM and Argalus, but some close lines of thought and references. Thus, there is an attack on projectors (whom Glapthorne was often inclined to satirise, like other playwrights of the day, with much justification), in both cases in connexion with their contravention of the law against the export of specie:

Sconce . . . wilt thou be true to me . . . in a designe
Urinall Tis not to convey gold over, in hollow anchors,
to pay your Countrimen souldiers; if it be, Ile
heare no more of it. (P, i, pp. 86-7)

Bunch deliuer him 10^{li}, but dee heare Bunch, let (sic)
be in light gold twill serue his turne as well as
heavier: it may be he is one of those plecto^{rs}
transports it beyond sea. (TLM, 297-9)

Satire on Frenchified fashions is another commonplace, but here there is a close verbal parallel:

. . . no your French shall doe it, and thanke my memory,
I am perfect in it, tis your most accomplish'd language,
there's scarce a gallant but does woo his mistris in the
moode (P, i, p. 99)

Soe I thinke too, when I was young; ^ey plaine downe right way
seru'd to woo & winn a wench, but no(w) woing is gotten as all
things else are into ^ey ffrench fashion, gallantts now court
their M^rs wth mumps & mows as Apes & monkes (sic) doe. (TLM, 29-33)

Identical ideas, sometimes expressed in much the same words, are seen in the following passages:

Invoke your falsehood, if you dare erect
On the blacke number of your heedlesse oathes
A monument to perjury. White truth
Flies from the ranckorous poyson of your breath,
As from a stifling dampe. (P, i, p. 91)

. . . affright with terror of a willfull Death
those whome black numbers of inhumaine sin(nes)
has liuing damn'd, Ie yet in my owne heart
white as a babe as Innocent as light
from any mortall guilt (TLM, 1862-6)

I should tell you
the specialties (sic) wherein you're foule, but dare not
breath in the same ayre with you, I begin
to feele infection (TLM, 1894-7)

Popingay and Bonville respectively describe their mistresses' voices:

Sure some white Cherubim,
Comming to teach the irreligious earth
The ancient truth; in its swift flight to heaven,
Pronounc'd that hapoy farewell to the soules
Its musicke had converted. (P, i, p. 108)

what Cherubim has left the quire in heaven
and warbles peacefull Anthems to the earth
it is her voyce, that to all eares speakes health (TLM, 986-8)

Sir, your words . . . no more excite
Beliefe in me: that what you utter's truth
Then Mandrakes groanes doe a conceite of death
In persons resolute (P, i, p. 122)

Nay slight it not the dismall ravens noate
or mandrakes screeches; to a long sick man
is not so ominous, as the heareing of it
will be to you (TLM, 378-81)

Lady Yellow . . . this pure kisse seales the agreement.
Sir Martin. She offred first too, and methought she kis'd
As she would eate my lips, the ravenous touch Sir Mar.
Of her hot flesh has seard me up like grass starts
In summer time, and her fowle breath like blasts
Of Southerne windes, has quickned my dead fire
Of jealousie, nay rais'd it to a greater
Heate then my former.
Lady Yellow. What ayle you sir on a suddaine? (P, i, p. 126)

Lady Marlowe: You haue prevailld
Thurston: Ile take you at your word
a holy kisse shall seale the contract. Kisse.
Ausunt stand of she has poysond me her lipps.
are sault as sulpher & her breath infects
noe scorpions like it.
Lady Marlowe: What ayles you sir. (TLM, 1400-6)

the time shall come the little worme shall weave,
and silken tribute pay to men of service. (P, i, p.135)

Imprimis her faire haire, no silken Sleau
(can be soe soft) the gentle worme does weaue.
(TLM, 74-5)

Fortresse. . . . Now Cosen Sconce, you must discusse your doublet.
Sconce. That will be damn'd instantly (P, i, p. 138)

Grimes: . . . coods me what haue they torne away the back
of yo^r Satten dublet, the Canvas is seene.

Lovell: vnh, no, but they haue stolne my velvet lerkin
Grimes: I and dam'd your Dublet. (TLM, 819-23)

All Glapthorne's usual phrases and adjectives (challenge,
superlative, &c.) are found. Other phrases occurring in both plays are:

his night-crowes voyce (P, i, p. 130)
Stand further of good nightcrow (TLM, 1879)

ever while you live, your city is most secure from officers
(P, i, p. 113)
Ever, ever, whilst you liue lervice (TLM, 722)

This was one of Shirley's favourite expressions, however.

Some errors in the quarto, suggestive of an original at some stage
in Glapthorne's autograph, are described on pp. 85-6.

The chief points which TLM and The Hollander have in common,
apart from the general similarity of the plot-structure, are rather likenesses
of thought and reference than repeated passages. This is consistent with
their having been written, as the external evidence also suggests, about
the same time. Both seem to owe debts to A Fine Companion and The Wedding:
both have a very unsuccessful 'humours' character, a mere buffoon, as the
centre of the sub-plot. The Hollander went to the Queen's company, and
perhaps Sconce was written with that company's leading, and apparently very
successful, comedian, William Sherlock¹, in mind. I suggest below (pp.117-8)
that possibly Lovell was also intended at one time for him, but if he was,
Glapthorne must have changed his mind before he finished writing TLM, which
contains dialogue/^{apparently} specifically written for Salisbury Court. Sherlock would
perhaps hardly have felt complimented in any case.

¹ Bentley, ii, pp. 572-3.

4. The Lady Mother and Wit in a Constable.

Wit in a Constable, as stated on p. 39 above, was probably first written c. 1637 and revised in 1639. Fleay first drew attention to this: 'this play is clearly an older version refurbished. Thoroughgood and Tristram in i. ii. iii. become Freewit and Grimes in iv. v., and the occasional retention of the earlier names in iv. v. shows that this was the part of the play rewritten. The older part dates probably c. 1636.¹

The most interesting thing about the quarto text is that it is a clear case of a printer setting up his copy from an original in the author's hand not smoothed out by a theatre scrivener -- providing perfect support for the theory advanced by R. B. McKerrow in his article, 'The Elizabethan Printer and Dramatic Manuscripts'², that in the case of very badly printed quarto texts setting up was probably done from the author's foul papers.

On the whole, the printed texts of Glapthorne's plays are not worse than those of other authors of the period, in spite of Shepherd's observations in his memoir³. Most of them appear to have been set up from prompt-books written out by scribes, and give the sort of text TLM manuscript, if given a more careful literary revision by the author before going to the printing-house, might have supplied. Revenge for Honour, which Glapthorne probably had no chance of preparing for the press or of reading in proof, is an exception.

Wit cannot possibly have been set up from a prompt-copy. Inconsistent speakers' names are usually a sign of foul papers⁴, and Thoroughgood's metamorphosis into Freewit, Tristram's into Grimes, and Maudlin's into Luce at the beginning of Act IV would not have passed a prompter. Nor would

¹ Biographical Chronicle, i, p. 245.

² Library, xii (1931), pp. 253-75.

³ Plays and Poems, i, xxv-xxvi.

⁴ R. B. McKerrow, 'A Suggestion Regarding Shakespeare's Manuscripts', RES, xi (1935), pp. 459-65; Greg, Editorial Problem, p. 103; C. J. Sisson, 'Shakespearean Quartos as Prompt-Copies', RES, xviii (1942), pp. 129-43.

Freewit have been allowed to enter twice in Act V in company with Thorogood. A prompter would have straightened out the tangle of speakers' names at the beginning of Act V, where speeches are assigned simultaneously to Mendwell and the second or third watchman. He would have corrected the stage direction and speakers' names where (at P, i, pp. 236-7) Luce enters instead of Grace, and both Thorogood and Freewit have speeches. He would probably have supplied an entrance on P, i, p. 190.¹ Entrances are written in the right-hand margin, where an author rather than a promoter would place them -- unfortunately the Reprint centres these. Besides these signs of revision, there is an unusually large number of misreadings which can be associated with Glapthorne's writing.

Wit is under obligations both to TLM and The Hollander, but rather more to the former. With some slovenliness, Glapthorne gives its characters names from both plays - Thorogood, found in TLM, becomes Freewit, the name of the hero of The Hollander. The earlier Freewit had a servant called Tristram; Young Holdfast in Wit has a servant called Tristram, who becomes Grimes -- the name of Thorogood's servant in TLM. Maudlin, a female servant called after the female servant in TLM, becomes Luce in Act IV. Sir Geffery Hold-fast, a Knight of Epping, and Sir Timothy Shallow-wit also have names as well as features which are familiar.

There is the usual plot-structure. The two couples are Valentine and Grace, and Thorogood and Clare, the two girls being destined by Grace's father and Clare's uncle, Alderman Covet, to marry the country Knight, Sir Timothy, and the pedant, Young Hold-fast, respectively. Thorogood manages to prosecute his wooing of Clare disguised as the pedant, the girls bait their boorish suitors (in scenes reminiscent of Davenant's The Wits), and all seems to be going well until, playfully, they tease Thorogood by pretending not to recognise him as himself.

¹ There is a parallel instance of change of names in the 1639 quarto of Shirley and Chapman's The Ball, in Act IV of which Lord Rainbow suddenly becomes Lord Loveall, and in Act V of which Sir Ambrose and Sir Marmaduke become Sir Stephen and Sir Lionel (Dyce, iii, p. 69 and n.); this too seems to support McKerrow's theory.

*By these very arguments from which the parallelism of
Davenant's Wits is derived*

Thorogood and Valentine take a disproportionately violent revenge. Valentine disguises himself as Shallow-wit's niece and is unmasked by Thorogood in Covet's presence, both gallants asserting that Valentine has been in the house all night and seduced both girls. Cast off by their unwanted suitors as well, the girls are left as unsaleable goods on Covet's hands.

After this point the names change and most signs of revision appear.

The girls enlist the help of Constable Busy, who agrees to help them revenge themselves on the gallants as a return for their kindness to his daughter Luce (née Meudlin). Out of pique, the girls agree to marry their lumpish suitors, Timothy and Hold-fast -- a decision no more convincing than Dalinea's to marry Sconce. These suitors the girls mock with absurd conditions of marriage; they also mock their real suitors by pretending to soften and then jeering at their credulousness -- all this to draw out the action further. Busy finally comes into his own as intriguer and arrests Covet and Sir Geffery to keep them out of the way, marries off his own two daughters to the boorish suitors, and substitutes Freewit (né Thorogood) and Valentine as the heroines' bridegrooms.

Broad comic scenes are supplied by Busy and the watch, on the lines of Much Ado about Nothing.

The play is managed rather more successfully than the earlier plays because the sub-plot is attached somewhat more firmly to the main plot. Busy (despite a marked lack of wit) does at least act in his capacity as Constable, and as the girls are seen enlisting his help, there is some motive for his intriguing. Such motive seems altogether lacking in the case of the intriguers Grimes and Timothy in TLM and of Urinall in The Hollander. In addition, the two love affairs run parallel from midway through the play, giving the last two Acts more cohesion and less obvious attenuation (though some strain there is) than in the earlier plays. On the whole, Wit shows some advance on these in dramatic technique, although it would have benefited from a further revision by the author.

The fact that most of the revision is in Acts IV and V strongly suggests that Busy was originally just another gross and stupid 'humours' character like Sconce and Lovell, and that it was in order to make something

more of him, and even more to involve him in the main plot, that Glapthorne re-wrote the last two Acts. Busy's only appearance before Act IV is in a short scene (P, i, pp. 199-201) which gives an impression of being an insertion made with little ceremony, although it must be admitted that Glapthorne's scenes often make this impression. The original intriguer, displaced by Busy, was probably Freewit's friend Knowell, who does not appear at all after Act III, even in the finale. He would have been an agent of the colourless type of those in TLM. He is left with little to do in the play. A parson who makes a brief appearance in Act V (P, i, p. 226) could well be dispensed with, as it seems possible was done in Act V of TLM (p. 24 above).

As in TLM and The Hollander, Glapthorne's high-flown dialogue in Wit makes a strange impression, found in the mouths of ordinary English middle-class characters, and in the domestic settings of the plays. In this, as in so many other ways, he was of course merely following the fashion of the day.

The scenes in which Wit is most reminiscent of TLM are those in which the girls mock their suitors (P, i, pp. 190-3, 213-17, 219-20). In both cases, but particularly in Wit, these were no doubt inspired by Davenant's The Wits (1634). In the first scene, the girls take Valentine as well as Sir Timothy for a country idiot, and mock at both suitors and the country way of life. In the second, Clare and Grace describe to their two lumpish suitors the conditions on which they will marry them, Clare opening her attack on Sir Timothy with the words:

is it you
Sir knight of the ill favored face,
That would have me for your Dulcinea? (P, i, p. 214)

Clariana's opening remark to Sir Geffery shows that she too read Cervantes:

was it you good knight of the ill fauord Countenance
who procurd vs these loving admonitions. (TLM, 1506-7)

In the third scene, Clare and Grace launch the shafts of their wit on Freewit and Valentine, suggesting that the gallants seek brides among the 'cast wenches' of the suburbs very much as Clariana advises Crackby to marry with Nan his schoolfellow. The girls in Wit have, however, less success with their mockery and are more rudely treated than the heroines of TLM; the former are

mere citizens' daughters of course, and heroines of a comedy, whereas
Clariana and Belisea are gentlewomen and involved in a near-tragic melodrama.

Wit borrows a number of passages from TLM:

 thou wert begot
Surely ith' wane oth' Moone, when natures tooles
Were at lame Vulcans forge a sharpening,
Thou art so lumpish. (P, i, p. 172)

he was begott Surely in the wane of the moone
when Natures tooles were at laime Vulcans forge
a sharpening that she was forct to shake this
lumpe to gether. (TLM, 345-8)

 a limber fellow,
Fit onely for deare Nan, his schoole-fellow,
A Grocer's daughter, borne in Bread-street, with
Whom he used to goe to Pimblico,
And spend ten groats in Cakes and Christian Ale (P, i, p. 182)

 match wth Nan
yo^r Schoolefellow with whome you vsd to walk to
pimblicoe to eate plumbe cakes & creame, one of
yo^r parish good what doe you lack. (TLM, 1126-9)

The repetition of this passage confirms that TLM,
or at least its mocking scenes, was in Glapthorne's
mind when he wrote Wit.

. . . the little conduit . . . shall be still
Like the great tun at Heidleberge fild with wine,
And alwayes running (P, i, p. 190)

I thinke (sic) the Barrell of Hedleberg's in his bellye
(TLM, 596-7 margin)

And for the other,
By many a shrowd cast of her eye upon me,
I doe suspect for all her queint dissembling,
She's taken with my good parts. (P, i, p. 197)

my lady has got a cast of her eye since she tooke a survey
of my good pts (TLM, 577-8)

Daughter and neice,
This hopefull gentleman, and this good knight
Are by my care provided for your husbands,
Pray use them as befits their worth (P, i, p. 213)

Lady: Minions you might haue expresd more kindnes in yo^r
behaviour to these Gent^l, whome my strict caire provided
for yo^r husbands.

Bel: I hope they cannot blame vs, we haue vsd them with ^t
respect o^r modesties allowd

Ledy: Your peevish nicenes, settle yo^r affections to a more
fayre demeanor towards their worth (TLM, 1492-8)

Prethee Clara
No more remonstrances of this unkindnesse,
Drye thy faire eyes, or I shall else grow childish,
And weep for company (P, i, p. 221)

I shall grow childish too, my passions striue
for my dead loue to keepe my greife a liue. (TLM, 566-7)

neighbour Busie, Ile
Be friends with you, and at my intreaty
Sir Geffery shall be reconcil'd. (P, i, p. 240)

well Companion at my friends Intreatie I Ame Content
to be reconsyled (TLM, fol. 197^b margin)

Thoro. You sir, you've reason,
I know you for the most Egregious knight
In all the country.

Tim. Very right, I am indeed esteem'd so.

Thoro. One that lives on Onions and Corne-sallets.

Tim. Right agen,
Sure he can conjure, I had one to my breakfast.

Thoro. Nay no Herald
Can better blase your pedigree. (P, i, p. 178)

Y: Mar: Thy breath has blasted me

Alex: I must confes indeed I haue eaten garlike (TLM, 1998-9)

As in TLM, there are two songs, of which the second (Constables 2. Song)
is sung by a fiddler's boy in a tavern scene which is strongly reminiscent
of the town waits scene in TLM (fol. 192^{ab}). After the boy has sung, Busy
exclaims:

Well done boy.
There's twelve pence for you Knaves, and tell the Poet
That made it, if heele come to me, ile give him
A quart of Sacke to whet his Muse. (P, i, p. 234)

This coy self-allusion is in exactly the same vein as lines in TLM:

Cra: Now on my life this boy does sing as like the boy at the
whitefryers as ever I heard, how say you Cap^t.

Su: I and the Musicks like theires, come Sirra whoes yo^r Poett

Cra: Some mad wag I warrant him (TLM, 669-71)

All Glapthorne's usual peculiarities of expression are found:

'bouldst thou affect a woman' (P, i, pp. 179-80), 'your masculine wit' (p. 196),
'egregiously abus'd' (p. 196), 'a loath'd husband' (p. 201) and 'Ide be very
loath' (p. 205), 'a fortune that may challenge a noble retribution' (p. 202);
and, like Lovell, the servants speak in the most absurdly stilted manner of
all.

These scenes and passages show the considerable debt owed by Wit to
TLM, and it is interesting to see another play by Glapthorne in a similar
state of incomplete revision. Both plays are left with many loose ends,
scenes ill fitted into the structure and situations left unexplained,
despite widespread evidence of past stages of revision.

Errors in the text, contributing to the impression that the printer
was reading from a manuscript in Glapthorne's autograph, are described on
pp. 86-7.

5. The Lady Mother and The Ladies Privilege.

TIP is certainly a later play than TLM from which it borrows extensively. Harbage, as stated on p. 39 above, dates it 'c. 1637', a far more probable theory than Fleay's assertion that 'it was probably acted, but not written, before The Hollander in 1636'¹. Lines in the Prologue evidently misled him, the relevant ones being:

for some
Will giue the play a pitious Martyrdome
Ere it hath life; yet have t'excite that flame,
Only distrust in the new Authors name. (P, ii, p. 89)

In fact, the Prologue is a catalogue of the trials of the playwright in general, and there is no reason to suppose that Glapthorne is referring to himself, at the time when TIP was being performed, as a 'new author'. If Argalus was the first of his plays to be performed, he was probably not a 'new author' even in 1636. He may, however, in his list of grievances be referring to past experiences of his own as a dramatist. The couplet which follows,

Others for shortnesse force the Author run,
And end his Play before his Plot be done.

may in this case refer to the treatment afforded to TLM since, although its plot was not curtailed, it seems to have been considerably shortened. Internal references in TIP do not afford much clue as to the date of its composition; satire on Frenchified fashions could have been (and was, frequently) written at any time in the 1630's.

TIP shows an advance in dramatic technique and in taste on the previous plays. The usual plot is used to far better advantage, and the sub-plot is appropriate and not of the broad low-comic type which jars the other plays. TIP is written much more specifically for a courtly audience than the earlier plays (except, perhaps, Argalus), and it is not surprising to learn from the title-page of the 1640 quarto that it was acted 'before their Majesties at White-hall twice', as well as at the Cock-pit, by Beesten's

¹ Biographical Chronicle, i, p. 245.

company. Glapthorne had probably moved further into the Court vortex by this time; a few years later he could dedicate a poem to 'my noble Friend and Gossip, Captaine Richard Lovelace'¹, after whom he also christened his daughter². The Court was in any case the only arbiter of dramatic taste in the later 1630's, and moreover plays could be acted there when the public theatres were closed, as they repeatedly were, during outbreaks of plague.

After TIP, Glapthorne turned to tragedy again, and this play and the two later tragedies show him writing at his best.

There are many and close links between TIP and TLM, and Glapthorne seems to have used the earlier play as a storehouse of situation and dialogue for the latter, in which much of the same material appears in an improved form. No two of Glapthorne's plays are more closely linked than these.

The principal pair of lovers is Chrisea and her noble suitor Doria, with her younger sister Eurione and Doria's devoted friend as their seconds. As in TLM, the lovers' problems arise from one source, this being Chrisea's test of the character of her lover, analogous with Freewit's test of Mrs Know-worth's principles in The Hollander. The dangers in such manipulation of the lives and emotions of others are underlined throughout the play, and this moral being brought home to her by the disastrous consequences of her actions, Chrisea, like Lady Marlowe, eventually repents. Once the initial improbability of Chrisea devising such a test is accepted, the motivation is more valid and less contrived than in any of the other plays.

Chrisea's welcome to Doria on his return from glorious victories is to bid him, not merely to forgo his love for her, but to obtain for her the love of his best friend, Vitelli; thus shattering the happy betrothal of Vitelli to Eurione. Such are Doria's heroic standards of obedience, and Vitelli's of friendship, that this command is carried out, but as a result of his apparent abandonment of Chrisea, Doria is challenged to a duel by her kinsman, Bonivet, whom he supposedly kills, and is brought to trial for his life.

¹ Plays and Poems, ii, p. 237.

² J. H. Walter, 'Henry Glapthorne', TIS, 19 September 1936, p. 748.

Doria's life can only be saved by the intercession of a virgin willing to marry him. Vitelli and Eurione urge Chrisea to exert this right (the lady's privilege), but she refuses, on the grounds that justice will be done. An unknown damsel appears in court and claims Doria for her husband, an offer which he only accepts when she threatens otherwise to kill herself. Though still enamoured of Chrisea, he is obliged to marry the damsel. This quandary is not resolved by Chrisea's disclosure of Bonivet, alive, his supposed death having been only a further stage in her test of Doria. However, the bride proves to be Doria's faithful page, Sabelli; Chrisea has learnt her lesson and is united with Doria, and Vitelli with Eurione, once more.

The sub-plot characters are Corimba, a Court matron, her nephew Frangipan, and Doria's brusque friend Adorni, Sabelli acting as the agent for the denouement. The sub-plot is therefore free of discordant low-life comic elements.

TLM and TIP have certain obvious points in common:

The action of each play turns on the capricious conduct of a beautiful and imperious woman who is able to dictate to others regardless of their feelings. Lady Marlowe, abusing her position as a parent, first breaks off the betrothal between Belisea and Bonville, and next bids Clariana break off her betrothal to Thurston and, this done, to obtain his love for her mother. Chrisea abuses her position as the object of Doria's love and Eurione's elder sister by demanding that Doria shall first forgo his love for her, and then obtain Vitelli's love for her.

The primary motivation differs. Lady Marlowe is ruled by her passions and acknowledges no deity but her will -- logical motive for her actions she has none. She is filled with desire for her daughters' suitors, and consequently with jealousy of her daughters. There is, however, nothing involuntary about the ruthless plans she lays to satisfy her desires.

Chrisea's original motive, which is, to test whether their suitors are worthy of her sister and herself, seems to herself a laudable one, though to the impartial observer it has a dreadful smugness. Chrisea's test of Doria's obedience and Vitelli's friendship is, nevertheless, hardly less

cold-blooded and ruthless than Lady Marlowe's. It is just possible to feel a grain of sympathy for Chrisea, who is after all well-intentioned; it is not possible to feel any for Lady Marlowe, who surely should have known better. This is a slight dramatic advance.

In each play the terrible consequences of her machinations bring the heroine, in the last Act, to her senses. In each play these consequences involve the supposed killing of an innocent character, in one case by plain murder, in the other by the death of an opponent in a duel, leading to a trial for murder. In TLM the reappearance of the victim alive solves the problem; in TLB Bonivet's resuscitation is too late to do this; but in both cases, the supposed killing is merely a device to bring the heroine to a better frame of mind.

The scenes most closely paralleled in the two plays are, therefore, those now listed:

- (1) The Ladies Privilege, Act I (P, ii, pp. 99-104). Chrisea, to test Doria's faith (the motive is only disclosed later), tells him she has transferred her affection to his best friend Vitelli, and demands that he shall obtain Vitelli's love for her. She is indifferent to the fact that Vitelli loves Eurione. This corresponds to two scenes in The Lady Mother,ⁱⁿ Act III (fols. 196^b-197^b) and Act IV (fols. 201^b-202^a). In the first of these, Clariana, acting on her mother's instructions (though this is only disclosed later), tells Thurston she has decided to end their betrothal. In the second, Lady Marlowe bids Clariana obtain Thurston's love for her; she is indifferent to the fact that he loves Clariana.
- (2) The Ladies Privilege, Act II (P, ii, pp. 113-8). Doria obtains Vitelli's love for Chrisea. This corresponds to a passage in The Lady Mother, Act III (fols. 202^a-203^a) in which Clariana obtains Thurston's love for Lady Marlowe.
- (3) The Ladies Privilege, Act IV (P, ii, pp. 138-148). Doria is on trial for his supposed killing of Bonivet. The judge expresses regret at seeing a prisoner so respected at the bar on such a

charge, but a death penalty seems inevitable. An interruption occurs, in the form of Sabelli (disguised) with a troop of virgins. In Act V, these perform a short wedding masque, Bonivet is produced alive, Sabelli discovers himself, Chrisea sees her errors, and all ends happily, with a final touch of comedy from Frangipan.

In The Lady Mother, Act V (fol. 206^a ff.), Young Marlowe and his mother are on trial for their lives for the supposed killing of Thurston by the former, at the latter's instance. The judge expresses regret at seeing one so respected as Lady Marlowe before him accused of such a crime; but a death penalty for mother and son seems inevitable. There is an interruption by masquers, among them being Grimes, Timothy, and the lovers, disguised. Thurston is produced alive, the other lovers disclose themselves, Lady Marlowe is repentant, and all ends happily.

Not merely is the situation in each of these scenes almost identical in the two plays, but the scenes are handled in very much the same way. Quotation of passages from both plays will show how heavily Glapthorne drew on the first in writing the second.

- (1) Doria in TIP first secures privacy:

Sabelli

Put to the doore, and then be gone (P,ii, p. 99)

Grimes put to the Doore
& leaue vs; whats the matter (TLM, 368-9)

Doria suggests that a kiss from Chrisea would be timely, using Glapthorne's favourite comparison with the modest turtles, which, when alone,

most prittily convert
Their chirps to billing (P, ii, p. 99)

Doe I thinke
When I behold the wonton Sparrows change
their chirps to billing they are chast (TLM, 541-3)

Chrisea seems reluctant, and Doria presses her to

Pay me with pricelesse treasure of a kisse,
While from the balmy fountaynes of thy lips
Distils a moisture precious as the Dew,
The amorous bounty of the morne
Casts on the Roses cheeke (P, ii, p. 99)

Bonville describes Belisea's kiss --

from her lips
distills a moisture pretious as the Dew
the amorous bounty of the wholesome morne
throwes on rose buds (TLM, 503-6)

Both comparisons are shameless borrowings from 'The Kiss' in Cynthia's Revels.

Chrisea explains her unresponsiveness; she is not angry, but 'distemper'd'.

Doria demands,

At what, by whom?
Lives there a creature so extreamly bad
Dares discompose your patience? speake, reveale
The monster to me; were he fenc'd with flames,
Or lock'd in Bulwarkes of congested yce:
And all the fiends stood Centinels to guard
The passage, I would force it to his heart (P, ii, p. 100)

This is reminiscent of two passages in TLM:

you are
a Creature So superlatiuey bad (1890-1)

Whoe is he speake
for heuens sake speake, were he defensd wth clouds
or circled with vnsteadfast boggs my rege
should cutt a passage to him. (1463-6)

Chrisea explains that she has a task to impose on Doria which she fears he may refuse. With heroic touchiness he replies,

By truth
You wrong my faith and courage to suspect me
Of so extreame a Cowardize (P, ii, p. 100)

You wrong my faith
in questioning my graunt of any thing
you can desire (TLM, 1754-8)

Doria will not

doubt the meanest falsehood in a word
Her voyce can utter, which should charme the world
To a beliefe, some Cherubim has left
Its roome in heaven, to carroll to the earth
Celestiall Anthems (P, ii, p. 101)

what Cherubim has left the quire in heaven
and warbles peacefull Anthems to the earth
it is her voyce, that to all eares speakes health (TLM, 986-8)

Having extracted a vow from Doria to perform whatever she shall command,

Chrisea tells him

I must no longer love you, and command you,
Leave your affection to me (P, ii, p. 101)

henceforth Ide haue you leaue
your loue to me (TLM, 1172-3)

Doria, like Thurston in the same circumstances, is dumbfounded:

Sure I dreame,
Or some strange suddaine death has chang'd his (sic) frame
To immortality; for were I flesh
And should heare this, certaine my violent rage
Would pull me to some desperate act beyond
The reach of fury (P, ii, p. 102)

But I doe scarce
credit my hearing, or conceiue I am
mortall for surely had I bin yo^r words
like the decree of heauen had struck me dead (TLM, 1788-91)

Doria resigns himself to carrying out her command:

I have not left another sigh to move,
Nor teare to beg your pittie.
Chri. They are but vaine,
You may as easily thinke to kisse the starres,
'Cause they shine on you, as recall my vowes (P, ii, pp. 103-4)

Similarly, when Thurston asks whether he can amend any fault in himself in order to obtain Clariana's love again, she answers,

'Tis vaine.
You may as easily penetrate the cloudes
wth a soft whisper as my eares then which
noe thunders deafe (TLM, 1239-45)

Chrisea leaves Doria, and his speech concluding the scene, and Act, is:

She's gon; what vapour, which the flattering Sunne
Attracts to heauen, as to create a starre,
And throw it a fading meteor to the earth,
Has falne like me . . . passions surround
My intellectuall powers, only my heart,
Like to a rocky Island does advance
Above the fomy violence of the flood,
Its unmov'd head: love be my carefull guide,
Who failes 'gainst danger both of wind and tide. (P, ii, p. 104)

When Clariana leaves Thurston, after breaking off their betrothal, he exclaims:

Shees gon, what vapor w^{ch} the flattring Sunn
exhales to heauen as to create a starr
yet throwst a fading meteor to the earth
has falne like me. (TLM, 1254-7)

In a later scene Lady Marlowe describes her own state of mind:

passions doe surround
my intellectual powers, only my heart
like to a Rocky Island does advance
about the foming violence of the waves
its unmoud head, bids me my fate out dare
Ills sure preuention is a swift despaire. (TLM, 1981-6)

These closely parallel scenes, it will be seen, use almost exactly the same material in much the same way. In TLM, Thurston obtains privacy by dismissing Belisea, and then in happy confidence asks Clariana to name a date for their expected marriage. His confidence, like Doria's, is soon dispelled. Clariana first makes a number of excuses, and then tells him, in

the words quoted above, that he must 'leave his love to her'. Like Doria, Thurston does not at first believe she is serious, but when he is convinced of this, he is filled with dismay and despair. Clariana explains that she still loves him, but is 'enjoyed by powerful menaces' to disclaim her vows to him. Thurston does not ask what these menaces are although, unlike Doria, he is free to do so (no character in TLM ever asks the question which would solve the problem). The reason for Clariana's volte face, as for Chrisea's, is not disclosed till later. Like Chrisea, Clariana leaves her lover to his grief.

Lady Marlowe's command to Clariana to obtain Thurston's love for her is delivered in much the same bald fashion as Chrisea's to Doria:

Charitable girle
forgiue thy cruell mother who must yet
impose a stronger penance on thy duty
thou must go to thy Thurston & obtaine his loue.
Cl: A little labor will serue for that.
Lady Not for thy selfe, but for thy haplesse mother
who am without it nothing, woe him for me
use the inchanting musicke of thy voice
in my behalfe (TLM, 1718-26)

Dor. Y^eare very pleasant Lady.
Chri. You'll find me very serious: nay more,
I love another, and I doe enjoyne you,
Since tis a man you may o're-rule, to assist me
In my obtaining him, without whose love
I'm resolute to perish. (P, ii, pp. 101-2)

There is, however, a better handling of the situation in TLP. In TLM, the scenes in which Clariana breaks off her betrothal to Thurston, and in which Lady Marlowe bids her obtain Thurston's love for her, are separated by a number of other scenes. In one of these Thurston discovers that it is Lady Marlowe who is responsible for Clariana's breach of faith, but although this is perhaps necessary for the plot, since it explains Thurston's forceful abuse and rejection of Lady Marlowe which provokes her to have him killed, the dramatic force of the situation is much increased, in TLP, by the combination of these two incidents in one scene.

Again, Doria's reaction to the breach of the betrothal is a great deal more dignified than Thurston's. Thurston is filled with the sort of malicious resentment seen too often in Glapthorne's characters, and which the poem, 'To Lucinda, revolted from him' (Plays and Poems, ii, pp. 184-7), betrays as having probably been an attitude of Glapthorne's own. Thurston's reaction

is far less one of genuine grief at the loss of Clariana than of personal pique at the affront put on him by her breach of promise, coupled with horror at her breach of etiquette of the code of love. This reaction shows the artificiality of Caroline standards of morality. Nor is one impressed by the freedom with which Thurston forthwith discusses this private problem with, of all people, Alexander Lovell, in one of the least happy episodes in the play (1267-95).

The passages repeated in the scene in TIP are drawn from different parts of TLM, as Glapthorne's habit is when he is repeating some situation in a later play which brings episodes from an earlier one into his mind.

Each of these points strengthens the impression that TLM was the earlier play of the two.

(2) The scene in which Doria obtains Vitelli's love for Chrisea again draws heavily on the scene in TLM in which Clariana obtains Thurston's for her mother. Doria tells his friend that he must put his devotion to a severe test, and when Vitelli bids him name it, he explains:

There is a Lady
In whose each eye sits fire, & on her cheek
Victorious beauty captive to her smiles
Dances in lovely triumph . . . yet this wonder doates
On you with such inevitable fervor
That I in pittie of her sufferings come
T'intreate you love her. (P, ii, pp. 113-4)

Vitelli cannot believe it is Chrisea Doria refers to, and Doria re-affirms it:

Doe you slight
What I deliver'd with that unfain'd zeale,
That penitents doe their prayers, I say, Chrisea
A name whose every accent sweetlier sounds,
Then quires of Syrens sence bereaving notes,
Chrisea loves you infinitely above
Expressive termes; the Orators should strive
To paint her masculine fancy (P, ii, p. 114)

Clariana goes about her mission in the same way. She tells Thurston she has a request to make to him, and when he bids her declare it, replies,

There is a lady
of such a perfect virtue grace & sweetnes
that Nature was to all our sex beside
a nigard, only bountifull to her
one whose harmonious bewtie may intitule
all hearts its Captive, yet she doats on you
with such a masculine fancy, that to loue her
is duty in you . . . she will weepe
even at your name, breath miriads of sighes
ring her hands thus, demonstrate all the signes
of a distracted louer, that in pittie

though I did loue you well, I haue transferd
my right to her (TLM, 1763-71 and 1777-82)

The penitents and sirens of Doria's speech seem to echo two passages in TLM:

No scrupulous penitent, timorous y^t each thought
should be a sinn, does to the preist lay ope
with halfe that verity his troubled Soule
that I doe mine (924-7)

Sing Syren sing
& swell me with revenge sweet as the straines
falls from the Thrasian lyre, charme each sence
with musick of Revenge (2006-9)

Vitelli's bewildered reply wakes more echoes:

These are arts to pusle my conceits, my Lord
I'me no such punie in the Craft of love (P, ii, p. 115)

These are arts orewhelme my dull capacity with horror (TLM, 964-5)

then to be ore reacht
by puisnie cosnage (TLM, 1408-9)

'puny' is a term often used by Shirley, but more
often still by Glapthorne

Vitelli, and Thurston, are moved to consent when the advocate bursts into

tears: Your eyes are moving advocates, they speake
Such an o're-flowing Language . . . you have prevail'd,
Ile serve Chrisea (P, ii, p. 117)

See shee kneeles and weeps . . .
one of those pure drops
(does as my lines blood in a soddaine trance)
surround my heart; you haue prevailld arise
at your request . . . Ile loue her (TLM, 1834-40)

Doria dismisses his friend:

So leave me love (sic), I may perhaps transgresse
Man-hood agen, and shouldst thou see me weepe
Twice, thou wouldst judge my former flood of teares
A feigned passion.

Vit. Your Genius guard you (P, ii, p. 118)

Bon: . . . an humor heauy as my soule was steepd
in Lethe, seases on me and I feare
my passion will inforce me to transgresse
manhood I would not haue thee see me weepe
I prethee leaue me solitude will suite
best with my anguish.

Tho: Your good Genius keepe you. (TLM, 480-6)

The verbal closeness of the two scenes needs no comment.

(3) The scenes in Act IV of TIP, in which Doria is brought to trial for supposedly killing Bonivet, have fewer direct verbal borrowings from TLM than occur in the scenes just described. There are, however, enough echoes to show that the earlier play was still serving as a mine for the second.

A pathetic scene between Doria and his page precedes the trial, Sabelli urging his right to stay with his master.

Good Sabelli
Cease this afflicting language, lest I grow
As childish as thy selfe, and burst into teares
To beare thee company (P, ii, p. 132)

I shall grow childish too (TLM, 566)

Sabelli continues:

deere my Lord,
Let me dy with you, death and I have beene
Play-fellowes these many yeares, he'l only bring me
To rest as pleasing to my sence as sleepe
After a tedious watching (P, ii, pp. 132-3)

Perswade me I can hate
sleepe after tedious watching (TLM, 954-5)

I shall goe
as willingly to death as to my rest
after a painfull child birth (TLM, 2342-4)

Doria dismisses Sabelli:

I prethee leave me,
I would be private, and thy presence does
Disturbe my serious thoughts. (P, ii, p. 133)

I prethee leaue me solitude will suite
best with my anguish (TLM, 484-5)

The trial scene is conducted with more dignity than that in TLM, but each judge makes a preliminary speech to the prisoner, regretting that one of such exemplary character hitherto should be accused of such a crime.

Before the prisoners enter in TLM, Sucket has an argument with the Recorder on the subject of duelling, the Recorder's contention being that 'No Duell can be fayre cause tis against the kingdomes lawes' (2252-3), and Sucket's rejoinder, 'how shall a Gent'.^t y has a blemish cast vpon his life(s) faire reputacon' haue satisfaction then' (2254-5). Sucket's theme is Doria's whole defence, the points made by Sucket and the Recorder being elaborated at length by Doria and the judge, Trivulci, respectively (P, ii, pp. 140-2). Doria has no other defence to offer, and Trivulci, representing the law, has the last word, and bids him

Thinke upon this, and know I must with grieffe
Pronounce your fetall sentence. -- (P, ii, p. 142)

The Recorder similarly admonishes Lady Marlowe:

Madam for you & for your Sonn, yo^r crimes being soe
manifest, I wish, you would p^rpare yo^r selues for heauen (TLM,
2424-5)

In TIP, the trial is then interrupted, first by the matron Corimba's intervention, secondly by the entrance of Sabelli, disguised, with virgins, to the music of recorders. In TLM masquers also appear, first Grimes disguised as Death and accompanied by furies, to 'horrid music', and then Timothy disguised as Hymen with the lovers, to the music of recorders. Doria declines Corimba's offer to save him, and then Sabelli's on the grounds that

My misery is so extreame a sinne,
It cannot meet your bounty without breach
Of voves; which should I violate, would pull
Eternall torments on me (P, ii, p. 146)

she has . . . muredred voves
w^{ch} like the blood of Innocents will pull
cloudes of black vengance on her (TLM, 1323-6)

This Shirleian usage of 'pull' is a favourite one with Glapthorne: in TIP we also find 'pull me to some desperate act' (p.102), 'I've puld untimely ruine on mee' (p. 119), 'Will you then pull your ruine on' (p.145), and in TLM, 'youre sole crimes/would pull a curse vpon it' (1893-4).

Trivulci urges Doria to accept Sabelli's offer:

if you fixe on this
Besides your owne redemption, you enjoy
A Lady, who may clayme as many hearts
As she has vertuous thoughts (P, ii, p. 147)

you haue condemd a lady who a my (sic) claime
as many slaues to waite on her in death (TLM, 2437-41)

Sabelli threatens suicide if Doria rejects him:

my soule shall hast
To waite on you to death, there is no blisse
Without your presence (P, ii, p. 148)

Ile goe any whither
to enioy thy presence thers no heauen without it. (TLM, 1619-20)

Other passages found in both plays may be simply listed:

subjects ought to offer
With the sincere devotion that our Præests
Doe prayers to Heaven, their hearts as sacrifices (P, ii, p. 96)

To consecrate with that devotion
that holy Hermits imuolute (sic) theire prayers (TLM, 920-1)

your Ledyship could not
Have chose a better agent. (P, ii, p. 97)

Your full Iudgm^t.
could not have found an epter Instrum^t
for the pformance of what you designe
then I (TLM, 160-3)

so farewell deere soule,
Consider ont.
Eur. Consider ont, why this is such an act . . . (P, ii, p. 111)

Ile gaine
your pittie for her, pray consider ont.
Thur: Consider ont wonder has soe engrossd
to its vild use all corners of my heart (TLM, 1826-9)

Tis my profession to infranchise soules
From prisons of their flesh, and would be loath (P, ii, p. 119)

Noe soule long tird with famine whom kind death
has new enfranchised from the loathed flesh. (TLM, 1601-2)

Eur. But doe you meane
Vitelli, to pefforme what Doria has enjoyn'd you.
Vit. . . . deere Madam he
That has commanded me this deathfull taske
Claines such a lawfull Interest in my life
That . . . I must yield (P, ii, p. 125)

Thu: Ile loue her
that deathfull word comes from my torturd soule . . .
Tho: But harke you sir doe you intend to loue her.
(TLM, 1840-1 and 1854)

Sorrowes flow high; griefe unto griefe succeed,
Wounds are more dangerous which doe inward bleed. (P, ii, p. 125)

Sorrows flow, high, one griefe succeed another
I die in piety to redeeme my Mother (TLM, 1852-3)

It appears clearly enough from these examples that the language is that of all Glapthorne's plays. Instances of misprints in the quarto, as usual suggesting a stage of transmission in hand A of TLM manuscript, are given on pp. 87-8 below.

Such is the closeness of TLP to TLM that the citation of parallels in these two plays alone would certainly prove TLM to be Glapthorne's. These were the only two tragi-comedies he wrote. It seems as if his work was steadily becoming more serious in the later 1630's, as appears from these two plays if TLM is some three years the earlier, and he continued this trend by writing, in his last years of dramatic activity, two tragedies.

6, The Lady Mother and Albertus Wallenstein.

Into the topical story of Wallenstein's insurrection, betrayal, and murder, Glapthorne introduced a romantic sub-plot; but, apart from the fact that it concerns the problems of two pairs of lovers, it has little in common with the plots of his other plays. Wallenstein's elder son Frederick woos, and at the second attempt wins, the love of his designed bride, Emilia. Albertus, the younger son, falls in love with his mother's waiting-woman Isabella and, converted from his base desires by her resolute chastity, wishes to marry her. This proposed mesalliance is reported to Wallenstein by Frederick, who tells Albertus that he is free to marry Isabella only if she is killed immediately afterwards. Isabella is wrongly accused of stealing a jewel from the Duchess, and is hung, on Wallenstein's orders, Albertus dying in the same scene on the sword of a guard. These tragedies are used, less to afford anything which could be called 'relief', than to build up the retributive aspect of Wallenstein's own assassination: he dies with the words,

I dye,
Not for my ambition, but for my cruelty. (P, ii, p. 80)

This is the only connexion between the sub-plot and main plot, but -- unlike those in the early plays -- these are not disharmonious.

There are few parallels of situation, therefore, between TIM and Wallenstein, although there are a certain amount of verbal echoes.

The theme of parental tyranny, however, with the complementary question of filial obedience, predominates in both plays. It had also appeared in Argalus, where in Act I scene 1 Chrysaclaea tries to force an undesired bridegroom on her daughter. It reappears in Revenge for Honour, and is discussed by the two sons of Almanzor in II, 1, of that play. Perhaps Glapthorne had suffered himself from this form of oppression in his youth; if his father was anything like the poet's elder brother George in character¹, it seems not impossible that he had.

Glapthorne's fondness for introducing martial characters into his plays is given full rein in Wallenstein (as in Revenge for Honour).

¹ Plays and Poems, i, pp. xxiii-xxxiv.

Colonel Newman in Wallenstein speaks, in I, iii, in strains reminiscent of Sucket:

be not you bashfull now, but fall on boldly heart, let me
drill her for you, if her body be under Musket prooffe,
'tis ten to one my morris pike shall enter: to her, to her.
(P, ii, p. 25)

Cra: Baffeld before my MF's death to fame
Captaine good Captaine.

Su: Pish I doe but drill her for you, freind you shall haue he (r)
(TLM, 1524-6)

And again in III, ii:

Faith my Lord,
The Virgin Lady's something fearefull, feares
A man of warre should board her (P, ii, p. 44)

yes she has struck her top sayle to a man of warr,
she has bin boarded sir I can assure you. (TLM, 2226-8)

Passages repeated from TLM are not concentrated in any one scene in Wallenstein, but scattered throughout. They may be listed:

that my faith
Is on the sudden like a faire ripe fruit,
(By'th too hot kisses oth' lascivious Sunne
Betray'd to rottennesse) by haughtie pride,
Or vaine ambition tainted. (P, ii, p. 16)

her blacke Soule
is tainted as an Apple w^{ch} the Sunn
has kist to putrefaction, she is
(her proper appellation sounds so foule
I quake to speake it) a corrupted peice
a most lascivious prostitute. (TLM, 403-8)

why
Should your blest voyce, speake health to all the world,
Yet threaten death to me (P, ii, p. 25)

it is her voyce, that to all eares speakes health
only to myne, some charitable mist
hide me or freindly wherlewind rap me hence
or her next accent like the thiunderers (sic) will
strike me to dust. (TLM, 988-92)

there's inequall difference 'twixt our hearts,
Mine's all on fire, dare combat with the Sun
For heats priority, yours Mountaine snow (P, ii, p. 26)

see how it ascends
as if it meant to combate with the Sunn
for heats priority (TLM, 392-4)

Womens fames sir,
Are like thin Chrystall glasses, by a breath
Blowne into excellent forme, and by a touch,
Crackt or quite broken. (P, ii, pp. 26-7)

but we
are like thinne christall glasses $\frac{t}{y}$ will crack
by touching one another (TLM, 1191-3)

may shooke it off
Lightly, as windes in Autumne doe from trees,
Their wither'd Summer garments (P, ii, p. 29)

I doe pronounce her light as is a leafe
in wethred Autumne, shaken from the trees
by the rude winds (TLM, 420-2)

The gentle ayre which circumscribes your cheekes,
Leaving its panting kisses on the flowres,
That in the Tempe blossome (P, ii, p. 36)

her cheekes are fresh & pure
as the chast ayre $\frac{t}{y}$ circumscribes them (TLM, 507-8)

Almost all the above passages come from the Bonville-Belisea romantic episodes in TLM; apparently the position of the maligned Isabella in Wallenstein brought the maligned Belisea into Glapthorne's mind.

Ile kill him in his pride, in all his glories,
With such security, as I would sleepe
After a tedious watching (P, ii, p. 41)

I should meet my death,
As willingly as I should doe my rest,
After a tedious watching (P, ii, 60)

Perswade me I can hate
sleepe after tedious watching (TLM, 954-5)

I shall goe
as willingly to death as to my rest
after a painfull child birth (TLM, 2342-4)

This repetition of a particular phrase more than once in a play, particularly in an analogous situation, is characteristic of Glapthorne. Thus, the phrase 'no ... like it' occurs twice in TLM and twice in Revenge for Honour.

Indian princes
Doe carry slaves to wait on them into
The other world, and 'twere inglorious,
That our brave Generall should not have that priviledge (P, ii, p. 65)

a lady who a my (sic) claime
as many slaues to waite on her in death
as the most superstitious Indian prince
(that carries servants to attend ith graue)
can by's prerogatiue, nor shall she want
waiters while you & I my reverend Iudg
are with in reach of one an other. (TLM, 2437-43)

This law the Heavens inviolably keepe,
Their justice well may slumber, but ne're sleepe. (P, ii, p. 73)

Revenge may slumber but can neu' sleepe (TLM, 1270)

H. Dugdale Sykes pointed out¹ that this line did not originate with Glapthorne; it occurs in The Travels of Three English Brothers by Day, Rowley and Wilkins, written in 1607.

And 'twere the Tun of Heidleberg, I'd drink it (P, ii, p. 75)
I thinke (sic) the Barrell of Hedleberg's in his bellye (TLM, 596-7 margin)

The quarto appears to give a good text, and was probably set up from a scribe's fair copy which may have been a King's Company prompt-book, since the play belonged to them. ^{Some of} the few cruces in the text are described on pp. 88-9.

There is not a great deal in common between Wallenstein and TLM, but they are after all entirely different types of play.

7) The Lady Mother and Revenge for Honour.

This tragedy, from the evidence adduced by J. H. Walter², seems to be the latest of Glapthorne's extant plays to be written. If it was not written until c. 1640, this may explain why it was not published at the same time as the other Glapthorne quartos but fourteen years later with attribution to Chapman. Possibly it was not acted before the theatres were closed in 1642. Greg records a leaf inserted in the Pforzheimer copy of the 1654 quarto containing a dedicatory epistle signed by the actors William Cartwright and Curtis Greville, in which they refer to the author as 'a most able writer, and one whose Name may invite an acceptation'³, terms more applicable to Chapman than to Glapthorne, and it seems odd, if the play was ever staged, that they did not know the author to be Glapthorne and not Chapman, who had died in 1634. It is possible, though, that the leaf was not originally intended for this play at all. Whether it was ever acted or not, some features in the quarto suggest that the text was

¹ Notes and Queries, 29 December 1923, p. 505, col. 2.

² RES, xiii (1937), pp. 425-36.

³ Bibliography, ii, p. 842.

set up from a prompt-book, but not so strongly as other features suggest that it was set up either from Glapthorne's autograph, or from a copy of his autograph in which many misreadings of his hand were left standing. This particularly applies to the omission of final s's. Probably the printer's original was a scribal prompt-book, similar to TLM manuscript, which, as there is nothing to show that Glapthorne was still alive in 1654¹, it may be supposed he had no opportunity of correcting for the press.

In Revenge, Almanzor, Caliph of Arabia, has two sons, Abilqualit, who is virtuous save for an adulterous passion for Caropia, the wife of General Mura; and Abrahen, who is wicked and ambitious to obtain the throne himself. With this object, he betrays Abilqualit's adultery with Caropia to Almanzor; honour requires that Abilqualit declare the offence to have been a rape, the penalty for which is blinding, and this disqualifies the victim from ascending the throne. Abrahen, at a crucial moment, announces an insurrection of the army on his brother's behalf, and Almanzor in panic orders mutes to strangle Abilqualit, which is apparently done. Almanzor then dies himself, poisoned by an envenomed handkerchief put in his way by Abrahen, and Abrahen ascends the throne. His triumph is short-lived. Abilqualit collects forces and arrives just as Abrahen is obtaining the love of Caropia himself -- ambitious to be Empress, she has stabbed her husband so as to become Abrahen's wife. Abrahen kills Caropia and then poisons himself with the handkerchief; and Caropia, dying, kills Abilqualit in selfish jealousy. Soldiers supply a sub-plot.

Only in a few respects is Revenge reminiscent of TLM.

The question of filial obedience as a duty even when parental authority seems harsh and unreasonable is raised again. Abilqualit and Clariana have the same attitude to the question:

Though harsh, and to our natures much unwelcome
Be his decrees, like those of Heaven, we must not
Presume to question them. (P², II. 1. 228-30)

¹ J. H. Walter, 'Henry Glapthorne', TLS, 19 September 1936, p. 748.
² references are to Act, scene and line in Parrott's edition of
Chapman's Tragedies (1910)

but what so'er's the cause, though yo^r comaund
(was like perdition welcome) my obedience
fullfild it truly without questioning
the reason why, or the vnlimited power
of you my mother. (TILM, 1693-7)

Osman and Selinthus rail in a soldierly way against the provision for adultery being punished as a crime in much the same manner as Sucket, in Act V of TILM, lodges his protest against duelling being illegal.

Osman. Was it for nothing else, and please your Grace?
Ere he shall lose an eye for such a trifle,
Or have a hair diminish'd, we will lose
Our heads; what, hoodwink men like sullen hawks
For doing deeds of nature! I'm askam'd
The law is such an ass.

Sel. Some eunuch Judge,
That could not be acquainted with the sweets
Due to concupiscential parts, invented
This law, I'll be hang'd else! 'Slife, a prince
And such a hopeful one, to lose his eyes,
For satisfying the hunger of the stomach
Beneath the waist, is cruelty prodigious,
Not to be suffer'd in a common-wealth
Of ought but geldings. (P, III.ii.60-73)

Sucket. The kingdomes lawes, how shall a Gent^t. y has a blemish
cast vpon his life(s) faire reputacon' haue satisfaction
then, allow noe Duells hell a man of armes, had better
liue in woods & combate wolue[s] then among such milke
sops the kingdomes lawes. (TILM, 2254-9)

Thirdly, there is a certain parallel in Glapthorne's conception of the philosophies of Abrahen and Lady Marlowe in her unregenerate state. Each of these characters specifically eschews religious belief and acknowledges no deity but his, or her, will, and this leads each of them to the same stoical attitude towards death. Although they are not verbally close, the idea in the following passages is the same:

Abrahen: Pish, tell fools of souls,
And those effeminate cowards that do dream
Of those fantastic other worlds! There is
Not such a thing in nature; all the soul
Of men is resolution, which expires
Never from valiant men till their last breath,
And then with it, like to a flame extinguish'd
For want of matter, 't does not die, but rather
Ceases to live. (P, V.ii.247-55: Q 1654
(pp. 60-1) has 'man' in
the fifth line and
'extinguisht'd' in the
sixth)

Lady M: Repent should I but spend
the weakest accent of my breath in sighes
or vaine compunction I should feare I sinnd
against my will then w^{ch} I doe confes
no other diety, passions doe surround

my intellectuall powers, only my heart
like to a Rocky Island does advance
about the foming violence of the waves
its vnmoud head, bids me my fate out dare
Ills sure preuention is a swift despaire. (TLM, 1977-86)

and: Tempt me not frailty, I disdaine revolt
from ought the awful violence of my will
has me determind, dost thou trembe (sic) flesh
Ile cure thy ague instantly, I shall
like some in satiate drunkard of the age
but take a cup to much & next day sleepe
an hower more then ordinary. (2064-70)

Apart from these passages, there is little beyond verbal
connexion between Revenge and TLM. Parallel passages may be listed:

Heaven avert
A mischief so prodigious! (P, I.i.241-2)

Avert
Such a prodigious mischief, heaven! (P, IV.i.199-200)

An instance of the repetitive tendency
mentioned on p. 78 above.

those whoe imagine such prodigious mischiefes should
be more cuning (TLM, 1407-8)

like an eaglet
Following her dam, I shall your honour'd steps
Trace through all dangers (P, I.ii.353-5)
Q, p. 14, has Eglet

she has an eye
ncing as is an Eglets when her danme
training her out into the serene ayre,
teaches her face[s] the Sunbeames. (TLM, 119-122)

Parrott notes that the phrase is from the
Arcadia, Book III¹.

And they would pine like melancholy turtles (P, II.i.48)

Ile like the Solitary turtle mourn (TLM, 1799)

But there is no commoner object of com-
parison in Caroline poetry than the turtle.

The amorous turtles ...
Do when agreed on their affections change
Their chirps to billing. (P, II.ii.3-6)

Doe I thinke
When I behold the wonton Sparrowes change
their chirps to billing they are chast (TLM, 541-3)

¹ Chapman's Tragedies, p. 722.

is less in any literary resemblance than in the fact that the 1654 quarto, with its numerous errors rising from misreading of Glapthorne's hand, gives a text of the kind one may imagine TLM manuscript might have given, had it reached the printing-house in the state in which it now stands. The greater accuracy of the texts of the other quartos (with the exception of Wit in a Constable) suggests, however, that Glapthorne took some care either to correct the manuscripts of his plays before they went to the printers, or to read his proofs, and if TLM had been printed, the text would probably therefore have been rather nearer the author's intention than it always is in the prompt-book.

The printer's errors in the text of Revenge are described on pp. 89-90.

8) The Lady Mother and the Poems.

There is no instance, as there is in the cases of Argalus and The Ladies Privilege, of any part of The Lady Mother being reproduced as a complete poem in Glapthorne's poetical collections. Similar or identical phrases and ideas recur, needless to say, in Glapthorne's facile and undistinguished verse. The parallel between 'To Lucinda, revolted from him' and a passage in TLM has already been pointed out (p. 70), although verbally the poem is closer to passages in TLP and ought perhaps to be associated rather with the period of composition of that play. In White-hall (1642), which is probably the best of his poems, he returns to the attack on monopolists which he had initiated in TLM and The Hollander¹ but this evil was a constant target for attack up to 1640 -- Brome's Court Beggar (acted 1632, printed 1653) is largely devoted to satire of monopolists. Elsewhere in White-hall² he deprecates the Frenchification of the Court which had 'ushered in effeminate wantonnesse', and he had made references to this fashion in the same vein in TLM and The Hollander, and satirised it in the sub-plot of TLP. But this, again, was a common object of attack, as for instance in Shirley's and Chapman's The Ball (1632).

¹ Plays and Poems, ii, p. 244

² ibid., p. 245.

On the whole, therefore, there is little mutual indebtedness in the Poems and The Lady Mother. Misprints in the Poems are mentioned on p. 90.

9) Misreadings in Glapthorne's Plays.

In the notes which follow, references are to the contemporary quartos of the plays (Q) and to Pearson's Reprint and Parrott's edition of Revenge for Honour (P).

(i) Argalus and Parthenia.

The Q text seems unusually free of errors, and was perhaps carefully corrected by the author. Two misreadings, cure of for care of and constant for conscent (?), were noted on p. 48 above, as was the apparently authorial spelling arraing'd (Q p. 35); all these in fact, although the evidence is of the slenderest, suggest hand A of TLM. The error on Q, p. 51, 'Thus honest Lord', silently corrected by P to 'This honest Lord' (i, p. 62), has little calligraphic significance, although the converse correction is found in TLM, 2307. 'virgine Love' for 'virgine Zone' on Q. p. 41 (P. i, p. 50) would only imply a badly-written L, and the amusing 'well manur'd youth' on Q. p. 15, silently but unhelpfully corrected to 'well manne'd' in P (p. 20) may be merely a turned n together with a misunderstood contraction.

(ii) The Hollander.

Q's misreadings are all repeated in P; Q references are given first in the following notes:

- | | |
|--------------------------------------|--|
| her accustom'd bevendy | Bl ^v and P, i, p.78. The reading should no doubt be <u>beveredg</u> , as spelt in <u>TLM</u> , 629. Glapthorne's <u>g</u> is misread as <u>y</u> in <u>Hay</u> for <u>Hag</u> (<u>Wit</u> , P, i, p.180) |
| the Neapolitan beneach | DI ^v and P, i, p.99. Thorn-Drury, in his annotated copy of P, records Deighton's conjecture, 'bone-ach'. Glapthorne's <u>e</u> and <u>o</u> resemble each other (<u>TLM</u> fol. 211 ^a), and <u>TLM</u> 543 has, conversely, <u>See</u> for <u>See</u> |
| your purities
Have small affinity | Fl ^v and P, i, p.118. Deighton's <u>parities</u> is correct: <u>TLM</u> shows many instances of <u>a/u</u> confusion |

Ice

On the selfe frisling waters

F1^v and P, i, p.118. TLP has the following line: 'Binde up the crisling streames in chaines of Ise' (P, ii, p.114). The OED gives 7 instances of the obsolete word 'crizzle', meaning 'to become rough on the surface ...as water when it begins to freeze', spelt 'crisle'. The printer may have misread C as f as, conversely, TLM had calls for falls at 2008, corrected later.

and be ungue browd, then
drunke together

G2^v and P, i, p.130. Some equivalent of Ger. angebracht is probably required, but conjecture as to foreign spellings is a waste of time: it may, however, be an instance of a/u confusion.

I shall give thee touch mon

G3 and P, i, p.131. For anon; one of Glapthorne's open a's may account for the error

Judg'd him as void of falshood, as the spring
When it has rested in green robes, the Earth
Is of bare nakednesse.

H4^v and P, i, p.145. vested, not rested, is required. TLM has raine for vaine (1979), corrected.

Most of these errors can be explained by peculiarities of Glapthorne's hand, as seen in The Lady Mother manuscript.

(iii) Wit in a Constable.

As stated on pp. 57-8 above, the quarto appears to have been set up from foul papers, and the number and nature of the misreadings bears out this impression.

One that live on Onions

B4^v: P, i, p.178 has lives. This is probably correct, and the error due to Glapthorne's distinctive final s which is often omitted in TLM

But one of them thy Pinnace

E, and P, i, p.199, for thems; due to Glapthorne's final s

and there wit in it

E2 and P, i, p.201, for theres; due to Glapthorne's final s

some stale Hay, or Matron

C, and P, i, p.180; g misread (see note on bevendy in The Hollander)

good thine stufte

D3 and P, i, p.194, for thin;

due to one of Glapthorne's redundant final e's.

Some such gamster might have
Come oft with credit

D4: P, i, p.197 has oft, correctly. TIM
has the same error at 2404.

Shall I expound

H2: but P, i, p.229, apparently following
an uncorrected forme, has Shall; due to
Glapthorne's a/u confusion. This must
also be responsible for:

a brace of such sound cuttelli F2^v and P, i, p.211, for cattell, and

You have broske our gulls
with anger G2^v and P, i, p.220, for galls.

Joseph Quincy Adams has described a copy of the quarto in which a contemporary hand has corrected a large number of the myriad errors.¹ The corrector has supplied missing stage directions, altered the false names in the last two Acts, and restored many readings. As the present study only seeks to draw attention to certain features, it is not necessary to list all his corrections, but some are particularly interesting. On D2^v (P, i, p.192) get me 'hem has been altered to get me hence, showing the original had Glapthorne's typical spelling hena and e + minim obscurity. On E, the quarto had
wert for the statute
That Bigamy

The corrector added s to That; but no doubt the original had Thats 'g^t and the printer took 'g for a badly-written instance of Glapthorne's typical th and omitted the supposed repetition. P, i, p. 198, omits That but inserts 'Gainst: see the note on Wallenstein, p. 88 below. At F3-F3^v the quarto has

your grim beards
And azure notes able are to fright (P, i, p.213), suggesting
one of Glapthorne's stroke-like s's. At F2^v(P, i, p.212) Poore wretched
is altered to Poore wretch -- no doubt the original had Poore wretche
with Glapthorne's typical redundant final e which resembled d.

These errors increase the likelihood that the printer's original was written in hand A of The Lady Mother.

(iv) The Ladies Privilege.

The quarto gives a comparatively good text, and most of its errors are of no significance. A few, however, suggest Glapthorne's hand

¹ 'Some Notes on Henry Glapthorne's Wit in a Constable', JEGP, xiii (1914), pp. 299-304.

suddaine death has chang'd his frame C. P, ii, p.102 has this,
which is correct. Due to
Glapthorne's distinctive th

Your noble-spirited German will carrouse
A score of Goblets to provoke this stomacke
To's bread and Sutter

E4 and P, ii, p.128. His, not
this; again, due to Glapthorne's
th/h confusion

more groves of gammes had fam'd

D2 and P, ii, p.114. Deighton
suggests gummes, and this, and
Thorn-Drury's fum'd, are
correct: the error is due to
typical s/u confusion

Scorning his life; concerning the lands lawes,
Which doe forbid those combats.

E4: P, ii, p.128 has con-
temning, which is correct.
The error is due to c/t con-
fusion, of which there are
many instances in TLM

the shape of Death
Is not ougly to me

F2^v: P, ii, p.134 has Is not
so ugly, which is probably
right. It improves the metre,
and Glapthorne's s is easily
omitted.

the formall
Love shall not oppose your peace

H4^v: P, i, p.157 has lawe. a
is misread as o in TLM 534 and
686, and w as u at 2105, 1339,
and 1737; how on TLM fol. 211^a
resembles hou.

As there is not a strikingly large number of errors associated with
Glapthorne's hand in this quarto, the text was probably set up from a
scribe's fair copy; or it may have been fairly carefully corrected at some
stage.

(v) Albertus Wallenstein.

The text seems to be a carefully corrected one, with few
obvious errors. There is obscurity on Q. B4 (P, ii, p.19) in the lines:

I am ingag'd in honour to goe on,
That this insulting Emperor by his fall,
To gaine fit meanes to gratifie your loves.

That should be 'Gainst; the same misunderstanding is found in Wit (see p. 87 above).

The unnecessary apostrophe in vil'd on Q. F4^v (P, ii, p.57) may show the
printer in doubt whether to read e or d, and Hare on Q. IV (P, ii, p.80)
seems to need a final s, which has evidently been read as a comma, as

in Glapthorne's hand it might well be. Most likely, perhaps, the text was set up from a clear scribal copy, and either the copy or the proofs were carefully corrected, since the quarto shows so few errors.

(vi) Revenge for Honour.

Many of the errors in the quarto seem definitely to arise from misreading, at some stage, of letters in Glapthorne's autograph. The principal ones are:

ancouge for amonge

Q.p. 5 (Parrott, I.i.16) The converse of Glapthorne's g + minim difficulty. (?)

expalcat for expatit

p. 9 (P. I.i.136), again Glapthorne's e

glorious for glories

p. 18 (P. II.i.76) Glapthorne's e could resemble o, but so apparently could Shirley's - the same misreading occurs in The Coronation (Dyce, iii, p.489,n.)

to me
count that cure

p. 29 (P. III.i.34 Commit) The error, a simple minim fault, could easily arise if the original had coffit. Cure should be care - the same error as in Argalus (P. i, p.35), due to a/u confusion.

Come, grim fures

p. 45 (P. IV.i.135 furies) compare TIM monkes for monkies (35)

His life
is faln the off-spring of thy chastitie.

p. 49 (P. IV.ii.87 off'ring) If off'ring is, as it seems, correct, perhaps the scribe or printer mistook an apostrophe for Glapthorne's inconspicuous s

And thus I kiss'd my last breath. Blast you all! Dies.

p. 61 (P. V.ii.272 - accepts this and rejects a proposed emendation to kiss.¹ But in fact, Glapthorne's large final e has been misread as q, and the line - though with a regrettable loss of vigour - ought to read:

And thus I kisse. My last breath blast you all!)

Besides these, a large number of errors appear in Q which can only be due to the failure, probably of an intervening scribe rather than the printer, to read Glapthorne's inconspicuous final s's. Instances are:

the Sun
that rising and declining cast large shadows p. 21, and P. II.i.193,
for casts

¹ Chapman's Tragedies, pp. 729-30.

This wildness neither befit your wisdom nor your courage	p. 34 and P. III.i.210, for <u>benefits</u>
the rough Souldier . . . have in their pietie beset the pallace	p. 44 and P. IV.i.189, for <u>Souldiers</u>
that our youth start at the thought of them	p. 47 and P. IV.i.288-9, for <u>starts</u>
it has pass'd the limits of my reason, and intend my wil	p. 55 and P. V.ii.39, for <u>intends</u>
these are black sorrows Festival.	p. 63 and P. V.ii.336, for <u>Festivals.</u>

One other unusual feature of the quarto is that most short words which are normally spelt with a double consonant are spelt with a single one, especially in the case of final ll: wel, dul, hel, cal, wil, stil, ful, swel, dos and so on occur throughout. Whether this was a development of a tendency seen in a few of Glapthorne's spellings in The Lady Mother, or an idiosyncrasy of Harriott's compositor, cannot be decided.

Although the printer's original may have been merely a transcript of Glapthorne's autograph (as seems probable if this original was a prompt-book; but on the other hand, Glapthorne was quite capable of writing such prompt-like directions as there are in the quarto himself, and perhaps it was a fair copy made by himself which went to the printer), the list of misreadings just given goes further than those in any other quarto do to confirm that hand A in The Lady Mother must indeed have been Glapthorne's autograph.

(vii) The Poems.

The poems are better printed than the plays, as one would expect, and must have been carefully corrected. In White-Hall, however, desolute appears for desolate in Q. B4 (corrected in P, ii, p.249) and on the same pages, Forc'd for Force.

This lengthy examination has shown that The Lady Mother is closely linked with every other play written by Clapthorne, either verbally or by parallels of situation, or in both these ways. The structure of its plot, the handling of its situations, and the peculiarities of its dialogue stamp it as indubitably his.

As regards the misreadings in the quarto texts, these are often, admittedly, by no means conclusive. Enough of them do, however, seem to arise from a particular set of causes to confirm the impression made by a study of the manuscript of The Lady Mother that hand A in that manuscript is certainly Clapthorne's autograph.

CHAPTER THREE
CIRCUMSTANCES OF PERFORMANCE

The book of The Lady Mother was licensed by William Blagrave, deputy to the Master of the Revels, on 15 October 1635. The corresponding entry which must have been made in Sir Henry Herbert's Office Book has not been preserved, and no references to any performance of the play are known. It is fortunate, therefore, that the manuscript itself gives some indication of the theatre and company to which it probably belonged.

It may safely be assumed that the play was acted. It is unlikely that a company would go to the expense of a licence for a play they did not intend to act, and moreover the book of The Lady Mother was given a thorough stage revision by its scribe, who was the company's prompter. In the course of this revision the prompter wrote a minor actor's name as a warning in the margin, showing that the play was at least partially cast (if the chronology given in Chapter One of this study is correct) even before the play was submitted to the censor. Later he wrote in another actor's name. The worn condition of the edges of the leaves of the manuscript makes it seem probable that it was in use as a prompt-book in the theatre for some time -- perhaps even up to the closing of the theatres, if the play was thought worthy of revivals, since in its early years the paper presumably had the protection of a wrapper.

The first performance may have taken place at almost any time after the date of the licence. Notwithstanding Herbert's injunction that 'the players ought not to study their parts till I have allowed of the booke'¹, there is no doubt, as W. J. Lawrence has pointed out², that

¹ Adams, Herbert, p. 21.

² Pre-Restoration Stage Studies, p. 386.

Caroline companies did not always wait for their plays to be allowed before putting them into rehearsal. The Lady Mother could have been acted in London at any time or times in the winter of 1635-6, up to the closing of the theatres because of plague on 12 May 1636¹. After that it could have been acted in the provinces until October 1637, when the London theatres re-opened.

The evidence of the manuscript seems to indicate that the play was written for the King's Revels company at Salisbury-Court theatre, and probably it was acted by that company in the winter of 1635-6. It is possible that the extensive authorial revision of the play was carried out in preparation for its use in different circumstances, but more likely that this was effected before ^{or soon after} its first performance.

The first piece of evidence suggesting this ownership is found on fol. 192^a of the play, and has been generally, if hesitantly, accepted². In a scene in Act II during which six musicians, in the guise of town waits, troop on to the stage to supply a song and a dance, the following dialogue takes place:

Cra: Now on my life this boy does sing as like the boy at the whitefryers as ever I heard, how say you Cap^t.
Su: I and the Musicks like theires, come Sirra whoes yo^r Poett
Cra: Some mad wag I warrant him, is this a new song
Mu: This is the first edition sir, none else but we had ever coppie of it (lines 669-74)

There seems no reason whatever for the introduction of this piece of dialogue unless it refers to the theatre at which the play was to be performed, for it is in effect a mild advertisement, and no company would wish to advertise the music at another theatre. Glapthorne liked to give himself a coy dig in his plays. After the boy has sung his song in Wit in a Constable, Busy bids him,

¹ Adams, Herbert, p. 65.

² by A.H. Bullen, A Collection of Old English Plays, ii, p.101, and his article on Glapthorne in the DNB, vii, p. 1294: by E.K. Chambers, William Shakespeare, i, p. 112: by W. W. Greg, Elizabethan Dramatic Documents, p. 306: and by G.E. Bentley, The Jacobean and Caroline Stage, i, p. 500.

tell the Poet
That made it, if heele come to me, Ile give him
A quart of Sacke to whet his Muse (Plays and Poems, i, p.234)

He also liked to advertise his songs as 'new'. There are two songs in Wit, of which the first is described in the dialogue as 'a wholesome song, sung to a fine new tune'¹, and the second as 'a very new song'² and 'an excellent Ditty'³. Evidently Glapthorne meant these references to be taken more or less at their face value, and in The Lady Mother he is including the company's singer and musicians in his rallying advertisement. Unless some peculiar circumstance was involved of which we know nothing (the only one which suggests itself is the mass migration of the White-friars musicians to another theatre, which is highly unlikely), there is every reason to take the lines as indicating that the play was written specifically for performance at the White-friars theatre.

The company occupying this theatre in 1635-6 was the King's Revels company⁴. This company had had a conspicuous success with Brome's Sparagus Garden there in 1635⁵; and they performed at Court three times altogether in October 1635 and February 1636⁶. The play they acted on 24 February 1636 at St James's was The Proxy, or Love's Aftergame⁷. The other two plays are not named, so that it is conceivable that one of them was their new play The Lady Mother, although there is no reason for supposing this. Three of Glapthorne's other plays were, however, acted at Court, The Ladies Privilege twice, according to the title-pages of the quartos, though perhaps this was not till after the 1637 re-opening.

Bentley draws attention to another link with Salisbury⁶ court in the fact that it was Blagrove who licensed the play.⁸ With Richard Gunnell, Blagrove was a builder of the Salisbury Court theatre in 1629, and continued to have a financial interest in the company, in which he may

¹ Plays and Poems, i, p. 205.

² ibid., p. 232.

³ ibid., p. 234.

⁴ J. T. Murray, English Dramatic Companies, i, pp. 279-282; Bentley, i,

⁵ Bentley, i, p. 295.

⁶ MSC, ii, pp. 381-2.

⁷ Adams, Herbert, p. 56.

⁸ i, p. 300.

pp. 283-301.

have shared the managership with Gunnell, up to the time of its dispersal in 1636. His licence in The Lady Mother is hardly conclusive, as he is acting in his capacity as Herbert's deputy and not as part-owner of the Salisbury Court theatre; but it would have been convenient for the company to submit the play to a censor who was on the premises.

Blagrove altered the name of the 'Recorder' in Act V of The Lady Mother to 'Iudg' (2194), and the action taken on this reformation by the prompter possibly points yet again to the Revels company. The prompter might be expected to alter the speaker's name opposite the Recorder's lines to 'Iu', but instead he has christened him 'Sir Hu(gh)'. Now, in Brome's Spargus Garden, the play which the Revels company had acted with outstanding success in 1635, there is a character called Sir Hugh Money-lacks, who is usually addressed as 'Sir Hugh' by the other characters -- he is, indeed, incessantly addressed in this way by Rebecca in II.ii. What is more likely than that when the prompter was faced with finding a new designation for the Recorder, this name, from a play with which he must have been extremely familiar by the winter of 1635, was the first to come into his head? If he had copied out Rebecca's part, particularly, as he probably had, it was a name he was unlikely to forget. It is even possible that the same actor was to play the part, and that this suggested the name to S.

These features seem to indicate that the play was written for, and belonged to, the Revels company, and another addition by ^S suggests that it was also cast for that company. Opposite 638-9, S, in his first preparation of the play for the stage, wrote as his warning for the entrance of the six town waits, 'T Sands & Rest.' The only other actor's name added by him was at a later stage of revision for the stage.

Thomas Sands makes two, or perhaps three, appearances in Caroline theatrical documents. The first two are respectively in the list of players who visited Norwich in March 1635 and in the cast of Thomas Jordan's Money Is an Asse, and the third, and less certain, one is in the stage directions of the 1655 quarto of Deborne's Poor Man's Comfort.

The Norwich list is given in full by Murray¹ and Bentley², but it is convenient to quote it again. The relevant entries are in the Court Books of the Mayor of Norwich for 1635.

March 7 It is thought fitt that vpon Tuesday next in the afternoone the players be gen^ally sent for And their names taken to the end that therevpon a certificate may be considered of to be sent to the counsell.

Stage
players

March 10 This day George Stutvile came vp to this Court & did giue a note of the names of the rest of his Company vidz John Yonge Edward May W^m Wilbraham W^m Cartwright sen. Willm Cartwright Jun Xkofe Goade Timothy Reade Thomas Bourne John Robynson Thomas Lovell Thomas Sands Thomas Jorden Walt^r Williyams John Barret Thomas Loveday John Harris Antony Dover Richard Kendall Roger Tosedall Elis Bedowe, Maivrin (or Marovin), Mistale (or Misdale), John Stretch, Henry ffield George Willans James fferret & Antony Bray, And therevpon they were absolutely forbidden to play any longer in this City.

The names
of the
players.

Twenty-eight players is an unprecedentedly large number for a travelling company, and W. J. Lawrence supposed that the list represented a 'temporary amalgamation of players from various London theatres'³, while Bentley conjectures that the amalgamation was of the King's Revels company and another unidentified company⁴, as all the known Revels Men are named among the first nineteen. Of these, Goad, Robinson, Cartwright sen., Barrett and Jordan appear in the cast of the 1640 quarto of the ex-Revels play Messalina. In addition, Young, Reade, Goad and Stutville are named in the list of the chief actors at Salisbury Court given by Richard Kendall to Thomas Crosfield in Oxford on 18 July 1634⁵, Kendall adding that he and Dover were the two 'close keepers' of the company. These ten were certainly Revels men in 1635, therefore.

The average touring company seems to have numbered twelve to fifteen. Murray mentions a patent shown in Norwich by William Daniel on 3 September 1635 allowing his company, 'not exceedinge the number of ffiftene psons' to perform⁶, and another presented by Elis Guest on

¹ English Dramatic Companies, ii, p. 356.

² i, p. 286.

³ MLR, xxv (1930), p. 208.

⁴ i, pp. 285-9.

⁵ F. S. Boas, The Diary of Thomas Crosfield, p. 71.

⁶ English Dramatic Companies, ii, p. 357.

2 July 1628 for himself and twelve others, named, to perform¹. On the other hand, the Players' Pass made out for the King's company to tour on 17 May 1636 was for eighteen men 'or thereabout', and there seems no good reason why the Revels company, particularly in view of its peculiar make-up, should not have been granted a pass for the same number in March 1635. It seems possible that most or all of the first twenty men or so in the list belonged to the Revels company.

Contemporary references to this company as 'the Children of the Revels' strongly suggest that its make-up was 'similar to that of Beeston's Boys, a group containing both adults and children, but with a much larger proportion of boys than was customary in men's companies'². This theory is borne out by the Norwich list, in which the eleventh to the seventeenth of the actors named can be shown to have been boys about this time. In this case, probably all the adult actors are among the first ten, followed by seven boy players and the two wardrobe keepers, with perhaps one or two more small-part players listed after them. A touring company of this make-up, though unwieldy, would give the boys a chance to make their mistakes in the provinces.

Thomas Sands is twelfth on the list. Jordan, who is thirteenth, and Barrett who is fifteenth, played boys' parts in Messalina, which Bentley thinks was performed c. 1634³. Harris was described during the Interregnum as 'once a Strowlers boy, or a Players boy of the Company of the Revells'.⁴

That Sands, Lovell, Williams and Loveday were also boys about this time appears from the cast given in the 1668 quarto of Jordan's Money is an Asse. Jordan had claimed that

This play was writ by Me, & pleas'd the Stage,
When I was not full fifteen Years of Age.⁵

¹ English Dramatic Companies, ii, p. 353.
² Bentley, i, p. 283.
³ i, 289 n. 4 and 297.
⁴ Bentley, ii, p. 462.
⁵ G. Thorn-Drury, RES, i (1925), pp. 219-20.

Greg has the following note on this assertion of Jordan's:

'Since Jordan acted a female part in N. Richards' Messalina, the earliest and most probable date for which is 1634 . . . , his birth must be placed in the neighbourhood of 1620, in which case the statement in the epistle to (A 11) would imply that the present play was written and acted somewhere about 1635.¹

This proposed birth-date accords well with the tributes to the precocity of the 'Infant-Poet of our Age' prefixed to his appalling Poeticall Varieties printed in 1637. W. J. Lawrence asserts that the play was written for a tour of c. 1637², but Greg's date seems more satisfactory, since we know that Jordan and most of the other members of the cast of Money Is an Ass were acting together early in 1635, while we do not know where they dispersed to in the reorganisations of 1636-7 and the winding-up of the Revels company.

In the Prologue, Jordan has the following lines:

Tis new, I'm sure, nere Acted, there's none know it
We never had more Tutor, then the Poet . . .
We are but Eight in Number, therefore he,
That drew this peice, being confin'd, not free
Could not so well declare himself, as when
He shall confine, his Persons to his Pen . . .

The list of the cast follows:

Actors Names.

Captain Penniless	<u>Tho. Jordain.</u>
Mr. Featherbrain,	<u>Wal. Williams</u>
Clutch,	<u>Tho. Loveday.</u>
Money,	<u>Tho. Lovel.</u>
Credit.	<u>Nich. Lowe.</u>
Callumney.	<u>Tho. Sandes.</u>
Felixina.	<u>Amb. Matchit</u>
Feminia.	<u>Wil. Cherrington.</u> ³

Only three of these actors do not appear in the Norwich list. Of these, Lowe is only heard of in an unnamed company in Norwich in 1628⁴, and if Cherrington grew up to be the Charleton acting at the Theatre Royal in 1663⁵, he and Matchit (not otherwise heard of) must have been very young boys in c. 1635 to play girls' parts in a play written for boy actors.

¹ Bibliography, ii, p. 925, n. 1.

² MIR, xxv (1930), pp. 209-12.

³ 1668 quarto, *2.

⁴ Bentley, ii, p. 499.

⁵ W. J. Lawrence, MIR, xxv (1930), p. 209.

Evidently Jordan wrote his play for the boys of the Revels company to act without adult assistance. The presence of Thomas Sands in the Norwich list, the cast of Money Is an Asse, and the prompt-book of The Lady Mother, apparently all in the span of one year or so, very much strengthens the claim of the latter play to be Revels company property.

Money does not throw any light on the precise role played by Sands in The Lady Mother. As Sands is the only musician mentioned by name in the direction in the latter play, it looks as if he were either the singing boy or the musician with the speaking part, whom the prompter might regard as the doyen of the group. These roles may, however, be identical. At 706 Sucket addresses one of these persons as 'my fine treble knave', but as it is not clear which, all that can be deduced from this is that the addressee's voice had not broken -- which perhaps suggests that Glapthorne had the singing boy in mind. Sands did not have a singing part in Money, but as there are only three songs, two rendered by Jordan himself and one given to Felixina, and as they may in any case have been mere catches, the point is not important. No doubt any player's boy could sing and dance when required. If Sands is the leader of the musicians, the others must surely be boys too; if he is merely the 'boy at the whitefryers', the other musicians may or may not be boys.

It seems likely, all the same, that they were.

In spite of what Jordan says about his group being 'but Eight in Number', four other small-part actors must have been available, for a Mr and Mrs Silver and a Mr and Mrs Hammerhead come on, at one point only and with only a few words of dialogue to say, to make up a set of twelve for a dance. One can hardly imagine the senior members of the company condescending to play these parts, so that Money must have been written for a company which, even on tour, could supply eight boys and four other small-part actors as well. If the play was written about 1635, it could of course only have been for the Revels company.

If The Lady Mother was written with any particular company in view, it must have been a large one. The play has speaking parts for seventeen players, to which must be added the six musicians and the 'officers' of Acts IV and V; four of the speaking parts are female. As the play is written, few parts could be doubled, as all the characters with the exception of Magdalen are on the stage together in Act V. Doubling was in any case going out in the 1630's¹, and The Lady Mother only allows for it to be done in the case of the musicians and officers. With four boys acting women's parts, seventeen adult actors are still required unless the musicians were played by boys. This fact, and Sands' appearance as the musicians' leader, strongly suggests that they were.

The Lady Mother appears, then, to have been written for a company which could supply ten boys -- or nine if Magdalen doubled with a musician. This again seems to strengthen the Revels claim.

Sands' third and last appearance in any document is again in a stage direction. In the 1655 quarto of Daborne's Poor Mans Comfort, a direction has crept in from a prompt-book, 'Enter 2. Lords, Sands, Ellis.' Baldwin supposed this direction to date from a performance c. 1617 when Gregory Sanderson and Ellis Worth were playing together in Queen Anne's company,² but Lawrence contends that the directions are from a revival of 1635 by the Queen's Men at the Cockpit, and that the actors concerned are Thomas Sands and Ellis Bedowe.³ His belief that the revival was at the Cockpit is based on the fact that the Prologue was to be spoken by 'E.M.' who he identifies as Edward May, an actor who, he insists, must have been a Queen's man because the 1639 quarto of Wit without Money, which had been acted at the Cockpit, contains the direction,

¹ W. J. Lawrence, Pre-Restoration Stage Studies, pp. 76-7.

² Organisation and Personnel, p. 424.

³ MIR, xxv (1930), pp. 209, 211.

'Enter . . . May with a torch'. This is slender evidence, and his allocation of the Poor Man's Comfort to the Cockpit is not accepted by Bentley¹. Nothing is known of Edward May's movements between March 1635 when he appears in the Norwich list, and 1637 when his commendatory verses to his friend Thomas Jordan were printed in the latter's Poeticall Varieties. These appearances both associate him rather with the Salisbury Court theatre than the Cockpit; and if the Revels company element in the Norwich list can be stretched from nineteen to twenty-one names to take in Ellis Bedowe's, the evidence would point rather to a Revels revival of the Poor Man's Comfort c. 1635 than to a Cockpit one. In this event, it may be significant that there is a manuscript of this play in the collection Egerton MS. 1994. May's name does not appear in this, but it does appear as a prompter's reminder in another play in the collection, Edmond Ironside, (fol. 107^a), dating, Greg thinks, from a late revival of that play². And, since May has been mentioned, it may be added that he contributed commendatory verses to Glapthorne's edition of Beedome's poems (1641) from which it appears that he was a personal friend of both poets³.

The Lady Mother, therefore, appears to have been written and cast for the King's Revels company at Salisbury Court, and prepared for acting by that company's prompter. As no hand other than that of the original prompter makes any kind of prompt-note in the manuscript, it may safely be assumed that it was also acted by that company.

One contemporary reference which might just possibly relate to a performance of The Lady Mother ought perhaps to be mentioned, although it seems much more likely that some other play was concerned. On 25 November 1635, Sir Humphrey Mildmay records in his diary, 'after dinner to a fooleishe play att the fryers'⁴. As the play was licensed, and apparently cast, on 15 October 1635, it is likely to have been in performance by this date. But, tempting as the oppor-

¹ii, pp. 509-10.

² Elizabethan Dramatic Documents, p. 257.

³Poems Divine and Humane, by Thomas Beedome, 1641, and J.H. Walter, TLS, 19 September 1936, p. 748. ⁴Diary, 12^v, quoted by Bentley, ii, p.677.

tunity is of identifying the play seen by Mildmay with The Lady Mother, it was the Blackfriars theatre which Mildmay frequented. Although he usually specifies the 'Blacke fryers' or 'bla: ffryers' and, once, 'the fryers blacks'¹, this was of course by far the more important of the two theaters, and there is little warrant for thinking that a Whitefriars play is referred to.

A new play would, however, have had every chance of performance in the winter of 1635-6. The Prince Elector's visit was made the occasion for even more entertainments and festivities than usual. 'Here,' wrote the rev. G. Garrard to Wentworth on 8 January 1636, 'hath been mighty feasting of the Prince Elector, since his coming into England, both in the Court and out of it, at many of which, the King and Queen both were present in person.'² The Revels company was having its heyday, before the plague of 1636 brought down the curtain on all dramatic activity for a dark eighteen months, by the end of which the Revels company no longer existed. Glapthorne himself seems to have seized the opportunity of the gay winter of 1635-6 by delivering two new plays to the theatres within five months of each other.

The bearing of the extensive revision of The Lady Mother, described on pp. 29-34 above, on the acting of the play now arises.

The revision chiefly concerns the scenes of the sub-plot. Sucket's part is much cut down throughout the play and the musicians are eliminated altogether, both in Act II and, if they came on as masquers in Act V (it is not clear whether they do or not), in these later episodes too. Considerable changes are made to Lovell's scenes in Act II, and a scene involving Sucket, Crackby, and the two girls is marked for omission, but afterwards reinstated, in Act III. Other shorter passages were also cancelled and, with the exception of the dialogue on fol. 211^a, little was added. The effect of the changes is both the tautening and improving of

¹ Diary, 18v, quoted by Bentley, ii, p. 678.

² Strafforde's Letters, William Knowler, Ed., i, p. 506.

the play as a whole, particularly in the sub-plot scenes, and the shortening of it by some 250-300 lines.

There are several possible explanations for revision on the scale seen in The Lady Mother. These are, performance at Court, or on tour, the transfer of the play to a differently constituted company, or simply that the play was found unsatisfactory in the course of, or before, ordinary theatrical performance.

A Court performance cannot be ruled out. The Revels company acted three plays at Court in the winter of 1635-6, and three of Gæpthorne's other plays were performed before their Majesties, though perhaps not until 1637 or later. Plays were also acted at Court in the winter of 1636-7, when the London theatres were closed, by the King's and Prince's companies, although there is no record of the Revels company playing at Court in this season. A Court performance after October 1637, when the play must have been in the hands of a different company, is another possibility. Against this, however, is the fact that the feature least likely to be cut out for Court performance is the music, particularly the masquing episodes in Act V; and also, despite the fact that fairly full records of performances at Court have survived, there is none to show that The Lady Mother was ever acted there.

A version made for performance on tour seems at first sight a more likely explanation. On 17 May 1636, five days after the closing of the theatres, a Players' Pass was made out for the King's company to tour¹, and no doubt the other companies, including the Revels, went into the provinces at this time too, and perforce remained there until October 1637. The omission of the speech in which Crackby disparages life in the country would fit this theory; and the omission of the musicians' scenes is accounted for if the company did not take all its boy actors into the country with it. But there seems no reason why they should not have done so. That the boys went on tour in Lent 1635 we know from the Norwich list, and there seems at least as good reason for them to go when the theatres closed altogether in May 1636. The King's Men's pass, too, is made out for

¹ MSC, ii, p. 378.

eighteen men or thereabouts, so there would presumably have been no obstacle to the Revels company travelling in equal strength.

The revisions in The Lady Mother do not, however, suggest an adaptation for tour conditions. The author's revision is careful and elaborate, and in many instances changes are made on literary as well as theatrical grounds. It is difficult to believe that Glapthorne would have thought it worth while to make these alterations to his play merely for the purposes of provincial performance. Further, it is doubtful whether he would have had the opportunity to make them in the emergency conditions which must have prevailed in May 1636 -- that is, if the book was revised in time for the prompter to take it with him when the company set off on its travels. It is true that the author's handwriting suggests that the revisions were written in some haste; but the alterations themselves give the impression of being carefully considered and made, probably, after discussion with leading actors of the company. The impression made by the revised state of the play is far more that this was intended to be the permanent version of the play than that it is a special adaptation for touring conditions. The omission of Crackby's speech need not have any particular significance, since his and Sucket's scenes are generally pruned.

There is a possibility that the revision was made at the time the theatres re-opened in 1637. The Revels company as such came to an end during the plague closing, and when the theatres re-opened, Herbert disposed of the four Queen Henrietta's men, Perkins, Sumner, Sherlock and Turner, to Salisbury Court, 'and joynd them with the best of that company' to form a new Queen's company there¹. Those Revels men who did not qualify as 'the best' must have dispersed, some perhaps into provincial companies². 'The best' no doubt included a few boys as well as adult members, but certainly not in the numbers they had been in the old Revels

✓ 1 Adams, Herbert, p. 66.

✓ 2 Murray suggests that some may have joined the provincial King's Revels Company which was acting outside London up to 1639. (English Dramatic Companies, ii, p. 9.)

company. The only 'young company' acting in the late 1630's was Beeston's, and the make-up of the new Queen's company seems to have been normal. Its livery allowances for 1638 and 1641 are made out for fourteen men¹, and it can be taken as certain that many of the boy trainees of 1635-6 were not with the company which re-opened at Salisbury Court in October 1637.

The Lady Mother would almost certainly remain at Salisbury Court in the possession of this company. Dissention as to whether plays belonged to the actors (who had paid for them) or the theatre managers (who, like Beeston, established a claim by possession) does not here arise, because the leading actors of the Revels returned to play at the same theatre and under the same management -- that of Richard Heton, who seems to have succeeded to this position after Gunnell's death in 1634, and was at Salisbury Court in this capacity from 1637 onwards².

Possibly, therefore, Glapthorne took the opportunity of revising and improving his play, either on his own initiative or at the actors' instigation, for it to be acted by the re-organised company at the Whitefriars. The absence of the boy players (including, perhaps Thomas Sands, and the boy with the distinctive voice -- which may have broken in the interval) would account for the cancellation of the musicians' scenes, and the substitution for the town waits of one man with a fiddle. By 1637, too, Glapthorne was a more firmly established playwright and, probably, man of letters about London, and he may have preferred his tragi-comedy to appear to more advantage. The fact that it is the same prompter who follows up his revisions (S²) does not invalidate this theory, because it is most likely that this man/would have remained with the Salisbury Court company; the Lady Mother manuscript shows, too, that he was evidently a patient and conscientious man whose services any company might be sorry to lose.

¹ Bentley, i, p. 247.

² Bentley, ii, pp. 471-2 and 684-7.

If for any reason The Lady Mother did not remain at Salisbury Court after the 1637 re-organisation, the hands into which it is most likely to have fallen are those of Christopher Beeston. Beeston apparently already owned Glapthorne's Argalus and Parthenia and The Hollander, and it was evidently for his fashionable Young Company that the playwright wrote Wit in a Constable and The Ladies Privilege, although Wallenstein went to the King's company, and the ownership of Revenge for Honour is unknown. There is no evidence, however, that Beeston acquired any plays from the Revels company in 1637, and, as Beeston was a man to stand on his rights, it may be assumed that The Lady Mother remained at the Whitefriars. Had it passed into Beeston's hands, revision might or might not have been called for -- Beeston was certainly not short of boy players.

It seems most likely, on the whole, that Glapthorne's revision was carried out at an earlier time than 1637; that is, in the winter of 1635-6. Extant prompt-books give no evidence to indicate that the revision in them was carried out after first performance¹, and The Lady Mother is probably no exception to this rule. The major revision seems to have been made, for reasons given on p. 35 above, after the play was censored -- and also after it had been cast and prepared for acting by the Revels company. It may have been revised either after or before the first performance had been given. In favour of it being revised before first performance, the author's last-minute additions to Sucket's part suggest that there was already some dissatisfaction with this character, and it would cause less trouble to revise a play before rather than after performance. On the other hand, it was cast in its original form, and if Glapthorne's complaint in the Prologue to The Ladies Privilege,

Others for shortnesse force the Author run,
And end his Play before his Plot be done²

refers to the fate which befell The Lady Mother, it appears that the

¹ Greg, Editorial Problem, pp. 40-1.

² Plays and Poems, ii, p. 89.

audience, rather than the company, had found the play tedious. It is not surprising that they should, because there is little in The Lady Mother which had not been seen all too often before. Prototypes of Sucket had been in currency from Bobadil's day onward, and innumerable Caroline plays have musicians' and masquing scenes similar to those in The Lady Mother --- although this makes it perhaps rather surprising that these scenes were sacrificed. They would, however, have slowed down action which was already slow-moving. The simple explanation that the ^{company or} audience found the play wearisome seems, therefore, the one which best accounts for the revision of the play. As many as possible of the scenes which did not bear directly on the main plot were cancelled and shortened, and --- as already mentioned --- the carefulness of the alterations seems to indicate that the shortened version was intended to be the final one.

If S² did borrow the name 'Sir Hugh' from the Sparagus Garden when he prepared the play for acting the second time, this suggests that the revision was made not long after the play was licensed, as this is the time when Brome's play would be most likely to be still much in his head. It was during this second revision that he added 'Harry's' name as the warning for Magdalen on fol. 201^a, and this seems to indicate that the elimination of the musicians had released one Harry to play the maid's part. The Revels company actor-lists do not reveal a Henry unless the Henry ffield who is fourth from the end of the Norwich list can be dragged into their number, and although it is possible that ^{'Harry'} _^ was the H. Gibson who played a messenger in Edmond Ironside, c. 1632, according to a prompter's note in the prompt-book of that play in the collection Egerton MS. 1994, fol. 105^b,¹ the appearance of the Christian name of a small-part actor alone is not very helpful, and it would be particularly risky to attach it to an initial in another play. The post-1637 Queen's company is not able to produce a Henry either, otherwise the addition of his name might

¹ Greg, Elizabethan Dramatic Documents, pp. 257 and 259, and Bentley, ii, p. 443.

indicate a revival by them. Fresh actors' names, added in this way, often do suggest a revival¹, and the fact that Harry's name is in S's hand would not invalidate this since, as mentioned on p. 105, S was probably still on the Salisbury Court payroll after 1637. But as there is no other indication of revival in The Lady Mother, and as such indications as there are suggest an early revision, Harry was probably a boy member of the Revels company in the winter of 1636-7.

'Larvice', of l. 721 of the play, who is given a shadowy existence as a musician by Bentley², is probably only the soubriquet of a character -- it is a quite common character's name in Caroline plays, not least often in Shirley's, from which Glapthorne had a habit of borrowing names.

There seems no reason to doubt, therefore, that The Lady Mother was written for and performed by the King's Revels Company at Salisbury Court, and that it was revised by its author at an early stage, probably because of complaints of its tediousness either from the company or the audience. It is likely to have remained at Salisbury Court after 1637, and the fact that, alone of Glapthorne's plays, it was in the hands of the Queen's company may possibly account for its not being printed with the other plays in 1639 or 1640. It is also possible that it was not printed because Glapthorne was not anxious to draw attention to the extent to which he had drawn on it in The Ladies Privilege; but this would show a delicacy of which it is hard to believe Glapthorne capable.

¹ Greg, Editorial Problem, p. 41.

² ii, p. 482.

CHAPTER FOUR

SOURCES

Glapthorne's plays fail for two related reasons. The first of these is, that he tried to combine what was irreconcilable -- broad, realistic, Jonsonian humour with the high-flown, romantic artificialities of the 'Cavalier mode'. Harbage describes the result as follows:

'During his few years of dramatic activity Glapthorne was feeling his way, uncertain whether to join Brome in the school of Jonson, Shirley in the school of Fletcher, or to imitate the Cavalier mode . . . The Lady Mother, 1635, brings domestic strife and romantic passions together to form a remarkably hybrid tragicomedy. The new fashion in playwrighting had certainly gone to Glapthorne's head: he did not hesitate to interrupt realistic intrigue or low farce by sudden explosions of heroic rant, or flowery passages of artificial sentiment.'¹

It must be said on his behalf however that his later plays are less offensive in this respect than his earlier ones. His respect for Jonson never waned², but as he moved (as apparently he did) nearer the Court circle, he subscribed more completely to the Court's tastes with, on the whole, better results. It is largely its absence of low comic elements which makes The Ladies Privilege a better play than The Lady Mother. The present play is an early one, and shows the characteristic lack of homogeneity of his earlier plays at its worst.

His second obvious fault is that, lacking original talent, he was reduced to borrowing jackdaw-like from the plays of his predecessors and contemporaries, and did not have enough skill to smooth the seams of the patchwork result. All his plays are full of borrowings, and it is all too easy to detect from whence they come. The only feature of them which might be called original is the basic plot structure -- and this is only a particular arrangement of materials taken from the common stock of the age.

Glapthorne was not acting unusually in borrowing extensively.

¹ Cavalier Drama, p. 168.

² White-Hall (1643), Plays and Poems, ii, pp. 246-7.

The Caroline authors, as Harbage has pointed out¹, in their search for sources for their plays, came into a field that had been reaped very thoroughly by their predecessors. They were obliged, therefore, to borrow their materials either from the Elizabethans or from each other; and this is exactly how Glapthorne goes about assembling the materials for his plays, on the whole combing the works of his fashionable contemporaries even more thoroughly than those of his forbears.

In The Lady Mother, it appears that Glapthorne had been foraging in the works of Shakespeare, Chapman, Jonson and Sidney, but even more in those of Shirley, Randolph, Marmion, and probably Davenant. J. H. Walter has observed that 'the plays from which he borrows are fashionable plays acted but a short time previously'², and the present play is no exception in this respect. Lady Marlowe herself (the one rather unusual character in the play) may have her original either in Gynecia of the Arcadia, which Glapthorne had already used for the plot of a tragedy, or perhaps in Dipsas of Randolph's Jealous Lovers (1632). The episodes in which Belisea is accused of unchastity reveal echoes of the latter play, although even more of Shirley's The Wedding (printed 1629 and 1633). There may be other debts to Shirley in the plot, and perhaps in the character of Lovell. The scenes in which the girls mock their lovers were almost certainly inspired by Davenant's The Wits (1634), on which Glapthorne drew more copiously in Wit in a Constable. Just possibly the episode of the drowned lovers was derived from a German play of Tiberius and Anabella, though it is not easy to see how Glapthorne could have had access to this. As regards the sub-plot, there are debts to Marmion's A Fine Companion (1633) and Jonson's Every Man out of his Humour. Other elements, such as the proxy wooing and the final

¹ Sir William Davenant, p. 205.

² 'Revenge for Honour: Date, Authorship and Sources', RES, xiii (1937), p. 430.

trial, are everyday concomitants of contemporary plays. So, too, are the final disclosures in the course of a masque: both Brome's Court Beggar and his City Wit have this conclusion.

Like Glapthorne's other comedies and tragicomedy, The Lady Mother does not seem to have any one complete source, but to be an assemblage of borrowings from divers directions. These borrowings must be considered in more detail.

1. The Lady Mother and Shirley's The Wedding.

The strongest single influence in Glapthorne's plays is Shirley's; as Bullen says, 'he seems to have taken Shirley as his master; but desire in the pupil's case outran performance'¹. Langbaine describes Shirley as 'the Chief of the Second-rate Poets'², and this prolific playwright was clearly regarded in the 1630's as Fletcher's successor in the field of romantic drama. It was natural that Glapthorne, whose aim was to be fashionable, should have taken the immensely successful playwright as his model. He imitates him with a quite extraordinary persistence in the type of play he writes, in situation, in handling, in characters (even to borrowing Shirley's names), and most conspicuously in the style and vocabulary of his theatrical language. But Shirley had charm and humour, and Glapthorne has none.

Every phrase which strikes one as peculiar in Glapthorne can be found in Shirley. Glapthorne uses all Shirley's favourite verbs -- to 'challenge' some reaction, to 'pull ruin' on oneself, to 'dote on' -- his adjectives -- 'prodigious', 'spacious', 'masculine' -- and his unusual nouns, such as 'puny', and uses them to death in his plays. Like Shirley's characters, Glapthorne's 'affect the object of their election' when they fall in love, and 'transgress manhood' when they weep. There are few of Shirley's beauties which escape the attention of his imitator, including the threat --

Obscure him not, no darkness can protect him;
My sword shall forage every room like lightning,
No cave but it shall visit, and through ribs
Of steel compel my passage to his heart. The Brothers, V.iii.³

¹ A Collection of Old English Plays, ii, p. 101.

² An Account of the English Dramatick Poets, iv, p. 474.

³ Dyce, i, p. 264.

which reappears, among other instances, in The Lady Mother. There are, in fact, few lines in Glapthorne which, for their language, Shirley at his worst might not have written; and a great many which he did in fact write.

The Lady Mother borrows the names of two of Shirley's characters: Clariana is one of the heroines of Love's Cruelty (licensed 14 November 1631¹) and Lord Bonville one of the heroes of Hyde Park (licensed 20 April 1632²). In addition, the servant Jarvis in the latter play or Sir Gervase Simple of The Changes (licensed 10 January 1632³) may have lent his name to the musician in The Lady Mother.

The giving of 'characters' was of course much in vogue at this time. Shirley uses this device in The Witty Fair One (licensed 3 October 1628⁴ and printed in 1633), II.ii, in The Gamester (licensed 11 November 1633⁵, acted at Court in 1634, and printed in 1637), III.iii, and yet again in The Coronation (licensed 6 February 1635⁶)⁷, so it may have been on one of these models that Glapthorne wrote the passage in The Lady Mother beginning 'But does he affect the lady, whats his character' (45, ff.).

In The Witty Fair One, III.ii., the ridiculous character Treedle reads a poem in honour of his lady which probably inspired Lovell's verses in the first scene of The Lady Mother⁸. As both these episodes occur in the same scene in The Lady Mother, it would be in accordance with Glapthorne's borrowing method if they were both imitated from The Witty Fair One.

Jacomo, 'a foolish ambitious steward to Cleona' in The Grateful Servant (licensed 3 November 1629⁹, printed as The Faithful Servant in 1630), may share with Malvolio the honour of having inspired the creation of Lovell. Jacomo's ambition is not to marry Cleona himself, but to obtain high office when she is married to the Duke. But in his grossness, his selfish ambition,

¹Adams, Herbert, p. 33.

²ibid., p. 34.

³ibid., p. 33.

⁴ibid., p. 32.

⁵ibid., p. 35.

⁶ibid., p. 36.

⁷the references in Dyce are: i, p.306: iii, pp.234-7: iii, p.470.

⁸Dyce, i, pp. 312-3.

⁹Adams, Herbert, p. 33.

and his vulgar, stupid curiosity in his betters' affairs, on which he comments freely, Jacomo is nearer akin to Lovell than Malvolio is.

The Changes (licensed 10 January 1632¹, acted at Salisbury Court by the Revels company, and printed in 1632) there is a proxy wooing, at one point in which the unhappy wooer says

pray tell her, I
Went cheerfully to finish her command, IV.ii. (Dyce, ii, p. 332)

which is echoed by Young Marlowe when he says

I am going say
most cherefully to finish her comaund (TLM, 2026-7)

-- but there is no play of Shirley's from which lines are not repeated in Glapthorne. The Changes finishes with a masqued dance in which the lovers reveal themselves; and it was certainly from Shirley that Glapthorne learnt the trick of throwing in a few lines from a comic character at the very end of his plays, to leave the audience in a cheerful mood. The bumpkin knight, Sir Gervase Simple, in The Changes must, with his servant Trump, be the ancestor of Sir Geffery, and his servant Bunch, since his language is put into Sir Geffery's mouth.

The Lady Mother owes more, however, to The Wedding than to any of Shirley's other plays. The plot of this play depends on an accusation of unchastity against its heroine, and the supposed killing of an opponent in a duel, for which the hero is brought to trial. Both these incidents are used to supply the plot of The Lady Mother.

Not only is the situation the same in both plays, but the scenes are handled in very much the same way. Beauford is about to be married to Gratiana when his friend Marwood arrives and, taking him aside, tells him that

the love
I owe your merit, doth oblige me to
Relation of a truth, which else would fire
My bosom with concealment. I am come to
Divide your soul, (to) ravish all your pleasures,
Poison the very air maintains your breathing. --
You must not marry. (I, iv: Dyce, i, p. 378)

¹ Adams, Herbert, p. 33.

Thorogood prefaces his disclosure to Bonville that Belisea is unchaste with the same warning, and claims the same compulsion;

yet it must out of freindship
forbids concealment. (382-3)

Beauford and Bonville each react with the same passion and fury to the assertion that their mistresses are unchaste, and each draws his sword on his friend, Beauford with the words

now, thou art lost for ever;
And arm'd thus, though with a thousand furies guarded,
I reach thy heart. Draws. (I,iv: Dyce, i,
p. 379)

and Bonville

were there plac'd
twixt thee & mee an host of blasing Starrs
thus I would through them to thee. Draw (430-2)

Beauford is convinced that if Gratiana is guilty, then all women are vicious:

Surely, some one of all the female sex
Engress'd the virtues, and, fled thence to heaven,
Left woman-kind dissemblers. (I,iv: Dyce, i, p. 381)

So is Bonville:

Soe rest there put vp
ere thou beest drawne were the whole sex reduc'ed
to one, left only to preserve earths store
in the defence of woman, whom but that
the mothers virtues stands betweene heavens Justice
would for the daughters vnexamp'd sinne
be by some suddaine Iudgm^t swep'd from earth
as creatures too infectious (472-9)

Both Marwood and Thorogood leave the recipient of their news in tears, and both express a regret that the news they bring has caused so violent a reaction:

Cousin, I repent
I have been so open-breasted, since you make
This severe use on't, and afflict your mind
With womanish sorrow: I have but caution'd you
Against a danger, out of my true friendship (I,iv: Dyce, i,p.381)

Had I knowne
your passion would haue vanquish'd reason thus
you should haue met yo^r ruine vnadvis'd
hug'd yo^r destruction . . . but the name
& soule of freindship 'twixt vs, I had thought
would haue retain'd this most vmanly rage
gainst me, for declaration of a truth
by w^{ch} you might be ransom'd from the armes
of her adulterate honor (433-42)

Beauford challenges Marwood to a duel, with the object of either finding death himself or making him retract his accusation. When Marwood holds to his allegation, Beauford puts up his sword, saying the cause is not worth fighting over:

Women are not born angels, but created
With passion and temper like to us (II,ii: Dyce, i, p. 385)

This phrase seems echoed in *Clariana's*

Be not confident
your piety may misleade you, though o^r mother
shees passion like to vs, we had it from her (1076-8)

Naturally, Beauford says, Marwood will now marry Gratiana. Marwood replies

Should I marry a whore?

and Beauford draws his sword again, with the words,

Thou liest; and with a guilt upon thy soul,
Able to sink thee to damnation,
I'll send thee hence! -- whore! what woman
Was ever bad enough to deserve that name?
Salute some native fury, or a wretch
Condemn'd already to hell's tortures by it,
Not Gratiana (II,ii: Dyce, i, p. 386)

When Thorogood describes Belisea as 'a most lascivious prostitute',

Bonville reacts in the same way as Beauford:

Howes this.
Speake it agen, ^t if the sacrilege
thoust made gainst vertue be but yet sufficient
to yeild thee dead, the Iteration of it
may damne thee past the reach of mearcy ...
fforgiue me holy loue that I delay
so long to scourge the more then heathnish wrongs
of this iniurious villaine, whome me thinks
blow him hence to hell
with his contagious Slander (409-13, and 449-53)

Beauford and Marwood then fight, after the inevitable threat --

Wert thou defenced with circular fire, more subtle
Than the (fierce) lightning, that I knew would ravish
My heart and marrow from me, yet I should
Neglect the danger, and, but singly arm'd,
Fly to revenge thy calummy -- (II, ii: Dyce, i, p.386)

as Young Marlowe, on little provocation, blusters,

Whoe is he speake
for heauens sake speake, were he defensd wth clouds
or circled with vntsteadfast boggs my rage
should cutt a passage to him (1463-6),

although a passage in The Ladies Privilege¹ is nearer this particular version of Shirley's fulmination.

¹ Plays and Poems, ii, p. 100.

Marwood falls, apparently mortally wounded, but with his last breath declaring Gratiana to be 'a blotted piece of alabaster' (II,ii: Dyce, i, p. 387).

The scenes which follow, in which Beauford and Bonville accuse, respectively, Gratiana and Belisea of incontinence are again very similar in handling. Both ladies greet their lovers with innocent affection, hear their accusations with dismay, make no attempt to find out the source of the accusation, and are left in despair. Both accusers appeal to their mistresses' consciences, and neither can bring himself to use the word 'whore'. Both are particularly aggrieved at the wrong done to themselves:

Beau. . . . What didst thou see in me to make thee think
I was not worthy of thee at thy best,
And richest value . . .
Hadst thou so cheap opinion of my birth,
My breeding, or my fortunes, that none else
Could serve for property of your lust, but I?

Gra. Dear Beauford, hear me.

Beau. A common father to thy sin-got issue,
A patron of thy rifled, unchaste womb?
Oh, thou wert cruel to reward so ill
The heart that truly honour'd thee! (I, iii: Dyce, i,
p. 397)

Later, Beauford tells Gratiana's father, Sir John Belfare:

She reserved for me
The ruins of her honour (III,iii: Dyce, i, p. 415)

Bonville's reproaches are an obvious imitation of these speeches:

how durst thou with this impudence abuse
my honest faith, did I appeare a guest
So infinitely worthles that you thought
the fragments of thy honour good enough
to sate my appetite, what other men
had with unhollowd hands pphaind: O woman
once I had lockd in thy deceiving brest
a treasure wealthier then the Indias both
can in their glory boast, my faithful heart (529-37)

Both scenes end with the heroine ignorant of the source of the accusation, and having been given no opportunity to defend herself.

There can be no doubt whatever that these scenes are Claphorne's basis for the Bonville-Belisea episode in The Lady Mother, since in situation, handling, and actual language they could hardly be closer.

There is a further similarity of situation at the end of Act IV of The Wedding, when Beauford is arrested for killing Marwood and taken by officers 'to the next justice', precisely as Young Marlowe in TIM is

arrested for killing Thurston at the same point in that play, and taken before the magistrates. Both plays end with a trial scene in which the supposed victim is produced in the nick of time, with the explanation that he has in fact been alive the whole time but concealed for some purpose of their own by other characters. Gratiana is of course cleared of the charge against her honour.

Besides these parallels of situation, there are many verbal echoes. One of these occurs in The Wedding, I. i., where one of the guests expected at the wedding is described as follows:

The other may be known, too, the barrel of Heidelberg
was the pattern of his belly; master Lodam, sir. (Dyce, i, p. 368)

The barrel described by Coryat was of course a constant subject of reference. Thus, in Aristippus (1630), Randolph has, 'Ay, and close up the bung-hole in the great tub at Heidelberg, I warrant you'¹, and in Hey for Honesty by the same author has, 'Plutus makes men with puffed faces, dropsy bodies, bellies as big as the great tub at Heidelberg'². Randolph and Shirley are both fond of referring to the barrel, and it was probably from them that Glapthorne acquired the habit. An addition in his hand to The Lady Mother runs:

I thinke (sic) the Barrell of Hedleberg's in his bellye
(596-7, margin)

In The Wedding, Lodam, 'a fat gentleman', was played by the leading comedian of the Queen's company, William Sherlock. Whether Sherlock was naturally fat is not known from the records of his acting, but as he excelled in comic parts³, he may have been. Probably the line in The Lady Mother applies to Lovell's girth as well as his drinking capacity; and the question suggests itself, may Glapthorne not have written the part of Lovell with the intention that Sherlock should play it? The Grateful Servant was also a Queen's company play, and presumably the part played by Sherlock in it was that of Jacomo, the foolish ambitious

¹ Hazlitt, i, p. 30.

² ibid., ii, p. 422.

³ Bentley, ii, pp. 572-3.

steward, which seems to suggest even more strongly an original for Lovell. This would mean that The Lady Mother was designed at some stage for performance by the Queen's company. For two reasons this is not at all unlikely. The first is, that Shirley's plays were written almost exclusively for that company, and as Glapthorne's plays are patently written in imitation of Shirley's, it is very likely that he would have wished to see them performed by the same actors. Secondly, two of Glapthorne's early plays belonged, apparently, to the Queen's company. The Hollander certainly did -- it was licensed to them in March 1636¹. Argalus went to the printing-house in 1639 from Beeston's new Young Company, by which it had been acted. But this company was not formed until 1637, and Argalus was probably written about 1633 and presumably had a stage history before Beeston formed his boys' company. If so, this must almost certainly have been with the Queen's company, because the majority of the plays forming the repertoire of Beeston's new company (and including, incidentally, thirteen of Shirley's) were old Queen's company plays, of which Beeston retained possession when he broke the Queen's men in 1636-7 to form his new company at the Cockpit².

If, as appears from this, Glapthorne's early plays belonged, in one case certainly and in the other very probably, to the Queen's company, it is very much more likely that The Lady Mother should have been intended originally for the Queen's than for the King's Revels. The line about the 'boy at the whitefryers' could easily be a last-minute addition, and Glapthorne wrote no other play for the Revels company.

There may even be one other pointer in this direction. Lodam, in The Wedding, is contrasted with Rawbones and his man Camelion, both mere skeletons. A female character remarks to Rawbones, 'I think the picture of either of your faces in a ring, with a memento mori, would be as sufficient a mortification, as lying with an anatomy.' (I, iii: Dyce, i, p. 375)

¹ W. J. Lawrence, 'New Facts from Sir Henry Herbert's Office Book', TLS, 29 November 1923, p. 820.

² Bentley, i, pp. 330-1.

Crackby in The Lady Mother is nowhere specifically stated to be thin, but when he boasts to Clariana that many beauteous gentlewomen have sued for his portrait, she replies 'To hang at their beds head for a Memento mori' (1098), which might conceivably indicate that he was to be performed by the player of Rawbones.

Nothing at all definite can, however, be based on this evidence.

There are many verbal parallels in the plays besides those already mentioned, of which the more obvious ones may be listed:

never did
Penitent, in confession, strip the soul
More naked (II,iii: Dyce, i, p. 396)

No scrupulous penitent, timorous ^ty each thought
should be a sinn, does to the preist lay ope
with halfe that verity his troubled Soule
that I doe mine (TLM, 924-7)

has heaven forgot
To protect innocence, that all this while
It hath vouchsafed no miracle, to confirm
A virgin's honour? (III,i: Dyce, i, p. 402)

yet before
thou doest fall by me as if heaven haue not
lost all its care of Innocence thou must doe (TLM, 453-5)

and: (witnes gracious heauen
who were you not offended at some sinn
I haue vnwillingly comitted) would
send sacred innocence it selfe to pleade
how much tis iniurd, in me (TLM, 555-9)

Beauford, farewell: may angels
Dwell round about thee, live until thou find,
When I am dead, thou hast been too unkind. (III,i: Dyce, i, p.402)

He not rayle
cause tis vnmanly vntill you find
what tis to cause true lovers proue vnkind. (TLM, 1421-3)

Ever while you live, a fat man, and a man of
resolution go together (III,ii: Dyce, i, p.409)

Ever, ever, whilst you liue larvice, the dancers
alwayes payes the Musike (TLM, 722-3)

Now they shall never find thee, but be lost
Within thy watery sepulchre. (III,iii: Dyce, i,
p. 417)

the Streame
Snatches the virgin lillies from his bankes
to strow their watry sepulcher (TLM, 2048-51)

In addition to these passages, there is a short scene at the beginning of

Act II of The Wedding in which the servant Cardona sends Isaac running to the tailor, the shoemaker, the perfumer, and elsewhere, and becomes the butt of his back-chat, very much as Magdalen at the beginning of Act IV of The Lady Mother, in a passage afterwards cancelled, sends the rest of the household staff running in all directions in search of Belisea, with much the same success, (Dyce, i, pp. 382-3: TLM, 1631-51).

The Lady Mother thus appears to be greatly indebted to The Wedding for the Bonville-Belisea episodes and, to a lesser extent, for the device of Thurston's supposed murder; and possibly for the character Lovell. These are particular debts: but Glapthorne's obligation overall to Shirley is so great that it is surprising he had the temerity to have the same company act his plays.

2. The Lady Mother and Sidney's Arcadia.

It is possible that for the character of Lady Marlowe herself Glapthorne made use of Gynecia in the Arcadia. The Arcadia was so well in accordance with neo-chivalric Court taste -- which, indeed, it had helped to create -- that it was enjoying considerable popularity at this period, as the fact that editions were issued in 1627 (reprinted in 1629), 1633, and 1638 makes clear. It supplied plots for a number of Caroline playwrights, including Shirley (in 1640), and had of course already been drawn on by Glapthorne himself in Argalus.

Gynecia's infatuation with her daughter Philoclea's lover Pyrocles runs through all five books, culminating in disasters in the fifth which lead Gynecia to repent of her wickedness and implore the court before which she appears on the charge of murdering her husband for death. In spite of her frantic infatuation, and the excesses to which it leads her, Gynecia remains a dignified figure and, like Lady Marlowe, is treated by those around her with long-suffering sympathy and respect. Married to the near-dotard Basilius, who is himself enamoured of Pyrocles in his disguise as the Amazon Zelmane, and obliged by Basilius' choice to lead a sequestered life, Gynecia has some excuse for her passion. Lady Marlowe has none; and this may suggest that her original probably had some motivation which

Glapthorne neglected to supply for the derivative character, a typical instance of his parrot-like borrowing method.

It seems possible that the following passages may account for Glapthorne's conception of Lady Marlowe.

Gynecia and her daughters are described as seen through Pyrocles' eyes:

His (i.e., Basilius') wife in grave Matronlike attire, with countenance and gesture sutable, and of such fairnes (being in the strength of her age) as if her daughters had not bene by, might with just price have purchased admiration; but they being there, it was enough that the most dainty eye would thinke her a worthy mother of such children.

Book I, Ch. 13 (Feuillerat, Arcadia, p.89)

Compare with this Bonville's description of Lady Marlowe and her daughters:

Shee and her daughters
created were for admiration only.
& did my M's and her sister not
obscure their mothers luster, fancy could not
admitt a fuller bewty. (8-12)

Although Pyrocles is disguised as a woman in order to have access to Philoclea, Gynecia sees through his disguise and falls in love with him.

Pyrocles describes this:

But this is not all; no this is not the worst; for he (good man) were easy enough to be dealt with: but (as I thinke) Love and mischeefe having made a wager, which should have most power in me, have set Gynecia also on such a fire towards me, as will never (I feare) be quenched but with my destruction. For she (being a woman of excellent witte, and of strong working thoughts) whether she suspected me by my over-vehement shoves of affection to Philoclea (which love forced me unwisely to utter, while hope of my maske foolishly encouraged me) or that she hath takē some other marke of me, that I am not a woman: or what devil it is hath revealed it unto her, I know not; but so it is, that al her countenances, words and gestures, are miserable portraitures of a desperate affection. Whereby a man may learne, that these avoydings of companie, doo but make the passions more violent, when they meete with fitte subjects. Truely it were a notable dumb shew of Cupids kingdome, to see my eyes (languishing with over-vehement longing) direct themselves to Philoclea: & Basilius as busie about me as a Bee, & indeed as cumbersome; making such suits to me, who nether could if I would; nor would if I could, helpe him: while the terrible witte of Gynecia, carried with the beere of violent love, runnes thorow us all. And so jelious is she of my love to her daughter, that I could never yet beginne to open my mouth to the unevitable Philoclea, but that her unwished presence gave my tale a cōclusion, before it had a beginning.

Book I, Ch. 14 (Feuillerat, Arcadia, pp. 93-4)

Gynecia's passion for Pyrocles grows steadily, and in her agony of mind she seeks a solitary place, where, as she paces up and down,

There appeared unto the eyes of her judgement the evils she was like to run into, with ougly infamie waiting upon them: she felt the terrou(r)s of her owne conscience: she was guilty of a long exercised vertue, which made this vice the fuller of deformitie.

(Book II, Ch. 1 (Feuilleret, Arcadia, p.145)

She exclaims aloud:

No, no, it is Philoclea his hart is set upon: it is my daughter I have borne to supplant me. But if it be so, the life I have given thee (ungratefull Philoclea) I will sooner with these handes bereave thee of, then my birth shall glory, she hath bereaved me of my desires.

(Book II, Ch. 1 (Feuilleret, Arcadia, p.146)

Devoured with jealousy, she comes on Pyrocles and Philoclea together:

But the great and wretched Ladie Gynecia, possessed with those devils of Love and Jealousie, did rid herselfe from her tedious husbände: and taking no body with her, going toward thē; O Jealousie (said she) the phrensie of wise folkes, the well-wishing spite, and unkinde carefulnesse, the selfe-punishment for others faults, and selfe-miserie in others happinesse, the cousin of envie, daughter of love, & mother of hate, how couldest thou so quietly get thee a seate in the unquiet hart of Gynecia, Gynecia (said she sighing) thought wise, and once vertuous? Alas it is thy breeders power which plantes thee there: it is the flaming agonie of affection, that works the chilling accesse of thy fever, in such sort, that nature gives place; the growing of my daughter seemes the decay of my selfe; the blessings of a mother turne to the curses of a cōpetitor; and the faire face of Philoclea, appeares more Horrible in my sight, then the image of death.

(Book II, Ch. 25 (Feuilleret, Arcadia, pp. 309-10)

Gynecia dismisses her daughter, and is about to display to Pyrocles 'the storehouse of her deadly desires', when they are interrupted by an insurrection. Later, after further excesses of grief and jealousy¹, she takes an opportunity of imploring Pyrocles to yeild to her desires², and to gain time he agrees, but is able to avoid carrying out his promise. Basilius, however, accidentally drinks a love potion intended by Gynecia for Pyrocles, which has the unexpected effect of making him fall apparently dead. This shock brings her to some extent to her senses but, like Lady Marlowe, rather to a state of mind of horror and despair than to true repentance.

. . . her conscience a terrible witnes of the inwarde wickednes, still nourishing this debatefull fyre . . . She sawe the rigour of the lawes was like to lay a shamefull death upon her, which being for that action undeserved, made it the more insupportable, and yet in deapth of her soule

¹ Feuilleret, Arcadia 1593, pp. 10-12.
² ibid., pp. 28-31.

most deserved, made it more miserable. At length letting her tongue go as her dolorous thoughts guided it, she thus with lamentable demeanour spake.

. . . O Philoclea, Philoclea, well hath my mother revenged upon me my unmotherly hating of thee

Book IV. (Feuillerat, Arcadia 1593, p. 96)

Lady Marlowe's attitude in the last two Acts of The Lady Mother is often reminiscent of Gynecia's, and perhaps her phrase, 'the wrested rigor of your lawes', at 2308 is an echo. Like Lady Marlowe, Gynecia pleads, first to the shepherds and then to the severe Philanax, for death.

Book V is largely occupied by the trial before Evarchus of Pyrocles and Musidorus for their part in these events, and of Gynecia for her husband's supposed murder. She is led forth to answer the charge against her, and

great was the compassion the people felt, to see their Princesse state, and beawtie, so deformed by fortune and her owne desert, whome they had ever found a Lady most worthy of all honour.

Book V. (Feuillerat, Arcadia 1593, p. 168)

She anticipates the accusation about to be brought against her by freely admitting her guilt and appealing for an executioner.

I doe not speake this to procure mercie, or to prolong my life, no no I say unto you I will not live, but I am onely loth, my death shoulde bee engreeved with any wronge thou shouldest doe unto me. I have beene to painefull a judge over my selfe, to desire pardon in others judgement. I have beene to cruell an executioner of mine owne soule, to desire that execution of justice should bee stayed for me . . . I therefore say to thee (O just judge) that I and only I, was the worker of Basilus death. They were these handes that gave unto him that poysonous potion, that hath brought death to him, and losse to Arcadia. . . I desire you, you will appointe quicklie somme to ridd mee of my life, rather than these handes, which ells are destened unto it, and that indeede it maye bee doone with such speede as I may not long dye in this life, which I have in so greate horreur.

Book V. (Feuillerat, Arcadia 1593, p. 174).

Gynecia is condemned to be buried alive in her husband's tomb, but is saved by his awakening from his magic sleep. As only Pyrocles and Philoclea know of her secret guilt, and they never betray her, she is able to resume her position as the 'perfit mirrour of all wifely love'.

It seems at least possible that Gynecia's story is the original source for Lady Marlowe's. That Glapthorne was extremely familiar with the

Arcadia is clear from the fidelity with which Argalus and Parthenia clings to its source. So far as can be known, he started to write The Lady Mother soon after -- if not indeed before -- he finished Argalus, and these are probably his first two plays. He often makes use of the same borrowed material in more than one of his plays (The Wits and A Fine Companion are used in TLM and Wit in a Constable, and in TLM and The Hollander respectively) and having just used one story from the Arcadia would be at least as likely to take another from there as from any other source. The story of Gynecia is in its way an impressive one, and perhaps the most powerful complete theme in the Arcadia.

There are differences, of course, not the least one being that Gynecia has a living husband and is tried for her supposed murder of him. But on the whole the stories are parallel -- the violent and unresisted infatuation for a daughter's lover, the attempts to gain him, and the ultimate repentance in face of the dreadful consequences resulting from the mother's actions. Lady Marlowe, too, is treated with a respect and ceremony which is rather surprising unless she corresponds in some way to an original of much higher rank.

There only appear to be two verbal echoes of the Arcadia in The Lady Mother, although it is perhaps significant that one occurs in the first scene, in which Lady Marlowe and her daughters have been described in similar terms to Gynecia and hers. This is:

she has an eye
going as is an Eglets when her damme
training her out into the serene ayre,
teaches her face [s] the Sunbeames. (119-122)

This comparison (which has a parallel in Revenge for Honour, P. I. i. 353-5) appears to come from Book III, Chapter 15 of the Arcadia:

the very cowardes no sooner saw him, but as borrowing
some of his spirit, they went like yong Eagles to the
pray, under the wing of their damme
(Feuillerat, Arcadia, p. 443)

The second supplies Sir Geffery with a line, 'y^t writhing of my body does become me infinitely' (261-2), which is taken from the hag Miso's description of herself, 'besides, how well a certaine wrying I had of my necke, became me' (Book III, Ch. 14: Feuillerat, Arcadia, p. 238). This phrase seems,

however, to have been in common currency: Marston, in Antonio and Mellida, Part I, has, 'O, I, that face, that eye, that smile, that writhing of your body, that wanton dandling of your fan, becomes prethely'¹.

3. The Lady Mother and Randolph's Jealous Lovers.

Thomas Randolph's The Jealous Lovers was acted before their Majesties at Trinity College, Cambridge, on 22 March 1632², and was printed in 1632 and 1634 at Cambridge. During the same royal visit, Peter Hausted's Rival Friends was also acted, and printed in 1632, and Glapthorne makes some use of it in Argalus. Glapthorne's family home was near Cambridge and he had matriculated at that university in 1624³, so that it seems not unlikely that he was present at these performances.

To some extent Glapthorne appears to imitate the writing of his fellow Cantabrigian, although by no means to the extent that he imitates Shirley. The 'tun of Heidelberg' references in Aristippus and Hey for Honesty have already been mentioned on p. 117; the former of these plays (printed in 1630) has a Prologue 'arm'd with Arts', and Glapthorne's Constable Busy in Wit in a Constable starts the Prologue to that play,

You need not feare me Gentlemen, although
I come thus arm'd⁴

Marston had, however, used an armed Prologue in Poetaster and an armed Epilogue in Antonio and Mellida, Part I, and these may have been Glapthorne's model. In Aristippus, Aristotle and Plato are dismissed as 'a company of dry rascals'⁵, the term in which Lovell describes his 'friend' in The Lady Mother (594), and possibly a lecture by Aristippus on the value of sack for promoting valour in soldiers influenced the drinking scene in TLM. Most of these devices are, however, hardly more than complaces.

The Jealous Lovers appears to have had some direct influence on TLM, in that it contains a mother who is determined to break up the love affairs of her daughter and foster-daughter, accusing the latter of unchastity, and is only brought to repentance when the innocent lovers are supposedly dead. Dipsas lacks the dignity of Gynecia and Lady Marlowe, and

¹ Works (1633), DIV.

² G. C. Moore Smith, BES, i (1925), p. 309.

³ J. H. Walter, TLS, 19 September 1936, p. 748.

⁴ Plays and Poems, i, p. 165.

⁵ Hazlitt, i, p. 30.

is described at one point as an 'old scold'; Lady Marlowe is closer, in Glapthorne's treatment of her as a character evoking great respect in those around her, to Gynecia, but in her actions (the deliberate disruption of her daughters' love affairs, including the allegation of unchastity against one of them) to Dipsas. It seems possible, then, that Glapthorne is combining these elements in TLM.

In more detail, The Jealous Lovers is concerned with the tribulations of two pairs of lovers. Tyndarus is jealously suspicious of his betrothed Evadne, and Techmessa of her betrothed Pamphilus. Techmessa and Evadne are respectively the daughter and foster-daughter of Chremylus and Dipsas. Dipsas has apparently originally roused the lovers' jealousy, which she continues to foster throughout the play, in order to disrupt the betrothals because she, unlike the lovers, knows that Tyndarus is in fact Evadne's brother, and Pamphilus Techmessa's. Only hints of this knowledge are given in the play, however, and at no point is it made clear that this is her real motive.

After one of Tyndarus' outbursts, the comic character Asotus remarks:

This fellow, tutor,
Waxes and wanes a hundred times a minute!
In my conscience, he was got in the change of the moon.
(I, iii: Hazlitt, i, p. 76)

This may be echoed in Glapthorne's

he was begott Surely in the wane of the moone
when Natures tooles were at laine Vulcans forge
a sharpening (TLM, 345-7)

On the ground that Evadne is attracting more suitors than Techmessa, Dipsas demands that her husband shall get rid of her. He refuses, and Dipsas plays on Tyndarus' already aroused suspicions by saying

Gentle sir,
I pity the unripeness of your age,
That cast your love upon a dangerous rock ---
My daughter; but I blush to own the birth,
And curse the womb so fruitful to my shame.
You may be wise and happy -- or repent. (I, v: Hazlitt, i, p. 78)

Asotus comments on this: 'This woman is a devil, for she hates her own children' (I, vi: Hazlitt, i, p. 78)

Tyndarus, on the other hand, is convinced by an allegation made,

as he believes, by the girl's mother:

Cold jealousy, I shall account thee now
No idle passion, when the womb that bare her
Shall plead her guilt. I must forget her name.
Fly from me, memory: I will drink oblivion
To lose the loath'd Evadne. (I, vi: Hazlitt, i, p. 79)

In the same way, Bonville accepts the word of Belisea's mother that her daughter is unchaste, without questioning:

It cannot be in reason comprehensible a mother
should for a stranger blurr her daughters fame
were it vntruth (TLM, 892-4)

In a short scene which follows, Evadne is already in tears, knowing of Tyndarus' suspicion, and tells him,

'tis guilt enough in me to challenge
A sea of tears, that you suspect me guilty.
I would your just sword would so courteous be
As to unrip my heart; there you shall read
In characters sad lovers use to write,
Nothing but innocence and true faith to you. (I, vii: Hazlitt, i, p. 81)

There appears to be an echo of this in Thorogood's lines,

my study
shall mak't as easie as the plainest lines
wh^{ch} hearty louers write. (TLM, 167-9)

Tyndarus replies to Evadne,

I have lost all distrust. Seal me my pardon
In a chaste turtle's kiss. The doves that draw
The rosy chariot of the Queen of Love,
Shall not be link'd in whiter yokes than we.
Come let us kiss, Evadne. Out, temptation!
There was too much and that too wanton heat
In thy lascivious lip. Go to the stews;
I may perchance be now and then a customer,
But do abjure thee from my chaster sheets. (I, vii: Hazlitt, i, p. 81)

Bonville, in the corresponding situation in TLM, tests Belisea by a kiss, a test from which she emerges with more credit than Evadne:

She kisses as shee'd wont, were she vnchast
surely her breath would like a stigian mist
or some contagious vapor blast me, but
tis sweet as Indian balme (500-3)

Her mother, kissed by Thurston, is less successful, however:

a holy kisse shall seale the contract. Kisse.
Auaunt stand of she has poysond me her lipps.
are sault as sulpher & her breath infects
noe scorpions like it. (TLM, 1402-5)

In face of their lovers' convictions, Evadne and Belisea can see nothing to hope for for themselves but an early death; Belisea wishes that,

my fate conferr
on me with speede some hidden Sepulcher. (TLM, 564-5)

Evadne declares,

Then from the world abjure thyself, Evadne,
And in thy quiet death secure the thoughts
Of troubled Tyndarus. My womanish courage
Could prompt me on to die, were not that death
Doubled in losing him. Th'Elysian fields
Can be no paradise, while he's not there:
The walks are dull without him. (I, viii: Hazlitt, i, p. 82)

This pathetic sentiment seems echoed in Belisea's lines,

Ile goe any whither
to enioy thy presence thers no heauen without it. (TLM, 1619-20)

The jealous lovers practise tests of faith on their innocent partners; Tyndarus sets Asotus on to woo Evadne, and Techmessa is prepared to believe Pamphilus faithless if Asotus' tutor, Ballio, can bring her Pamphilus' sword. Ballio steals the sword from Pamphilus' page, who, realising what has happened, observes, 'he sows suspicions of my master here . . . that old scold Dipsas hires him to it. How could such a devil bring forth such an angel as my lady?' (I, x: Hazlitt, i, p. 87). When Ballio is later accused of stealing the sword, he explains,

I do confess the sword by which I rais'd
So strange a scandal on you, was by me
Stolen from your page, as he delivered letters
From you to your Techmessa; and the plot
Was fashion'd by her mother, though ill-fortune
Made me the unlucky instrument (II, viii: Hazlitt, i, p. 102)

This passage seems, incidentally, to be echoed in Thorogood's explanation to Belisea,

your mother did employ me
in the vn lucky message y^e pronounced you
empty of honor, (TLM, 1056-8)

and possibly Pamphilus' exclamation in the same scene,

I thank thee, innocence. Though earth disclaim
Thy title, heaven denies thee not protection (Hazlitt, i, p. 102)

is repeated in Glapthorne's lines

yet before
thou doest fall by me as if heaven haue not
lost all its care of Innocence thou must doe (TLM, 453-5)

although, as suggested on p. 119, he could equally easily have taken this thought from Shirley.

Her part in the sword-stealing episode shows Dipsas interfering in her daughter's love affair as she is in her foster-daughter's. Her husband taxes her with being the instigator of the lovers' jealousy:

Do you find your error?
But the foul spring, from whence these bitter streams
Had their first head (I fear) is from you, Dipsas.
Dip. I will no more deny it. I have sown
Those seeds of doubt, wishing to see dissension
Ripe for the sickle. For what cause, I now
Forbear to speak. But henceforth I will strive
To clear those jealousies, and conclude their loves
In a blest nuptial. (II, xiii: Hazlitt, i, p. 109)

The cause, presumably, was the prevention of incest, but she goes an odd way about securing this, and never gives any more satisfactory motive than gratuitous malice. And, despite her promise, she continues to add fuel to the flames.

The tests of faith having, by a series of chances, proved all too effective, Tyndarus, more suspicious than ever, comes to Dipsas and asks whether it is from her that Evadne inherits her lustfulness. Dipsas declares that she was herself incontinent in youth, adding,

I had of late
A moneth's mind, sir, to you. Y'have the right make
To please a lady . . .
And that's the reason I have cross'd my daughter
To further mine own love. Pity me, sir;
For though the fuel's spent, there is a spark
Rak'd up i'th' embers.

Before despatching Tyndarus to a rowdy house where, she says, he will find Evadne indulging in low companionship, she expresses a hope that Evadne 'will not grudge her mother a good turn, when she is married, now and then' (III, i: Hazlitt, i, pp. 110-1).

Only by their apparent deaths do the innocent lovers persuade their persecutors to relent. Dipsas enters the vault where Tyndarus and Techmessa are mourning over the coffins which supposedly contain the bodies of Pamphilus and Evadne, and she too is at last moved to repentance:

Where shall I fly to hide me from my guilt?
It follows me, like those that run away
From their own shadows: that which I would shun
I bear about me. Whom shall I appease,
The living or the dead? for I have injur'd
Both you and them. O Tyndarus, here I kneel,
And do confess myself thy cruel murd'ress,
And thine, Techmessa. Gentle daughter, pardon me;
But how shall I make satisfaction
That have but one poor life, and have lost two?
O Pamphilus! my malice ruin'd thee,

But most Evadne: for at her I aim'd,
Because she is no issue of my womb,
But trusted by her father to my care.
Her have I followed with a step-dame's hate,
As envious that her beauty should eclipse
My daughter's honour. But the gods in justice
Have ta'en her up to punish me. My sins
March up in troops against me. (IV, ix: Hazlitt, i, pp. 153-4)

Thus, although the main theme of Randolph's play is the jealousy of the lovers, the agent really responsible for its events is Dipsas. So little is ever made of her true, and laudable, motive that she appears throughout the play as an unnaturally malicious and thoroughly depraved mother, unwarrantably interfering to break up her daughters' betrothals. It seems possible, therefore, that Dipsas gave Glapthorne his inspiration for the behaviour of Lady Marlowe in The Lady Mother.

4. The Lady Mother and Tiberius und Anabella.

There is a rather curious parallel between the episode of the reported drowning of the lovers, Bonville and Belisea, in TLM, and an episode in a seventeenth-century German play. The resemblance may be merely a coincidence; but some account of it should be given.

The German play was printed by Bolte in an appendix to his article, 'Das Danziger Theater im 16. und 17. Jahrhundert'¹, from a manuscript in the Danzig State Library; as the play lacked a title, he called it Tiberius von Ferrara und Anabella von Mompelgart after its principal characters. It is found, with another play, Der Stumme Ritter, among a collection of manuscripts originating from one Ratsherr Georg Schröder of Danzig (1635-1703), and catalogued as Schröder MSS. X fol. 30, Bl. 65^a-86^a. Bolte thinks it likely that Schröder obtained the manuscript from the actor-manager Paulsen, the repertoire of whose company included a number of plays from English sources, and who visited Danzig in 1669². ^{With the other play,} /It appears to have formed part of the repertoire of a travelling company.

¹ Theatergeschichte Forschungen Nr. xii (1895).

² Bolte, pp. 103, and 172.

The German play is based on Marston's Parasitaster (first printed 1606), but diverges widely from its original after Act I. In both plays, the Duke of Ferrara sends his son, Tiberio in Marston and Tiberius in the German play, as his proxy to woo a bride for him. In Marston, the princess is Dulcinea the daughter of Prince Gonzago of Urbino, and in Tiberius she is Anabella daughter of the Marchio of Mompelgart (a corruption of Montferrat). After the arrival of the respective Dukes to spy on their sons (each of whom, of course, eventually obtains the bride for himself), the German play has little in common with Marston's. Parasitaster, in which the Duke is a comparatively gentle character, is of course largely devoted to a satire on the manners of courtiers. In Tiberius, the Dux is a fiercely tyrannical parent who is determined that his son shall not deprive him of his bride, and the plot is one of straightforward romantic adventure, with Tiberius and Anabella repeatedly escaping from the Dux and Anabella as often falling into his power again and having to be rescued anew.

These episodes culminate on the shores of the River Susa, which is too swollen for the Dux, with Anabella in his clutches, to be ferried across on their way to Ferrara. Tiberius and his friend Claudius arrive on their heels, and both parties are held up in the hut of the ferryman, Marten Leberwurst. Tiberius and Claudius seize their opportunity and, disguising themselves as masquers, rescue Anabella. Unable to escape, however, because of the flooded river, they arrange for the ferry-boat to be washed up on the shore and with it the apparently-drowned bodies of Tiberius and Anabella. Claudius, by pre-arrangement, explains to the Dux that the lovers were drowned while trying to cross the river, he himself having escaped by gaining the shore. The Dux's tyrannical heart is at last softened, and while he and the Marchio are mourning over the corpses, Tiberius and Anabella return to life and implore their forgiveness; which they naturally obtain.

In this play and The Lady Mother, therefore, the main plot depends on a tyrannical parent's jealous desire for the object of his or her child's affections, and the parent's attempts to obtain possession of this object for him- or herself. In both cases the parents are only brought to their senses when the lovers are apparently drowned while they are in flight to

escape the parent's attempts to prevent their union. In both cases the lovers are drowned in a flooded river, and in both cases the 'tragedy' is reported, by arrangement, by a third party sympathetic to the lovers, who is conniving in the deception.

The relevant dialogue in the two plays is as follows:

Dux. Wo ists dan? Sag an, wo ist Tiberius, mein trewer Sohn, mitt dem ehrbaren Zuchtlein, seiner vermeindtlich ver-trawten Anabella?

Claudius. Ja, woll mögen E. G. fragen. Weill E. G. ihre Liebe zerstören wollen undt sie, E. G. zu entflihen, in Eyll vber das Wasser fahren wollen, ist das Schiff von Vngestumb vnd vber-wachsener Grösse vmbgeworfen vndt sie beyde ertrunken, ich aber kummerlich mitt dem Leben davon kommen.

Dux. Was sagstu, Claudi? Ist dem also?

Claudius. Dass haben E. G. an mir zu sehen.

Dux. O ich armer elender Mensch! Jetzt erfahr ich, quod quisque fortunae suae faber. Wehm hab ich dieses zu danken alls eynig meiner Hartikeitt!

(V, x)¹

Tho: Madam heres one brings a sad message to you

La: ffrom whome I pray you.

Tho: ffrom two freinds of yours, yo^r cruelty has muredred
(TLM, 1912-14)

Tho: . . . a iust mistrust[†] y^e you would crosse their match causd them last night, privatly to steale hence with an intention, to haue reacht the house where Bonuills mother liues, but see the fates how they dispose of men crossing the River that Runns beneath yo^r Orchard, & ith darke their headstrong horses missing y^e ford orethrew them & w^{ch} I cannot without true greife vtter there drownd them both, was it not Soe Grimes.

Gri: Tis too sad a truth, & I after all meanes to saue their lifes was pas't, lookd to my owne, & got y^e Shore, their bodies I feare the violence of y^e tide has carried into the Sea by this time.

La: Enough good freind no more . . . (TLM, 1931-44)

Tiberius' and Anabella's drowning had been, however, devised simply because they had no other hope of escaping from the Dux:

Claudius. . . . Da wir nuhn kein Mittell sahen, E. F. G. zu endtrinnen, haben wir das Schiff auff dem Wasser vmbgekehret vndt ein groess Geschrey gemacht, wie wir das Schiff wider auff-richteten. Dahero dan E. F. G. betrogen vndt auff diese Meinung gebracht sein, alls wen sie vmb's Lebendt kommen wehren.

(V, xi)²

Tho: . . . twas a plot betwixt vs to giue them out for drownd, least your pursuite should haue impeachd their marriage
(TLM, 2552-5)

The device in The Lady Mother only has this objective in a more general sense.

The proxy-wooing theme, found in both Tiberius and The Lady

¹ Bolte, p. 214.

² ibid., p. 216.

Mother, is far too much of a commonplace to have any connective significance. In an earlier scene in Tiberius (III.iii), the comic servant, Hans Leberwurst, waits with a love-letter (which he supposes to be from himself; it is in fact a declaration from Tiberius) for Anabella to pass so that he can deliver it to her, and practises while he waits the manner in which he is going to address her, one feature of which will be to 'kuss die Handt mitt gross Basolosmanos'. When she appears he is seized with bashfulness, drops the letter for her to find, and flees. There is the very slightest possible parallel here with the passages in TLM in which Sir Geffery rehearses his mode of address to Lady Marlowe (246-251, 262-8, and 270-2), and in which Lovell proposes to drop a copy of his verses for Lady Marlowe to find (98-9); but the rehearsal of fine phrases and the dropping of a letter or verses are dramatic devices too well-worn to be significant unless it was certain that TLM derived part of its plot from Tiberius.

It is very difficult to decide whether this was, indeed, the case, and the question must probably remain open, although it seems curious that both plays should have themes involving parental tyranny leading to the drowning, in such similar circumstances, of escaping lovers.

A direct borrowing from the German play, supposing Glapthorne had access to it, seems unlikely; Zwickert went into the question of whether Glapthorne knew German and came to the conclusion that he did not.¹ And it is hardly more likely that Glapthorne ever visited Germany, than that the German play should ever have reached England -- Wallenstein betrays no sign of any knowledge of Germany.

That the German play borrowed from The Lady Mother is equally unlikely, since the drowning episode is merely reported in TLM while the bodies are seen on the stage in Tiberius, which would suggest that, if either play did borrow from the other, it was the German one which was the source.

As regards the date of the German play, Bolte supposes this to be towards the middle of the seventeenth century², since some of the

¹ Henry Glapthorne, p. 10.

² p. 175

incidents in it -- chiefly those in which Hans Leberwurst is involved -- find parallels in plays of, for instance, 1623, 1636, and 1677. The plot of Tiberius appears to have evolved, partly from Bearbeitung of the plot of Parasitaster, and partly from elements of an old story of Anabella, the theme of the Duke's pursuit being taken from Marston, and presumably the adventures of the lovers from the Anabella story -- it is extremely unlikely that Marston and the original Anabella author should have used the same source, since Marston's ^{plot} seems to have been his own invention¹. The Leberwurst episodes appear to have been grafted on to the main plot later -- Hans is a stock figure in German seventeenth-century comedy. If Glapthorne did borrow from Tiberius, he must have borrowed from a version of it which contained both the Parasitaster and, presumably, the Anabella elements (providing both a jealous parent and drowned lovers), but which need not necessarily include the Leberwurst incidents. It is these comic incidents which mark it, in Bolte's view, as belonging to the middle of the seventeenth century; without them the German play could have been put together at any time after the original appearance of Parasitaster, since Bolte gives evidence to show that the Anabella story is heard of as early as 1604 in the repertory of an English company in Nördlingen.²

Tiberius would, therefore, in all probability have been available for Glapthorne to borrow from. Whether he did borrow from it, or whether the resemblance between the two plays is purely coincidental, must remain an open question.

5. The Lady Mother and Marmion's A Fine Companion.

The title-page of the 1633 quarto of A Fine Companion states that it had been acted at Whitehall and 'sundrie times with great applause'

zu den Dramen Ben Jonson's, John Marston's, &c. (1895)

¹ Koepffel, Quellen-Studien, p. 27: H. Harvey Wood, The Plays of John Marston, ii, p. xviii.[^]

² p. 172.

at Salisbury Court. Evidently the 'great applause' was enough for Glapthorne, as he makes use of Marmion's play in both The Lady Mother and The Hollander.

The plot of A Fine Companion is concerned with two brothers, Aurelio and Careless, who respectively love two sisters, Valeria and Emilia. These love affairs are crossed, in the first case because Aurelio has been disinherited in favour of Careless and is no longer considered an eligible suitor by Littlegood, the girls' father, who prefers the suit of an insincere gallant, Spruse; and in the second, because Littlegood intends Emilia to marry the brothers' aged uncle, Dotario. Careless, an irresponsible but golden-hearted gallant, contrasting with his more serious elder brother, is the Fine Companion.

Spruse and Dotario come to woo their mistresses and are duly spurned by them, and Spruse, out of pique, seeks out Aurelio and tells him that Valeria is unchaste. Later he retracts this allegation, and the lovers are finally united in marriage, this being achieved by Aurelio disguising himself as a doctor and taking Valeria (who is feigning madness) away to his house for treatment, and by Careless disguising himself as Dotario.

It was evidently from plots such as this, together with those of such writers as Shirley, Randolph and Davenant, that Glapthorne developed his own stereotype. Scenes in which the heroines mock their unwanted suitors, and particularly II.iv. in which Emilia mocks the Sir-Geffery-like Dotario, probably inspired the very similar scenes in TIM, though no doubt Davenant's The Wits also contributed to these. In III.v. Dotario complains to Littlegood of this treatment much as Sir Geffery complains to Lady Marlowe. And there is also, of course, the all too familiar accusation of unchastity, though this has no great importance in A Fine Companion.

It is however in its sub-plot that TIM is most heavily indebted to A Fine Companion.

Among Careless's tavern companions is one Captain Whibble who is perhaps the direct ancestor of Captain Sucket, although Captain Anvile in Brome's Northern Lass (printed 1632) or Bobadil himself may also claim

some share in his paternity. Whibble is such another 'swearing Sycophant that frights a man into a believe of his worth' and, when intolerably insulted by Careless's friend Fido, absolutely refuses to fight. Careless finally loses patience with him and beats him, declaring, 'I will not raile at you, but I will cudgell you, and kicke you, you man of valour' (IV.v.). Similarly, Bonville, exasperated with Sucket and Crackby, bids Grimes bestow his timber on them on his behalf, which Grimes does, Sucket meanwhile protesting, 'Take me without a weapon, this Cudgell sure is Crabtree it tastes soe Sowrely' (TLM, 1585-90).

One scene in A Fine Companion Glapthorne imitates particularly closely, however, in both TLM and The Hollander (which, it will be remembered, were probably written during much the same period). Careless, with his friends the Captain and the Lieutenant, accompanied by the girls' loutish younger brother Lackwit and four wenches, is drinking in a tavern. Lackwit is anxious that these 'mirrors of the times' should teach him to swear and take tobacco and, generally, to be initiated into the gay circle. As he has plenty of money, they agree to 'let him be a brother'. They explain the initiation to him, his education being comprised naturally enough in their plan to live riotously at his expense. This scene Glapthorne imitates in the episodes of Sconce's initiation into the brotherhood of the Twibill Knights. The dialogue in A Fine Companion continues:

Care. Shall's haue a song and a dance Captaine?

Cap. Hang a Song, you see what little roome wee have for our mirth, and you would fill it up with aire, would you?

Care. Nay, but by that aire, I hold a Song very delightsome, the very place, as a man would say, and superficies of pleasure.

Cap. Prithee let it alone, by that element it charmes me into melancholly.

Lack. Then good Captaine let's haue a Dance, for these Gentle-womens sakes; besides there be many that come to see nothing else.

Cap. Why can you dance?

Lack. What a question is that to a man of quality? Yes I can dance, and that some that are here shall see and feele before we part; for I meane to shake my heeles with that fervour, that it shall strike them into a fit of my love, shall be worse than any ague to them.

Cap. Say you so? Wee'll try that ifaith. Come on Squeakers, racke up our feet and eares to your Instruments.

Lack. What tune Captaine?

Cap. Play us the fine Companion.

The Dance.

Well said my effeminate Verlets, this was auspiciously performed.

Some more dialogue follows, mostly concerned with drinking, after which the scene continues:

Cap. . . . What's to pay Drawer?

Draw. Sir you have built a sponce since you came in of thirty pounds, and before you have any more, my Master intends to be satisfied.

Cap. What money have you brother?

Lack. Who I? O Lord brother Captaine, I have not the third part of it.

Cap. No matter, I nere thinke upon such transitory reckonings: come, lets have a health, and my brother Lackwit shall beginne it.

By a trick, Whibble leaves the wretched Lackwit, balanced on three stools and, as he is unable to escape, obliged to pay the reckoning. When Crotchet, the Littlegood family servant, arrives and finds him in this predicament, he points out that Lackwit will be unable to leave until the bill is settled, 'besides the Musicians expect something'.

(IV.1., A Fine Companion (1633),
G3-4)

This scene is closely imitated in Act II of TIM, when the town waits arrive to entertain Sucket, Crackby, Timothy and Grimes; although the setting in TIM is apparently Lady Marlowe's house and not a tavern (655-727). Sucket, like Whibble, takes the initiative. He orders a song and then a dance, and when he asks the musicians, 'can any of you daunce', their leader replies, 'Daunce, yes sir we can shake our leggs or soe' (691-2). There is the same kind of wink at the audience in the references in TIM to the Whitefriars music (669-71) as there is in Marmion's 'besides there be many that come to see nothing else'. And, finally, the musicians in TIM are cheated of their fee by Sucket in the same fashion that Lackwit is cheated into paying the reckoning in A Fine Companion.

Lovell's reiterated addresses to his bottle of sack as 'my Companion' in the monologue which precedes this scene in TIM (571-612), as 'my fine Companion' at 732 just afterwards, and as 'Companion' at a later point in the play (fol. 197^b, margin), show that Marmion's play was in Glapthorne's mind while he wrote this scene in TIM. The words of the song of the Fine Companion do not appear to have survived; they are not given in Marmion's play, nor are they among the song entries in the Stationers' Register at this period. But no doubt the song was in great

vogue when Glapthorne was writing TLM.

It is just worth mentioning that A Fine Companion contains a curious form of inverted phrase which seems to have been imitated by Glapthorne, twice in TLM and twice in Revenge for Honour. At D2^v of the 1633 quarto, Marmion has 'and it shall fall out, no Prognostication like it.' Why this phrase should have impressed Glapthorne it is impossible to say, but in TLM he has 'Noe Tinker like him' (67-8) and 'her breath infects noe scorpions like it' (1404), and in Revenge for Honour, 'there's no music like it' (P. I.i.58) and 'no snow-balls like you' (P. II.ii.13).

6. The Lady Mother and Jonson's Every Man out of his Humour, Shakespeare's Twelfth Night, and minor sources.

The scenes in TLM in which Belisea and Clariana mock their tedious suitors probably owe a debt to Davenant's The Wits, which was licensed on 19 January 1634¹, and well received at Court on 28 January following², though having had, as Herbert records, a 'various fate on the stage'; if it had already had this fate, as it appears to have done, within nine days of the licensing date, it must surely have been in rehearsal before Herbert allowed the book. Glapthorne borrows more widely from these scenes in Wit in a Constable, so it is not surprising that they, perhaps also with similar ones in A Fine Companion, should have influenced TLM. There seems little doubt that the spirited behaviour of Belisea and Clariana reflects that of Lady Ample and Lucy, and Crackby and Sucket are no less convinced of their own irresistible attractions than is the Elder Pallatine.

Glapthorne borrows from his predecessors, however, as well as his contemporaries, in all his plays. Like Shirley, he seems to have had 'a great Veneration for his Predecessors, . . . and particularly

¹ Adams, Herbert, p. 35.

² ibid., p. 54.

for Mr. Johnson¹, as would appear from his tribute in White-Hall² if it were not as obvious as it is in his plays. His sub-plots particularly, like those of other comedy-writers of the age and of course Brome in particular, are based on the 'humours' model, their characters all being descended from Jonsonian originals -- with the difference, of course, that Jonson's are individuals and his imitators' are types. In TIM, Sucket is an obvious descendant of Bobadil and Crackby of Stephen, and Lovell, for lack of any other classification, must be called a 'humours' character. The Lady Mother owes a particular debt to Every Man out of his Humour in Lovell's drinking monologue, which appears to be directly copied from V.iiii. of that play. The passage in Jonson occurs when Carlo Buffone, waiting alone at the Mitre for his companions to join him, orders a quantity of sack and settles down to amuse himself.

CARL. . . . So, sir, please you to be here, sir, and I here: So.

Hee sets the two cups asunder, and first drinkes with the one, and pledges with the other.

GREX. CORDATUS. This is worth the obseruation, signior.

- CARL. 1. Cup. Now, sir; here's to you; and I present you with so much of my loue.
2. Cup. I take it kindly from you, sir, and will returne you the like proportion: but withall, sir, remembering the merry night we had at the countesses, you know where, sir.
1. By heauen, you put me in minde now of a very necessarie office, which I will propose in your pledge, sir: the health of that honorable countesse, and the sweet lady that sate by her, sir.
2. I doe vaile to it with reuerence. And now, signior, with these ladies, I'le be bold to mixe the healthe of your diuine Mistris.
1. Doe you know her, sir?
2. O lord, sir, I: and in the respectfull memorie and mention of her, I could wish this wine were the most precious drugges in the world.
1. Good faith, sir, you doe honour me in't exceedingly.

GREX. MITIS. Whom should he personate in this, signior?
COR. Faith, I know not, sir, obserue, obserue him.

2. If it were the basest filth, or mud that runnes in the channell, I am bound to pledge it, respectiue, sir. And now, sir, here is a replenisht bowle, which I will reciprocally turne vpon you, to the health of the count FRUGALE.

¹Gerald Langbaine, An Account of the English Dramatick Poets, iv, ^{p.}474.

² Plays and Poems, ii, pp. 246-7.

1. The count FRUGALES health, sir? I'le pledge it on my knees, by this light.
2. Will you, sir? I'le drinke it on my knee, then, by the light.
- GREX. MITIS. Why, this is strange!
COR. Ha' you heard a better drunken dialogue?
2. Nay, doe me right, sir.
1. So I doe, in good faith.
2. Good faith you doe not; mine was fuller.
1. Why, belecue me, it was not.
2. Beleeue me, it was: and you doe lie.
1. Lie, sir?
2. I, sir.
1. S'wounds!
2. O, come, stab if you haue a mind to it.
1. Stab? dost thou thinke I dare not?
CARL. Nay, I beseech you, gentlemen, what meanes this? nay, looke, for shame respect your reputation.

Speakes in his own
person, and ouerturnes
wine, pot, cups, and all.

(Herford and Simpson, *iii*,
pp. 575-8)

Lovell, in exactly the same way, personifies his bottle of sack and cup and, starting out with healths to their respective mistresses, finishes up with the protagonists embroiled in a drunken quarrel, after which he flings away the bottle and sleeps. Glapthorne's introduction of Grimes and his companions to observe and comment on the scene brings it even nearer to Jonson's; and in addition, Lovell's dialogue is full of echoes of the earlier scene (TIM, 569-613).

The character Lovell must inevitably owe some debt to Malvolio. Twelfth Night was a popular play in the seventeenth century¹, and it would hardly have been possible for Glapthorne to have made a steward with aspirations to his lady's hand the chief character in his sub-plot without having Malvolio in mind. Tricks are played on Malvolio by the other sub-plot characters of Twelfth Night as they are (at a lower level) on Lovell by the sub-plot characters of TIM, and perhaps the dropping of an epistle

¹ E. K. Chambers, *William Shakespeare*, i, p. 404 and ii, p. 231.

for Malvolio to find gave Glapthorne the idea of Lovell dropping a copy of verses for his lady to find (nothing more, incidentally, is ever heard of these verses of Lovell's). But, although there is some resemblance in the roles they play, in character Malvolio and Lovell could hardly be further apart. Malvolio was the very opposite of a buffoonish secret drunkard only raised above being a complete sot by his sly dishonesty, and in character Lovell is probably nearer Shirley's Jacomo. Possibly he represents some kind of amalgamation of the role of the one with the character of the other.

There are innumerable minor echoes in TLM. It is possible that the duelling passage in Chapman's Bussy d'Ambois, II. i., mentioned on p. 55 above, inspired the duelling passages in Glapthorne's plays, and the following lines from another of Chapman's plays show how petty some of Glapthorne's pilfering was; Poggio, in The Gentleman Usher, I. i. 139-41, speaking of his hounds, says,

Nay, 'tis true, sir: and Kilbuck, being run mad, bit
Ringwood so by the left buttock, you might have turned
your nose in it.¹

Grimes, describing to Lovell the latter's imagined adventures at a brothel, tells him,

Oh sir you made such a hole in her buttock, you might
haue turnd. blowes his nose
L: What thy nose int
G: Had I bin there it had bin at yo^r service
(TLM, 783-6)

An attempt to catalogue all the borrowings in any of Glapthorne's plays would hardly be rewarding. Those listed in this chapter show that there is almost nothing in The Lady Mother which can be called original; it is little more than an assemblage of often ill-matched elements from a score of sources, and is in this way thoroughly in line with the playwright's other work. For a poet of inventive talent as limited as Glapthorne's, it was an advantage to live in an age which could supply so much material ready-made for his use, and in which such gross and persistent plagiarism could pass uncriticised.

¹ Chapman's Comedies, T. M. Parrott, Ed., p. 238.

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¹ While the present edition of The Lady Mother was in preparation, it was learnt that an edition of Glapthorne's works was prepared by J. H. Walter in 1935, and deposited as a Ph.D. thesis in the University of London library. To ensure that the present edition should be independent, it was decided that its editor should have no access to J. H. Walter's work until after hers was completed.

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5. MANUSCRIPTS

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British Museum Additional MS. 18653 containing Sir John van Olden Barneveldt (1619)

Bodleian MS. Malone 12, containing The Witch (c. 1620-7).

British Museum Egerton MS. 2828, containing Believe as You List (1631)

British Museum Additional MS. 56759, containing The Swisser (1631)

British Museum Harleian MS. 7650, containing The Country Captain (1635?)

British Museum Additional MS. 41616, containing The Royal Slave (1636?)

British Museum Royal MS. 18 C.xv, containing Aglaure (1637-8)

British Museum Additional MS. 34221, containing the Apthorpe collection of six plays and masques. X

^e
^
See in B. D. ...

Addendum to Section 3.

The Earl of Strafforde's Letters and Dispatches, with an Essay towards his Life, by Sir George Radcliffe, William Knowler, ed., 2 vols., 1739.

The Presentation of the Text.

The edition attempts to follow the manuscript as closely as possible. The transcript was made from the original, of which photostats were also taken. The line numbering applies to the text as originally written, all later additions being ignored. The conventions used are those employed in the Malone Society Reprints. All deletions are enclosed in square brackets, and all mutilations in pointed ones. Letters of which only traces remain, or which are for some reason extremely doubtful, are indicated by dots within pointed brackets; and these brackets are also used to show where mutilation approaches the text sufficiently closely for it to be possible that something is lost.

The only deletions to which attention is not drawn in the footnotes are those made by S during his original copying. All corrections and additions are noted and, unless otherwise stated, can be taken as being in S's original hand. In the case of touching up, and in that of the addition of a single letter, it is often very difficult to know whether S¹'s or A¹'s hand is concerned, as will appear in the notes. Ordinary ink-blots are ignored unless they make a letter doubtful.

It has been necessary to use judgement rather than a hard and fast rule in connexion with some of S's scribal peculiarities. He is inclined to link words which should clearly be divided, and conversely to leave a space between syllables; this habit has usually been ignored, unless it seemed impossible to do so. Final English h is particularly often linked to the next word by its tail. The dots made by letting his pen rest at the end of a line have also been ignored whenever possible. Stops at the ends of lines are sometimes raised, but as this is not a consistent practice attention has not been drawn to it. S often expresses the apostrophe after such words as Ent and Gent by a flourish; similar flourishes are made at the end of some other words where they can have no significance and, as this seems to be a purely calligraphic feature, it has not been noted. Similarly, final upward g is made with an extra angle before it which gives the impression of being an italic g, but is obviously not intended for this.

It is not always easy to know whether S intends a majuscule or a

minuscule in certain letters. He seems to use a rather open long S as a capital, but elsewhere a very similar long s (although perhaps a little more closed) is obviously meant to represent the minuscule. D, again, only seems to be distinguished by the capital being a little more open than the small letter; and W differs only in size from the minuscule. In these cases, discretion has had to be used, with a tendency not to capitalise where the intention is very doubtful.

As S's apostrophes are almost invariably misplaced, attention is not drawn to this.

The heavy underlining under entrances in the left-hand margin was done at the time they were written. Exits are very seldom omitted, but where they are the fact is noted. Every warning has a descending line connecting it to the corresponding entrance; except in a few special cases, these were inserted at the same time as the warning and are not mentioned in the notes.

L I S T O F C H A R A C T E R S

in order of appearance.

THOROWGOOD, suitor to Lady Marlowe.

BONVILLE, suitor to Belisia.

GRIMES, servant to Thorowgood.

ALEXANDER LOVELL, steward to Lady Marlowe.

LADY MARLOWE, the Lady Mother.

MAGDALEN, her woman.

TIMOTHY, her butler.

CRACKBY, a young citizen.

Captain SUCKET, his friend.

Sir GEFFERY, an old country knight, Crackby's uncle.

BUNCH, servant to Sir Geffery.

BELISIA }
 } daughters to Lady Marlowe.
CLARIANA }

Young MARLOWE, son to Lady Marlowe.

THURSTON, his friend, suitor to Clariana.

a Constable.

Sir HU(GH), a judge, originally the Recorder.

Six Musicians, including a singing boy.

Officers.

THE TEXT OF

THE LADY MOTHER

Act. 1. sc. 1.

Enter Thorowgood Bonuill
& Grimes.

Bon: What will it be a match man

shall I kneele to thee & aske thee blessing ha.

Tho Pish: I begin to feare her, shee does

dally with her affection, I admire itt.

Bon: Shee and her daughters

created were for admiration [olny] only.

& did my M^rs and her sister not

10

obscure[] their mothers luster, fancy could not

admitt a fuller bewty.

Tho: Tis easier to expresse

where nimble winds lodge or[e] investigate

an eagles passage through the agill ayre

then to invent a paraphrase to expresse

how much true [loue] virtue is indebted to their

vnparaleld pfections.

Bon: Nay but shall I not be acquainted

with yo^r designe, when we must marry,

20

faith to saue charges of two wedding dinners

lets cast so ^ty one day may yeild vs bridegroomes,

I to the daughter, and thou to the Mother

Tho: She falls off

with such a suddaine ambiguitie

from the strong heate, of her p^rfesd loue

that I conceive, she intends a reguler prooffe

Ent'

of my vntainted ffaith.

Alexander Gri: Soe I thinke too, when I was young, ^ey plaine downe

right way seru'd to woe & winn a wench, but no < 30

woing is gotten as all things else are into ^ey [ffrench] <

fashion, gallantts now court their M^rs wth mumps &

& mows as Apes & monkes doe.

Bon: But cannot all your fluent witt interprett

why she perastinatts yo^r promis'd match:

by this light her daughter would be married to morrow

if her mother & I had concluded on the Ioynture.
she

Tho: [ffaith] the most euident reason ^{she} will giue me

of this vnwellcome p^rtraccon' is, she has

some new employm^t to put on me

40

Ent'

wh^{ch} perform'd, she has ingag'd her selfe to certainty

Alexans wth

of her designing me an answerare.

pen &

Inke Gri: Here comes yo^r Rivall M^r Thorowgood, Alexander y^e great

her Ladiships louing Steward.

Bon: But does he affect the lady, whats his character

Gri: He was by trade a Taylor sir, & is the tenth part of the

*check
almost for*

Notes to fol. 186^a

- 6 shee] ²e altered from s
- 9 olny deleted and only. written after it, probably by S¹ but possibly by A¹
- 11 obscure []] originally obserue, o and s touched up and cure [] written over erue by A¹
comma retraced, probably by A¹
- 12 the lower element of the mark of punctuation is added, apparently by A¹
- 14 or[e] o retraced and e deleted, apparently by A¹
- 15 investigate] ¹i is faded and i written over it in black ink, in an unidentified hand
- 15 through] ¹h touched up, probably by A¹
- 16 then] th touched up, probably by A¹
- 17 loue deleted by S¹ or A¹
- 21 saue] s touched up, probably by A¹
- 28-9 warning in hand S¹
- 31 ffrench deleted by S¹ or A¹
- 33 monkes] sic, for monkies
- 35 perastinatts] s added by A¹
- 36 married] ie apparently altered from r
- 38 ffaith deleted by S¹ or A¹
she interlined with a caret by A¹
- 39 is. added by A¹
- 42 s.d. originally Grimes, Alexan written over Grime by S¹
designing] an extra minim before ¹g
answerare] an extra minim before s (S may have started to write answerare)
- 43 Rivall] i touched up by S¹ or A¹
- 44 lediships] L blotted
- 46 s.n. Gri:] G an alteration, apparently from I

bumbast that goes to the setting forth of a man,
his dealing consists not much in weight, but in the
weight of his pressing Iron vnder whose tyranny
you shall perceave no small shrinking.

50

Tho: Well said Grimes. On

Gri: He has alterd himselfe out of his owne cutt since
he was steward, yet if you saw him in my ladyes
Chamber, you would take him for some vsher of
a dauncing Schoole, as being aptest in sight for a
crosse cap.

Tho: Excellent Grimes still.

Gri: By his cloathes you might deeme him a k^t, but ^ty, if you
vncase him you will find his sattin dublett naught
but fore sleaves & brest, the back part buckeram,
his cloke & cape of two sorts, his Roses & garters of my
ladyes old Cypres, to conclude sir he is an ambodexter
or a Iack of all sides & will needs mend ^ty w^{ch} ^[he] Nature
[God] made
he takes much vpon him since the old k^t dyed
& does fully Intend to runn to hell for the lady,
he hates all wines & strong drinckes mary tis but in
publique, for in private he will be drunke Noe
Tinker like him.

60

Bon: peace sirrah, obserue.

Lo: So let me see the Suma tot^{lis} of my sweet ladies
pfections.

70

Gri: good he has her in [the] whole already.

Tho: peace Grimes.

Lov: Imprimis her faire haire, no silken Sleauē
(can be soe soft) the gentle worme does weaue.
It' noe Plush, or satten sleeke, I vow,
may be compar'd vnto her velvett brow
It' her eyes two buttons made of Iett,
her lipps gumd taffety ^ty will not frett

her Cheeks are changeable as I suppose

80

Carnation & white, lylie[s] & Rose

Gri: I there it goes.

Bon: I protest I comend him, he goes thorough stitch

With her, like the M^r of his trade.

Lady

Lo: It^s her brests two bottomes be of thred

Maudlin.

by w^{ch} loue to his laborinth is led.

her Belly.

Gri: I marry sir, now ^{he} comes to the purpose

Lo: Her Belly a soft Cusshion where no sinner

but her true loue must dare [to] stick a pin in her

90

Gri: That line has got the prick & prayse from all y^e rest.

Lo: Butt to that stuff of stuffs, y^e without scoff

is Camills haire or elce stand further off.

Gri: How many shreads has he stoale here to patch vp

this lady.

Lo: The totall some of my blest deity

is the magazine of Natures treasury

Soe this made vp, will I take an occasion to dropp

where she may find it, but stay heres company

Bon: M^r Lovell.

100

Lo: And see I shall divulge my selfe.

Gri: A foole I doubt not.

Ent'

Bon: Is yo^r lady Stirring.

Lady &

Lo: She is rizen sir, & early occupied in her occasions

Magdalen

spirituall & domestike busines

>

Notes to fol. 186^b

- 48 consists] ¹s altered from c and i perhaps from a
- 49 weight] i touched up in black ink
- 60 fore] e added by A¹
- 62 ambodexter] x altered from k
- 63 God deleted and he or possibly be interlined above it with a
caret, this word then being deleted and Nature
written after it, by S¹ or A¹
- 70 totlis] the longer stroke added by S¹ or A¹
- 72 the deleted by S¹ or A¹
- 76 Plush] P blotted
- 77 compar'd] apostrophe inserted by S¹ or A¹
- 80 changeable] e inserted in original changable by A¹
- 81 lyllie [s] s deleted, probably by A¹ but possibly by S¹
- 84 comma inserted by S¹ or A¹
- 85-6 warning in hand S¹
- 88 he interlined with a caret probably by A¹ but possibly by S¹
- 90 to deleted by S¹ or A¹
- 92 Butt to that stuff of written over Beneath w^{ch}, is a and
s added to original stuff probably by A¹ but
possibly by S¹; possibly ³t is a deletion
- 94 shreads] r altered from c
- 95 this written over my, probably by A¹

Led: Sweet M^r Bonuill the simple
entertainem^t you receaue here I
feare will scare you from vs, you're soe early vp
you do not sleepe well.

Tho: I cannot looke on her
but Ime as violent as a high wrought Sea
in my desires, a fury through my eyes
at every glance of hers invades my heart.

110

Led. What ayles you servant are you not well?

Bon: Tis his humor Madam he is accustomed though it be in
company to hold a dialogue with his thoughts please you
lady to giue his feuer lib^{tt}ie ^e y^e fitt will soone be ou'pasd,

Tho: Shee beares her age well or she is not sped
farr into th' vale of yeares, she has an eye
peing as is an Eglets when her damme
tracing her out into the serene ayre,
teaches her face[s] the Sunbeames.

120

Bon: Madam I feare my freind
has falne againe in loue, he practises
to himselfe new speeches, you and he
are not broke off I hope.

Led: O sir I value my Servant at a higher rate
we two must not easily disagree.
S^r Alexander attend in M^r Bonuill my daughters vp,
by this time, & I would haue him giue her the
first Salute, you had best be wary M^r Bonuill the
Young Cittizen or the souldior will rob you of her.

130

Bon O, we feare not them, shall we goe sir.

Led: Nay Ile detaine my servant.

Bon: Hark you sir strike home, doe you heare

Led. Servant haue you leasure
to heare what I inoyne you.

Tho: Your good pleasure.

Ex^t Bonuill Grimes
Lovell, & Mag.

Iad: What shall I doe, I can no longer beare
 this flame, so mortall, I haue wearid heauen
 with my entreaties, and shed teares enough
 to extinguish Aetna, but like water cast
 on coales they ad vnto my former heate
 a more outragious feruor, I haue tried
 all modest meanes to giue him notice of
 my violent loue, but he more Dull then earth
 either conceiues them not, or else possessd
 with full affection of my daughter scornes me

140

Tho: Madam wilt please you, to deliuer your pleasure.

Ia: O Thorougood

150

Not clouds of lightning, or the raging bolts
 heauens anger darts at the offending world
 can with such horrid rigor peirce the earth
 as these sad words I must demonstrate to you
 doe my afflicted brest; Ime lost, my tongue
 when I would speake, like to an Isicle
 disturbd by motion of vnruely winds
 shakes to pⁿounc't, yet freezes to my rooffe
 faster by th'agitation.

Timothy



Tho: Your full Iudgm^t.

160

could not haue found an apter instrum^t
 for the p^oformance of what you designe
 then I, experience how much any man

Notes to fol. 187^a

- 108 scare] e written over r by A¹
- 114 mark of interrogation altered from a stop, probably by A¹
- 119 intoth'] apostrophe added, probably by A
the comma was faint and another comma was written immediately
after it
- 121 tracing] sic, for tracing (?)
- 128 we two] e touched up, probably by A¹, making the two
words appear undivided
- 129 Bonuil] one minim short
- 132 Young] Y altered, perhaps from t
- 133 shall] a closely resembles u
- 138-148 marked for omission by A²
- 155 semicolon inserted later, probably by A¹
- 157 warning in hand S¹
- 158 freezes] z is written over another letter, perhaps c,
by A¹

S^r Geff.BunchEnt'Timothy

may become passiuē in obedience
 to the intent of woman, in my truth,
 sett the obstrucest comment on my faith
 Imagination can resolue, my study
 shall makt as easie as the plainest lines
 w^{ch} hearty louers write.

Tim: Madam this letter, & his humblest vowes
 from yo^r Deserving sonn.

170

SucketCrackby

La: He writes me here, he will be here to morrow
 where left you him.

Tim: At your right worthy Cosens.

La: What manner of man is this M^r Thurston
 he brings with him.

Tim: A most accomplishd gentleman.

La: Tis well M^r Thorogood weele walke into y^on
 Gallery, & there discourse the rest

Tho: I long till I receiue the audience of it

180

Tim: Your ladiship will vouchsafe to meete
 the Gent^r in yo^r Coach some two miles hence.

Lady Ile thinke of it. Ex^t .o^es

Enter [r]
[Sucket & Crackby] S^r Gefferie
& Bunche

Suc: Come deport yo^r selfe, with a more elated countenance
 a psonage of yo^r rare endowm^{ts} so delected, tis fitt for
 not men magnanimous, to be so bashfull, speake boldly
 to them, that like cannon shott yo^r breath may batter,
 you would hardly dare to take in townes & expugne
 fortresses, ^ty cannot demolish a paltery woman. groomes

190

Cra: Pox of this Country it has metamorphisd me, would
 I were in my natiue Citty ayre agen, within the
 wholesome smell of seacole the vapor rising from
 the lands new dungd are more infectious to me
 then the comon shore ith sicknes time, I me certaine

of my selfe I me impudent enough & can dissemble
as well as ere my ffather did to gett his wealth, but
this country has tane my edge of quite, but I begin
to sound the reason of it

Suc: What may it be imagin'd.

200

Cra: Why here are no Taverns where for my crowne I can
haue food pvocatiue, besides the gaining of many
pretious phrase for divers gallants new ffrenchefied
heres nothing to excite desire but creame & eggs
and they are so comon every clowne deuoures them,
were each egge at twelue pence, or as deare as lobsters
I could afford to eate them, but I hate all that is vulgar.
tis most base.

Su: Pish tis deficiencie in yo^r resolution suppose yo^r M^rs were
an enemy you were to encounter in sterne Duell.

210

> Sr Geff.

> Bunch

>

Cr: Tis well my Enemie is a woman I should feare else
to suppose the meeting resolution, how can a man
haue resolution $\frac{1}{2}$ drinks nought but ale able to
kill a dutchman, Condict water is Nector to it.

Suc Nay but I say suppose.

Cr Suppose why here are no wenches halfe so amorous
as Citty tripennies those $\frac{1}{2}$ are bewtyfull the dew is
not so cold, I did but begg a curtesie of a chambermaide

Notes to fol. 187^b

- 164-5 warning in hand S²
- 166 obstrucest] b altered from s
- 171 Deserving] D altered from s
- 172-3 warning in hand S¹
- 184 A² suspended r after the S of Suckett in an attempt to alter the original s.d., then deleted Suckett & Crackby and wrote S^r Gefferie & Bunche after it, partly enclosing this within rules
- 185-227 marked for omission by A²
- 186 groomes is not turned over in the manuscript ✓
- 189 in has an extra minim
- 193 vapor] sic, for vapors
- 197 gett] ²t added, probably by A¹
- 203 phrase] sic, for phrases (?). h and s touched up and r an alteration, perhaps from e, probably by A¹ but possibly by S¹
- for] sic, for from (?)
- new] w touched up, probably by A¹ but possibly by S¹
- 205 comon] o touched up and the tilde added, probably by A¹ but possibly by S¹
- 209 deficiencie] ¹o is in italic script
- 211-2 warning in hand S¹; the corner of the leaf is torn away, and with it the descending line connecting the warning with the entrance at 221-4
- the catch-word is also missing because of tearing

2

and she laughd at me, Ile to the Citty againe ^ty is
certaine where for my angell, I can imbrace pl(e)n< y> 220

Ent'

if I stay here a little longer for want of exercise

[> Sr Geffery] &

I shall forgett, whether a woman be fish or flesh

[> Bunch]

I haue almost dont already.

[> ming his head] Suc:

O heres yo^r vncler,

X

moue him, you conceive me.

Enter

he must disburse.

Suckett

Cra: And tis as hard to wrest a penny from him, as from a bawd

& Crackie Sr Geff:

Erect ^ty Locke a little theres a hayre

====

w^{ch} like a foreman of a shop does striue

to be aboue his fellowes, pish this glasse

230

is falsly silverd, maks me looke as gray

as if I were 4 score.

Ent'

Bun: What does he want of it.

Sr Geff:

Combe with more circumspection knaue, these perfumes
haue a dull odor, there is meale among them my M^rs
will not scent them.

Cra:

Vncler my freind my martiall fellow is deficient in this
vbiquitarie mettall silver you must impart

Sr Geff:

This garter is not well tide fellow where wert thou
brought vp thou knowst not to tie a rose yet knaue 240
a little straiter, So now tis indifferent who can say ^ty
I am old now.

Bun:

Marry that can I or any one w^{ch} sees you.
Death to my reputation

Suc:

Sir we are gent' & deserue regard will you not be
responsible.

Sr Geff:

Alas good Captaine I was meditating, how to salute
my lady this morning, you haue bin a traviler
had I best do it in the Italian Garbe, or with a
Spanish grauity, yo^r ffrench mode is growne so comon 249
every vintners boy, has it as pfect, as his anon anon sir.
hum I must consider on it.

Cra: Nay but vncle vncle, shall we haue aunswaere
concerning this mony vncle, you must disburse,
that is the Souldiers phrase, you see this man
regard him.

Suc: Death ^{of vallon} I can hold no longer I shall rise in wroth ag^t him

Cra: dee heare Vncle you must furnish him, he wilbe irefull
presently, & then a whole bagg will not satisfie him,
heele eate you gold in anger, & drinke silver in great
sack glasses.

260

Sr Geff Pox o this Congee, tshalbe thus, no thus, ^ty writhing
of my body does become me infinitely, now, to begett an
actiue complement, ^ty like a mattins Sung by virgins
may enchant her amorous eare, the Spanish Basolas
manus, sounds methinks as harch as a Morisco
kettledrum, the french boniour is ordinary as their
disease, hees not a Gent' that cannot parlee.
I must invent Some new & polite phrases

Cra: Shall I haue answeare yet sir.

Sr Geff: Pish you disturbe me, gratulate her rest
force an Encomium on her kuswifry
for being vp so early, Bunch where is my Nephew

270

Cra: [Sdeath] I haue bin here this halfe hower & could not
get answeare.

Sr Geff: To what good Nephewe I was meditating a little seriously

Cra: Concerning this white earth.

S^r Geff: Youde know the nature of it, if it be marle, tis good
to manure land if clay to make tobaccopipes.

Cra: I meane mony.

S^r Geff: O mony Nephew, Ide thought youd learnd ith Citty 280

how to vse mony, here we do imploy it to purchase land
and other necessaries
and noble reputation

Suck Infamy to fame, ^ old man dost thou disdaine valour:

I tell thee Catterpillar I must haue mony

Maudlin S^r Geff: Tis reason good you should, it is fitting to cherish men of
armes

there is a treasurer in the County, Captaine payes
souldiors pensions, if any be due to you Ile write my
letter. you shall receive it.

Bun: ffaith there he mett with you.

Cra: I see a storme a coming vncke I wilbe answerable 290

vpon account my souldier must haue mettall.

S^r Geff: Iron & steele is most convenient, for Souldiers

but since you say it Nephew he shall haue it
how much must it be.

Suc: A score of Angells shall satisfie for the confrontm^t

you haue offred me in being Dilatory.

S^r Geff: Bunck deliuer him 10^{ti}, but dee heare Bunck, let

Ent^e be in light gold twill serue his turne as well

Magdalen as heavier: it may be he is one of those plecto^{rs} transports
it beyond sea.

Mag: Sir I come to giue you notice my ladyes walkd into 300

the garden,

S^r Geff: Life is she vpp so early

Bonvill Mag An howre since beleewe it

Clar: Cra: Is my M^rs stirring

Bell. Mag: In truth I know not.

S^r Geff: Nephew demeane yo^r selfe will all respect toward the

gentlewoman you affect, you must learne witt
here since the citty could spare you none.

Ile to the lady

Ex^t. Bunct. S^r Geff. & Mag

Cra: Captaine shalls

310

 intoth Cellor Captaine.

Suc: I like the Motion

Cra: Come away then, there is indifferent liquor in
this house but that ith towne is most abominable
weele drinke our owne healths Captaine.

Suc: Well considered, 'tis for our reputation.

Ext oes

Enter Bonuill, Clariana, Belizea.

& Grimes.

Bon: Come you are wontons both if I were absent

320

you would with as much willingnes traduce
my manners to them, w^t Idiots are wee men
to tender o^r Seruices to women

 Who deride vs for o^r paines

Cl^a Why can you great wise men who esteeme vs women

but equall with o^r parrets, or at best but a degree
about them, prating creatures[,] deuoid of reason

thinke that when we see a man, whose teethe will

scarce permitt his tongue to say he is soe like Decemb^r

come a woing to the spring with all the Ensignes of youth 330

& brauery as if he meant to daire his lond lord Death

Notes to fol. 189^b

- 283 s.n. Suck written over Cra
and noble reputation interlined with caret by A¹
- 285 warning in hand S¹
is inserted by A¹
arnes is not turned over in the manuscript ✓
- 296 Dilatory] l touched up by A¹
- 297-8 let be] sic, for let it be
- 299 heavier] a an insertion
original stop altered to a colon and it may be he is one of
those plecto^{rs} transports it beyond sea. added by
A¹
it beyond sea. is not turned over in the manuscript.
- 303-5 warning in hand S¹
- 306 will] sic, for with
- 309 s.d. Bunct] sic, for Bunch
speech-rule omitted
- 316 'tis for our reputation. added by A¹
- 318 Belizea. added by S¹
- 321 willingnes] several letters touched up by A¹
- 323 women] e written over a by A¹
- 327 comma deleted by A¹
- 328 teethe] h rewritten and 3e added by A¹
- 330 come added in the margin by A¹
- 331 daire] d touched up and air written over two letters by A¹,
who afterwards blotted the word
a caret-like mark after land may be intended for a hyphen, or
may be a deleted comma

to single rapier: we haue not so much spleene
as will engender a modest laughter at him.

Bel: Nay thers his Nephew Crackby yo^r sweet Servant

Cla: My Servant, I do admire that mans impudence
how he dare Speake to any woman

Bon: Why is he not flesh and blood

Cla: Yes but I question whether it be mans or no
they talke of changlings, if there be such things
I doubt not but hees one of them.

340

Be: ffie Sister tis a prettye gent^r, I know you loue him

Cla: You hitt it there, [I faith], you know the man

Bon: Yes very well

Cla: Haue you then ere seene such another monster

Thoro

he was begott Surely in the wane of the moone
when Natures tooles were at laime Vulcans forge
a sharpning that she was forct to shake this
lumpe to gether.

Bon: what man for heauens sake could your nicenes fancy

Cla: Not you of all that ever I beheld

350

Be: And why good wisdome

Cla: Nay do not scratch me

because he is your choyse forsooth

Bel: Well we shall see the goodly youth

yo^r curiositie has elected when my brother returnes
I hope.

Ent' Cla: I hope soe too. I marvill where this Cub is

Thorogood he is not Roaring here yet

Bon: ffreind thou hast lost the

absolust charactors, deliverd by this lady

360

would thou hadst come a little sooner

Tho: Ladies I must desire yo^r pdon for my freind

I haue some busines will a while depriue him

yo^r sweet Companies.

Cla: Take him away we are weary of him

Be: Sister letts leaue the Gentlemen alone

and to our Chambers.

Ext Bel: & Cla:

Bon: Grimes put to the Doore

& leaue vs; whats the matter.

Ext Grimes

Tho: ffreind ere I begin, my story I would wish you

collect yourselfe, awake yo^r sleeping Spiritts

invoake yo^r patience, all thats man about you

to ayd yo^r resolution, for I feare

the newes I bring, will like a palsie shake

yo^r soules indifferenst temper.

370

Bon: Prethee what ist, w^{ch} on the Soddaine can

be thus disastrous tis beyond my thoughts.

Tho: Nay slight it not the dismall ravens noate

or mandrakes screeches; to a long sick man

is not so ominous, as the heareing of it

will be to you, twill like a frost congeale

yo^r liuely heate, yet it must out o^r freindship

forbids concealment.

380

Bon: Do not torture me

Ime resolute to heare it.

Tho Yo^r soe admired M^rs

who parted from you now Belisea.

Notes to fol. 189^a

- 341 prettve] originally proper, ettve written over oper by A¹
- 342 ^lcomma inserted, perhaps by A¹
- I faith deleted by S¹ or A¹
- 345 warning in hand S¹
- 346 laine] originally large, ain written over arg by A¹
- 347 shake] traces of an alteration between k and e
- 354 S starts to use Ink II for original text
- Well] W an alteration, perhaps from C
- 368 Grimes] G an alteration
- 387 speech-rule apparently omitted, but perhaps only missing as
the result of fraying

Bon: You haue don well before

yo^r sad relation to repeat that Sound
 †
 y^e holy name whose fervor does excite
 a fire within mee, sacred as the flame
 the vestalls offer, see how it ascends
 as if it meant to combate with the Sunn
 for heats priority I me arm'd gainst death
 could thy words blow it on me.

390

Tho: Here me then

yo^r M^rs is —

Bon: The Epitome of virtue

who like the pretious reliques of a Saint
 ought only to be seene not touchd

400

Tho: Yet heare me

cease yo^r immoderate prayes I must tell you
 you doe adore an Idoll, her black Soule
 is tainted as an Apple w^{ch} the Sunn
 has kist to putrefaction, she is
 (her proper appellation sounds soe foule
 I quake to speake it) a corrupted peice
 a most lacivious prostitute.

Bon: Howes this.

Speake it agen, †
 y^e if the sacrilege
 thoust made gainst vertue be but yet sufficient
 to yeild thee dead, the Iteration of it
 may damne thee past the reach of mearcy speake it
 while thou hast vtterance left but I conceit
 a lie soe monstrous cannot chuse but choake
 thy vocall powers or like a Canker Rott
 thy tung in the Delivery.

410

Tho: Sir yo^r rage

cannot inforce a recantacon^t from me
 I doe p^ronounce her light as is a leafe
 in wethred Autumne, shaken from the tree[]s

420

5
by the rude winds, noe specl'd Serpent weares
more spotts then her pide honor.

Bon: So no more

Thy former words incenst me but to rage
these to a fury, w^{ch} noe sea of teares
though shed by queenes, or Orphants shall extinguish.
Nay should my mother rise from her cold vrne
& weepe her selfe to death againe to saue
thee from perdition 'tshould not, were there placd
twixt thee & mee an host of blasing Starrs
thus I would through them to thee.

430

Draw

Tho: Had I knowne

your passion would haue vanquish'd reason thus
you should haue met yo^r ruine vnadvis'd
hug'd yo^r destruction, taken what the lust
of other men had left you, but the name
& soule of freindship 'twixt vs, I had thought
would haue retain'd this most vnmanly rage
gainst me, for declaration of a truth
by w^{ch} you might be ransom'd from the armes
of her adulterate honor

440

Bon: Yes kind foole

perswade an Indian who has newly diu'd.

<>

76
Notes to fol. 189^b

413 past] p an alteration

421 tree[]s] r written over e and a letter deleted
between ²e and s

the leaf is worn and the catchword has disappeared,
except for an upright stroke which may be
a relic of t

into the ocean and obtained a pearle
 to cast it back againe, labour 'tinduce
 Turkes to contemne their Alcoron, ere you serue
 to make me credit my Belissia false

fforgive me holy loue that I delay Kneele
 so long to scourge the more then heathnish wrongs
 of this iniurious villaine, whose me thinks
 blow him hence to hell
 with his contagious Slander, yet before
 thou doest fall by me as if heaven haue not
 lost all its care of Innocence thou must doe
 tell me what Divell vryl thee to detract
 from virtue thus, for of thy selfe thou couldst not
 (vnlesse with thee she hath bin vicious) know it
 without some information, whose's the Author
 of this pdigious calummie.

450

460

Tho: Her Mother.

Don: He her Mother

Tho: Yes she that certaine Oracle of truth
 that pretious mine of honor, w^{ch} before
 she would exhaust or yeild yo^r innocence
 a spoyle to vice, chose rather to declare
 her daughter's folly, & with powerfull teares
 besought ^{mee} by the loue I bore to goodnes
 w^{ch} in her estimation had a roome
 higher then Nature to reveale [to]. it to you
 and disingage you from her.

470

Don: See rest there put yo

Belisea

ere thou beest drawne were the whole sex reduc'ed
 to one, left only to preserve earths store
 in the defence of woman, whom but that
 the mothers virtues stands betweene heavens Justice
 would for the daughters vnexempld sinne
 be by some suddaine Iudgm^t sweep^d from earth

as creatures too infectious, gentle freind
an humor heauy as my soule was steepd
in Lethe, seases on me and I feare
my passion will inforce me to transgresse
manhood I would not haue thee see me weepe
I prethee leaue me solitude will suite
best with my anguish. Sitt downe.

480

Ent' Tho: Your good Genius keepe you.

Belisea Why haue you staid thus long, young Crackby & his freind
are newly vp, & haue bin with vs, my sister has had the
moddest bout with them tis such a wench, are you
a sleepe why doe you not looke vp, what muse you on.

490

Bon: ffaith I was thinking where in the whole world
to find an honest woman.

Be: An excellent meditation, what doe you take me for
my Mother & my Sister.

Bon: You alway excepted, tis but melancholly
preethee bestow a kisse vpon me loue
perchance that will expell it.

Bel: If your cure be wrought soe easily, pittie you should
perish for want of phisick. Kiss him.

Notes to fol. 190^a

- 447 seriue] sic, for striue
- 449-455 marked for omission, apparently by A²
- 468 mee interlined with a caret by A¹
- 473 reduc'ed] ²e blotted; perhaps a deletion intended
- 475 woman] a altered from e
- 486 Exit omitted
- 489 moddest] sic, for maddest
- tis] s badly made
- 491 thinking] k blotted, perhaps an alteration, and ²i
altered from e

Bon: She kisses as shee 'd wont, were she vnchast
 surely her breath would like a stigidian mist
 or some contagious vapor blast me, but
 tis sweet as Indian balme, & from her lips
 distills a moisture pretious as the Dew
 the amorous bounty of the wholesome morne
 throwes on rose buds, her cheeks are fresh & pure
 as the chast ayre ^ty circumscribes them, yet
 theres ^ty within her renders her as foule
 as the deformedst Ethiope.

500

Be: Whats the matter, why do you staire so on me

510

Bon: To admire that such a goodly bulding as this same
 should haue such vild stuff in itt.

Be: What meanes this language

Bon: Nothing but only to informe you what
 you know to well alreadie. Belisea you are
 I cannot call her whore; a piurd woman.

Be: Defend me innocence I scarce remember
 that ever I made oath and therefore wonder
 how I should breake on.

Bo: Haue you not with imprecations beg'd
 heauens vengance if you ere lovd man but me.

520

Be: And those same heauens are [witnes] vouchers
 I'ue kept my vowes with ^ty strickt puritie
^ty I haue don my honor

Bon: I beleive thee, the divell some times speaks truth
 intemperate woman
 thoust made ^ty name a terme conuertible
 with fury otherwise I should call thee see
 how durst thou with this impudence abuse
 my honest faith, did I appeare a guest
 So infinitely worthles that you thought
 the fragments of thy honor good enough

530

181
to sate my appetite, what other men
had with unhollowd hands apprehaind: O woman
once I had lockd in thy deceiving brest
a treasure wealthier then the Indias both
can in their glory boast, my faithfull heart
w^{ch} I do lustly ravish back from it
since thou art turnd a strumpet.

Be: Doe you thinke I am what you haue term'd me.

540

Bo: Doe I thinke

When I behold the wonton Sparrowes change
their chirps to billing they are chaste or See
the Reeking Goate over the mountaine top
pursue his ffemale, yet conceit him free
from wild concupisence I prethee tell me
does not the genius of thy honor dead
haunt thee with apparitions like a goast
of one thou'dst murdrd do'st not often come
to thy bed side and like a fairy pinch
thy prostituted limbs then laughing tell thee
tis in revenge for myriads of black tortures
thy lust inflicted on it.

550

Notes to fol. 190^b.

- 511 bulding] sic
- 519 on] sic, for one
- 532 thy] y altered from e by A¹
- 534 vnhollowd] sic
- 543 See] sic, for See
- 553 speech-rule omitted

Bel: Haue you don, giue me a litle leaue then ere my greife
 surround my reason (witnes gracious heauen
 who were you not offended at some sinn
 I haue vnwillingly comitted) would
 send sacred innocence it selfe to pleade
 how much tis iniurd, in me that wth zeale
 aboute the loue of mothers I haue tendred
 this misinformd man, Ile not aske the authors
 of this report I doe forgiue them, may
 a happier fate, direct you to some other
 may loue you better, and my fate conferr
 on me with speede some hidden Sepulcher. Ex^t.

560

Bon: I shall grow childish too, my passions striue
 for my dead loue to keepe my greife a liue. Ex^t

Ent' Sucket

Crakby Grimes.

Act : 2. Sc : 1.

Enter Alexander Lovell with a Bottle

of Sack and a Cup

570

Lo: Soe here I may be private, & privacie is [^ey] best, I am y^e
 Steward & to be druncke in publicke I say & I sayt were
 to giue ill examples, goe to, I & goe to, tis good to be merry
 & wise, an Inck in quietnes is better then an ell of Sorrow
 goe to, & goe to, agen for I say & I sayt there is no reason
 but y^t the parson may forget that ere he was clerke,

Gri:

well said m^r my lady has got a cast of her eye since she tooke a
 Steward a good survey of my good pts, goe to, & go to, for I say & I sayt they
 obseruation. are signes of a rising, flesh is frayle & women are
 but women, more then men but men; I am puft vp like
 a bladder sweld with the [pride] wind of loue for go to
 & go to I say & I sayt, this loue is a greife, ^{& greifes a sorrowe} & sorrows dry;

580

what does he therefore come forth thou bottle of affection,
 pluke it out I create thee my companion, & thou Cup shalt
 of his Codpeece be my freind, why so now goe to & goe to, lets haue a
 yes, there lyes health to o^r M^rs & first to myne, sweet companion
 all his affeccon^r fill to my kind friend, by thy leaue freind Ile begin
 to my Companion, [a] health to my M^rs Soe, now my —
 hands in Companion fill, & heres a health to my freinds
 M^rs very good, & now I will conclude with yo^rs my 590
 deare Companion, stay you shall pledge me presently
 tis yet in a good hand I will pledge both yo^r M^rs first,
 goe to, & go to, / freind thou alwayes lookst on me like
 a verrie a dry Rascall, Companion giue him his liquor, and soe
 politique drunkard wth my M^rs I conclude. / what say you Companion

I thinke the Barrell ha, do you compare yo^r M^rs with myne howes that
 of Hedleberg's in his bellye. such another word & thou darst Sirrak off wth your

Tim:
Grimes.
Sucket
Crackby

Capp & doe her Reverence, wilt tell me soe, goe to
 I say & I sayt Ile make better language come out
 of that Mouth of thine thou wicked Carkasse, freind 600
 tis well his friends heres to thee / Ile shake thee, thou empty Rascall to
 there to reconcile v'n here were like peeces & as Hector drew Achillis bout y^e walls of Troy
 < -> be an < -> con of a < -s-a > lt & batterie elce: /

Notes to fol. 191^a

- 567-8 s.d. in hand S² (see introduction p. 30, and fol. 211^a)
- 571 e deleted, probably by S
- 575 s.n. Gri: and the marginal speeches at 577-9, 583-5, 586-7, 594-5, 596-7 and 600-1 are inserted in hand A², with intermediate rules, and rules to show where they are to be interpolated. There is a heavy blackish ink-blot before Gri:
- 580 semicolon inserted, perhaps by A²
- 582 & greifes a sorrowe interlined with a caret by A². The dot of the semicolon may have been added by A² to an original comma
- 587 begin] n is under mending-paper
- 588 a short flourish at the end of the line to fill space
- 595 the interpolation-mark after conclude. is in A²'s ink
- 596 (margin) thinke] sic
- 598-9 warning in hand S¹
- Iim:] sic, for Tim: (see introduction, p.
- 598 Capn] ²p added by A²
- 600 freind] d is under mending-paper
- 602 Troy is under mending-paper

presumably by
S²

at his horse tayle, So shalt thou at a doggs tayle be
 dragd in vild disgrace, throughout the Towne goe to,
 & goe to, I say & I sayt, ^{Ile haue the dragd sirr-ah, I haue the} pswade me not good freind dragd.
 let him yeild me a Reason if he can, / I I, he had
 t were but cast neede to be squeezd why tis true, this is one but
 away on such a not to purpose, oh would you whisper with me, vmh,
 beast as thou art. vmh, vmh, away away, Ile heare no more, why how
 now freind, ha, ha, ha, you haue got a Cup to much 610
 vmh, goe to, & goe to, you can hold no more I see that
 at this time let me ene bring you to your Chamber[s]
Flings away y Bottle & sleeps

Ent^r Tymothy, Grimes, Sucket, Crackby

With fflaggons of Wine.

Suc: Tis well don cherish valour

Cra: Creditt me my Captaine carries fortitude enough
 for a whole legion, twas his advice, tooke in y Busse,
 & at Mestricht his courage did conclude Papenkams
 overthrow. 620

Suc: Pish you to farr exemply, I haue birm at some few
 skermishes kild halfe a score or soe, but what of y,
 men are but men,

Tim: What wines that fellow Grimes.

Gri: Sack by this light the Emperor of liquors Captaine
 here tis well keepe of push of pike yet peirce
 like shot of Cannon a Cup of this vpon an
 anslaught Cap^t.

Suc: Is beveredg for a Generall, I doe vse to drinke it,
 when I am engag^d against a Squadron or a 630
 whole company

Gri: He meanes of drunkards. Lovell grunts.

Su: He Ciuie law an ambuscado, soe, whos that
 lyes there p^due, fort of Mars my wroth shall

[T Sands] &
[Rest.]

eate him vp

Gri [Hold hold good Captaine tis o^r most temperate
soe soe now softly letts to him ha, alreadie
Steward] dead drunke as I am vertuous, assist
me Gent' Timothy hast thou thy Saluatorie
about thee.

Tim: Yes [what then] heere here.

640

Gri: quick, quick, make some plasters, & clapp v^m
on his face, here bind this napkin about his hand,
who has a garter lets see to bind it vp.

Sr Geff Su: Some blood my sonn of Mercury, were necessary
for consumption of the Iest.

Lady

Cra And here Grimes, ty this cloath about his head
oh for some blood.

Gri: Here I haue prickt my finger

Tim: Let you & I M^r Crackby goe to buffitts for a
bloody nose.

650

Cra: No, no, you shall pardon me for ^ty Time
no, no, no boyes play.

Ent'

[Musike]

Su: So, So now set him in the chaire, hart of valour he looks
like a Mapp 'oth world. [Death what are these]

Notes to fol. 191^b

- 605 Ile haue the dragd sirr-ah, I haue the dragd. interlined
with a caret by A²
dragd. is not turned over in the manuscript
- 607-9 marginal speech for Grimes inserted between rules, with a
line to show where it is to be interpolated, by A²
- 612 Chamber [s] originally hands, altered by A¹ who prefixed
C, added a minim to n, wrote be over ds, added rs,
and then deleted his own s
The descending line connecting the s.d. at 614 to 635 and
638 is in A²'s ink
- 616-728 marked for omission by A²
- 626 tis well] sic, for this will (?)
- 628 anslaught] an extra minim before g
- 632 drunkards] k blotted, perhaps altered from c
s.d. grunts] g flourished, perhaps altered from (l or d)
- 633 Ciue law] i.e., Qui va là
- 636-7 deletion by A², who interlines soe soe now softely letts to
him ha. alreadie
- 638-9 warning in hand S¹, deleted in the ink of S² (see introduction
p. 95 ff. for the identification of T Sands)
- 640 what then deleted and heere here. written after it by A²
- 644-5 warning in hand S²
- 651 Time] an extra minim; originally sinne, A² attempted an
alteration to Tim and wrote T over the s, but
failed to delete the extra minim or the e
- 653 s.d. Musike deleted by S² or A²; it is under mending-paper
chaire is followed by a partly-formed s
- 654 Death what are these deleted by A²
The catchword has vanished under mending-paper

Gri: The Towne Waites, whome I appointed to come
and visitt vs.

Su: Twas well donn haue you ere a good Song.

Tim: Yes they haue many.

Su: But are they bawdy, come sir I see by yo^r simpring
It is you that Sings, but do not squeake like a ffrench 660
Organ pipe, nor make faces as if you were to sing
Musike a dirge, yo^r fellowes may goe behind the Arras I loue
to see Musitions in their postures, Imitate those ayrey
soules that grace our Gittie Theaters, though in
A Song. their noate they come as short of them as Pan did
of Appollo.

Gri: Well sir this is indifferent Musicke trust my Iudgm^t
Sing boy.

Cra: Now on my life this boy does sing as like the boy at the
whitefryers as ever I heard, how say you Cap^t. 670

Su: I and the Musicks like theires, come Sirra whoes yo^r Poett

Cra: Some mad wag I warrant him, is this a new song

Mu: Tis the first edition sir, none else but we had ever
coppie of it

Su: But you wilbe intreated, to let a gent' haue it

Mu: By no meanes the Author has sworn's to the
contrary least it should grow soe wonderous old
& turne a Ballad.

Cra: Well sd Cap^t, the tother health Cap^t, heres good wine
good Tobackoe, good every thing, had we but a good 680
wench or two twere excellent.

Suc: Great Alexander does not dreame of this I warrant
yee,

Gri: Oh, hees fast enough heele be ready to cast vp his accounts
the easier when my lady calls him.

Cra: Come, come, who payes the Musike Cap^t. you haue
my purse.

Su: Truths a truth from Infidell or Pagan, I am in trust
and thats beleife, & soe it shalbe saue^d, pay the Musick vnh
where are they, let me see howmany's of you, 1,2,3,4,5,6. 690
good can any of you daunce.

Mu: Daunce, yes sir we can shake our leggs or soe.

Su: Soe said so don braue ladd, come letts haue a daunce
some daunce & some play

Mu: Anything to please you noble Captaine.

Suc: Liuely then my hearts some country Igg or soe, oh those
playes that I haue seene of youre with their liggs ith
tayles of him like yo^r french forces death I am a rorging
boy, but come stirr yo^r Shanks nimbly or Ile hough ye
strike vp there. Daunce 700

Gri: Well don my hearts drinke drinke.

Su: goe you in, Ile follow you.

Om Come Captaine.

Su. ffarewell Steward.

Mu: Dee heare Captaine.

Su: with me my fine treble knaue vnh, thou dost tikle
the minikin as nimbly

Mu we hope your worship will consider our paines

Suc: How my fine knaue, letts see who were the dauncers

Mu: Come forward there, nay I told you he was ever
bountifull oh good Captaine. 710

Notes to fol. 192^a

662 s.d. Musike is an addition by A¹, from the ink, but written in
the rough hand of the A² additions

680 thing] g an alteration, perhaps from k

682 Alexander] x altered from g

686 Cap^t.] a altered from o

698 rorging] sic

707 nimbly] l an alteration, perhaps from b, and blotted

Gr: soe now retire a little Ile play him one fitt
of mirth on my treble to rouse him. Ex^t

Sr

Geff

Lady

bountifull oh good Captaine.

Su: Let me see, I thou art hart of vallon, thou didst well, thou deservst, I say no more, & who plaid^{daunce,}

Mu: Wee.

Su: You, well sayd, you plaid, and you daunc'd you say, good let me see halfe a peece, or,

Mu: Blesse yo^r Captaineship.

Su: You plaid you say, and you dauncd vnh, well, why then you that dancd, must pay those ^ty plaid 720

Mu: How sir, how.

Suc: Ever, ever, whilst you liue Iarvice, the dancers alwayes payes the Musike, wilt breake custome no or theres a pawne for you M^r Steward. farewell. Ex^t

Mu: This is yo^r bountifull Captaine, a rope of his bounsing, but stay, lets play to the steward it may be when he waks we may worke him too't.

Mu: Content content. Play.

Lo: vnh, [how long haue I slept? or am I buried goe to I say & I sayt it shall goe round. vnh Musike softe and walke in Elezium, as the Poetts faine, goe to,] 730
is this fidle

where [are they]? in the Ayre. I can pceaue nothing, where is my kinde friend & my fine Companion come wee [nor remember anything has bin don or said], vnh, will be friends againe goe to wee will - plaisterd, & bound vp, bloody, how comes this

goe too & goe to, if I haue don any [thing] mischeife or bene over valiant in my drinke to kill a man or see, why 'twas my drinke not I, & let my drinke be hangd for't, or I say & I sayt let v'm stay till I am drunke againe & then hange me I care not, I

shall not be sensible of it, oh this sack it maks a a Hector, the Greekes & Troians drunke no other ^{coward} 740

& that and a wench (for theres the Diuell ont) made 'vm cuffe ten yeares together till at length when they had bled more then they could drinke they grew sober, the contented Cuckold tooke his

Grimes:

Musick

Sease Musick | wife home againe & all were good freinds,
 but stay the Musikes husht, I hope theyle appeare,
 I doe feele no such paine in my wounds, that

Ent' I had need of musike to bring me to sleepe,

[Musike] & blesse mee whose [are] this[e] ha, [the Towne wayts
Grimes why how now my Masters whats ^ey matter, ha].

750

disguis'd Gri: How does your worshipp M^r Steward, dee feele yo^r selfe
 at ease I am hartely Sorry for yo^r misfortune.

Lo: Misfortune ha, what misforfune, now heauen
 and't be thy will.

Gri: Pray heauen they be a liue

Lo: Ha aliue, in the name of drinke what haue I don
 where did you find me ha.

G: Why Sir coming out vmh, vmh,

Lo: Out with't man.

G: Out of a bad-house sir

760

L: A Bawdie house I warrant

G: Yes sir.

L: Why now its out

G: I and tis well yo^r worships out.

Lo: Noe, noe, it had bin better had I nere
 gon in but on, on.

Notes to fol. 192^b

712-729 s.n. Gr: and additional dialogue in the margin in hand A²

713 daunce, is not turned over in the manuscript

714 plaid is blotted from the off-set

715-1047 S uses a blacker shade of Ink II for the original text

720-2 s.d. in hand S²

727 too't] the apostrophe appears to be in A²'s ink

729, 731 A² inserted marks of interrogation, probably over original stops. He then deleted original dialogue in 729-733 and interlined revised dialogue

730 s.d. Musike softe in hand A¹, roughly written as at 662

732 interline friend] n is one minim short

733-4 s.d. in hand S¹, Musick deleted by A²

739-745 marked for omission by A², the beginning of the omission-mark being afterwards erased to start the cancellation at 740

coward is not turned over in the manuscript

745 s.d. Sease Musick in hand S¹

747 in blotted

749 s.d. Musike deleted probably by S² but possibly by A²

whose [are] this [e] originally who are these or those;

A² added se to who, deleted are, and in the third word altered es or os to is and deleted the final e

749-750 deletion by A²

753 misfortune] sic

754 and] d an alteration, perhaps from t

Gri: You were sir, as they say sir, you had gotten a Cup
to much.

Lo: my friend Exepted; goe to
Hang Cupps, [^]speake plaine I was drunke was I.

Gri: Yes sir, you were not able to stand when you
came out sir.

770

Lo: Out of the Bawdyhouse I beleave thee, nay I am
a right Lovell I, I looke like a shotten herring now for't
Iones as good as my lady in the darke wee me, I haue no
more Roe then a goose in me, but on to the mischeife on.

Gri: You beate the Bawd downe with the Chamber dore
& bid her keepe ^ty for the Reckoning.

Lo: vnh there was witt in my drinke I pceive, on.

G: Then Sir you tooke vp a Spitt.

L: A Spitt.

780

G: Yes sir, & broacht one of the wenches ont

Lo: How.

G: Oh sir you made such a hole in her ^{bakside}[buttock], you
might haue turnd. blowes his nose

L: What thy nose int

G: Had I bin there it had bin at yo^r service

L: Thanke thee thou shouldst haue lost nothing by it

G: Then went Tobackoe pipes to wrack, & oh the black <
potts sufferd without measure, nay you swore <
(and for it paid your tweluepence, that if you wer<
Major youd come disguisd on purpose to confoun<

790

'vm

L: Ist possible I could doe this.

G: This sir, why you kickt one flat nosd wench ^ty snuffled <
& swore she was a puritan.

L: Did not I pay for that oath too.

G: No sir, you bid the Constable keep reconing till it
came to a some, & you would pay him in totall

So sir with the spit in your hand away you Runn

& we after yee, where you met with a roaring Cap^t.

800

L: Ha, now, now, comes the misfortune

G: There you stopt & stood a while waiving to & froe as
in suspence, at length you fell with a fforward thrust
quite through his heart.

Lo: Ha through his heart,, the Captaines dead then.

G: Noe sir, twas through a silver heart he weares
in memory of his M^rs.

Lo: Ime glad of that, thou strukst me through the heart
with thy newes

Gri: You being downe, on fell the Cap^t. Like a tyranicall

810

Dutch man of warr, ^ty shewes no mercy to the
yeelding enemy & ere we could bring Succor gaue
you these wounds, w^{ch} being drest we brought you
home as privatly as possible, sett you to sleepe &
here stayd till your waking

Lo: Yare honest fellowes, goe to, & go to, I say & I sait
agen yare honest fellowes, & shall not be vnrewarded
looke you theres for you & be but sylent in't.

Notes to fol. 193^a

- The first six speeches were originally misassigned. In s.n.'s
 at 767, 770 and 776 G is altered from L; and at 769,
 772 and 778 L is written over G, at 769 being blotted
- 769 my friend Exepted; goe to interlined with caret by A²
- 783 buttock deleted and bakside interlined above it with a
 caret by C
- 794 This] originally Tyes (i.e., but yes), y serving as h
 and i written over e; i blotted
- 805 ..] sic
- 808 heart] a small flourish above t
- 812 bing] sic
- 816 sait] t blotted

CrackbySucket

Gri: As ^{is my} [are our] Instrum^{ts} sir, coods me what haue they
torne away the back of yo^r Satten dublet, the Canvas 820
is seene.

Lo: vnh, no, but they haue stolne my velvet Ierkin

G: I and dam'd your Dublet.

L: His well goe, thanks, goe, Ile see you shortly, you ^{and yo^r Companie} shall
play at my ladyes wedding, I say no more goe to,

I loue you, & I thanke you.

G: I thanke you good M^r Steward

discou'

Lo: whoes this Grimes.

Gr: Even he that has thus begrind yee, my fine drunken
Steward I can cure you toe, come let me be your 830
Surgion.

Lo: Thou shalt be my hangman first Rascall

Ent Gri: You wonnot murder, helpe, Cap^t, M^r Crackby Tim.

Omnes Oes How now, how now, whats the matter.

[S^r Geff.] Lo: Whoop hells broake loose tis good to skun [§] Diuell Ex^t.

[Lady] Gri: Not if you meet him in the liknes of a bottle of Sack
good Steward, [here Gent', Share this amongst yee
& pray for Grimes]

Tim: Why this is excellent

Su: Grimes, let me hugg thee thou Sonn of Witt. 840

Gri: Nay letts not leaue him thus.

Crac: Leade on weele follow.

Finis Act. 2.

> Finis Act

Ex^t oes

> 3

> Enter S^r Geffry. & Lady.

Sr. G. But I beseech you madam, w^t greater anrescion
can you wish then me for husband, I haue it here,
thats satisfaction for the lustiest widdow twixt
this & london, say will you loue me, Ime in hast
& hate demurrs if you refuse, I must seeke out
I haue a little moysture, & would be loth to 850
hau't dride for want of exercise w^t say you lady.

La: Sir for yo^r loue I thanke you, for yo^r wealth I want
it not but yet I doe not find a disposicon^r in my selfe
to marriage.

S^r G: That will not serue my turne I am no k^t
who weares the spurr of honor wthout Rowells
to prick a woman forwards, I ride post
to marriage and resolute at the next Stage
to take my Inn vp, you haue here

<|>
<|>

> Bonvill

two bewtifull young gallants to yo^r daughters 860
Since youle not be my wife, yet be my mother
Ile marry any of them, w^{ch} you please
& hood her with the bagg of honor
lady what say you to this motion.

La: My daughters wills are not in my comaund
if you can purchase either of their hearts
my free consent shall follow.

S^r Ge: Nay then they will fall out for me, madam I am most
fortunate in atcheiving virgins, Seue you sweet
youth, the bewties of yo^r M^rs crowne yo^r desires 870
are you a Suiter.

Madam

Notes to fol. 193^b

- 819 warning in hand S¹
 are our deleted and is my interlined above it by A²
- 820 away] y an alteration, perhaps from p
- 823 Dublet] D an alteration
- 824 and vo^r Companie interlined with a caret by A²
- 830 toe] e altered from o
- 835-6 warning in hand S¹, deleted in S²'s ink. Most of the
 connecting-line is torn away
- 837-8 deletion by A²
- 841 s.n. Gri:] G altered from Lo
- 842, 843-4 Finis Act. 2. and Finis Act 3., the latter enclosed in
 rules, added by S²
- 845 anrescion] sic, for accrecion; ci badly made
- 848 ^lcomma altered from a stop
- 851 exercise] r altered from c
- 857-8 there appears to be a descending line under the mending-paper
- 860 warning in hand S¹; the connecting-line is partly obscured
 by mending-paper
- 863 the] t an alteration

[L]

Ent'

> Bonvill Madam I haue occasions of importance

> ———— wishes a little privacy with you

La: With me sweet M^r Bonuill, S^r Geffrey pray you vouchsafe
your absence at more leasure we shall discourse.

S^r G: With all my heart Ile to the wenches. Ex^t.

Bon: Madam we are alone.

La: You did desire we should.

Bo: But are you sure none can oreheare vs. 880

La: Vnles we be to loud, what moues you to require
this secrecie.

Bo: I come to aske a question, w^{ch} the winds
if I could deafe them, should not heare for feare
their repercurssiue Echo should declare it, to all
our infomies.

La: What ist I pray you

Bon: Your daughter whome I was a servant to

I must deliver it in the homeliest phrase
is she dishonest. 890

La: You vrge a repiticon' gentle sir, of a sad truth she is

Ban: It cannot be in reason comprehensible a mother
should for a stranger blurr her daughters fame
were it vntruth, I am confirm'd, this favor
transcen'ds requitall, if a man misled
by error gainst the diety grosse enough
for his damnation owe a gratidute
to his converter I am engag'd to you,
for my delivery from her.

La: Twas no more then what my honor oblige me 900

& my respect to vertue w^{ch} in you

I should have mardred by my silence, but

I haue not greife enough left to lament
memory

the [mory] of her folly; I am growne

barren of teares by weeping but the spring

is not yet quite exhausted. Weepe.

Bon: Keepe yo^r teares, least the full clouds ambitious
 that their drops
 should mixe with yo^r vnteeeme their big wombd laps
 & rayse a suddaine Delage, gracious madem
 the oftner you reherse her losse, the more
 you intimate the gaine I haue acquird
 by yo^r free bounty, w^{ch} to me appeares
 So farr transcending possibility
 of satisfaction that vnles you take
 my selfe for paym^t I can nere discharge
 a debt soe waigtie.

910

La: Ist come to this, you speake misteriously,
 explaine your meaneing.

Lady

Bon To consecrate with that deuotion
 that holy Hermits immolute their prayers
 my selfe the adorer of yo^r vertues.

920

La: Are you serious.

Bo: No scrupulous penitent, timerous ^ty each thought
 should be a sinn, does to the preist lay ope
 with halfe that verity his troubled Soule

Notes to fol. 194^a

- 872 a partly-written E above Ent', afterwards erased
- 875 vouchsafe] fe partly under mending-paper
- 892 s.n. Ban] originally La; S altered L to B and wrote
n over the colon
- 897 gratidute] sic; 2^t altered, perhaps from d
- 900 what] wh written over my
- oblige] sic, for obliged
- 904 mory deleted and memory written above it by A¹
the semicolon may be an alteration from an original colon
by A¹
- 909 yo^r] sic, for yo^{rs}
- 910 Delage] sic
- 918 margin lady scribbled in hand A² in very faint ink, probably
erased. Possibly the last letter should be read
as th and not y
- 921 inuolute] sic, for immolate *or inuolute*
- 925 one] e added by A¹

<.h>u<.t>n
<.....>a.r.'

that I doe mine, I[] loue you, in that word
include all ceremony, no sooner had
your information disingagd my heart
of honoring yo^r daughter, but amazd
at the immensnesse of the benefit
yo^r goodnes had cast on me I resolud
this way to shew my gratitude

930

La: But dare you knowing the daughter vicious
entertaine affection to the mother

Bo: Dare I when I haue bin long opresd with a disease
wish pleasing health, theres virtue enough here
to excite beleife in moores ^ty only women
haue heauenly soules.

939

La: This is admirable, did my intention tend to loue, as soone
I should embrace yo^r motion in that kind
as any others, wert but to afford
some small lustracon', for the wrong my daughter
intended you, nay to confesse my thoughts
I feele a strong propension in my selfe
to yeild to you, but I am loath your youth

Ent'

Y: Marlove will quickly loath me

& Y. Ma: Madam this Gent' desires to haue you

Thurston know him for yo^r Sonn, tis he my Sister Clariana
with yo^r licence wishes for husband

950

La: A proper Gent' I me happy she has made
Soe iuditious an election

You are very welcome Sir conduct him in Sonn Ex^t.

Bon: Perswade me I can hate

sleepe [afterter] after tedious watching or ^{relect}[erect]
the wholesome ayre when I'ue bin long choakd vp
with sicklie foggs Sooner shall —

Le: desist from protestations, or employ them
among those who have no more discretion
then to believe them.

960

Bon: How Lady

Le: You can in iustice now no more appeach
our mutabilities since you have provd

So manifestly constant, [these are arts]
These are arts

Bon: orewhelme my dull capacity with horror, inconstant.

Le: Are the light faines erected on the tops
of lofty structures stedfast w^{ch} each wind
rules with its motion, credulous man, I thought
my daughters reall vertues, had inspired thee
with So much confidence, as not to loose
the estimation of her honor for
my bare assertion, without questioning
the time or any the least circumstance
that might confirm't, I did but this to try
yo^r constancy farwell. Exit.

970

Bo: what witch had duld my sense

that such a stuped [Ihet] Lethurgie should cease

my intellectuall faculties they could not

perceive this drift, if she be virtuous

as no man but an heritick to truth

would have Imagind, how shall I excuse

my Slanderous malice, my old fire renewes

& in an instant wth its scortching flames, burnes all
suspicon vp

980

> Belisea.

Notes to fol. 194^b

927-8 warning in hand S¹. The paper is much worn and the words further obscured by mending-paper, leaving few letters legible

there appears to be a deleted minim after I

944 intended] originally intends, ²e altered from s and ²d added

949 s.d. Thurston] t omitted and inserted afterwards

955 afterter] S wrote afterper, then altered p to t, and then deleted the word

957 Sooner] originally Soone, r added by A¹

964-5 these are arts deleted in 964 and These are arts interlined above orewhelme in 965 with a caret, a speech-rule also being inserted, by S

968 warning in hand S¹

973 any] a an alteration

977 lhet] L altered from t by S, who then deleted the whole syllable

983 suspicon̄ vp is not turned over in the manuscript

Ent'.

Belisea Peace attend you.

Bo: what Cherubim has left the quire in heaven
and warbles peacefull Anthems to the earth
it is her voyce, that to all eares speakes health
only to myne, some charitable mist
hide me or freindly wherlewind rap me hence
or her next accent like the thiunderers will
strike me to dust.

990

Bel: Sir I come not with resolution (though my innocence
may Iustly arme) to declare my truth
for I am going where yo^r slander cannot
(had it bin greater blast me) I desire
this for my past loue ^ty you'le retaine
yo^r wrong opinion to your selfe not labour
to possesse others with it to disgrace, o^r yet vnspotted family

Bo: If you want a partner in your greife, take me along
that can teach you & all the world true Sorrow.

1000

Bel: Twas not don well to brand my spotles name
with Infamy, but to deride me is
inhumaine, when I only come to tell you
Ile send my prayers on charities white wings
to heauen for your prosperity.
you [greiue] for what for yo^r deliverance from a Strump

Bo: No, but that my rauing fancy should direct
my trecherous tonge with that detested name
to afflict thy vnblemish'd purity Belisea
I do confes my error was an Act
soe grosse and heathnish, that its very sight
would haue inford a Crocodile to weepe
drops as sincere as does the timorous heart
when he ore heares the feathred arrow sing
his funerall Dirge.

1010

Bel: Can this be possible

Bon: No sismatick reduc'd to the true faith
 can more obhorre the Error he has left
 then I do mine, I do beleive thee chast 1020
 as the straight palme, as absolute from spots
 as the immaculate Ermine who does choose
 when he is hiunted by the frozen Rvsse
 to meete the toyle, ere he defile the white
 of his rich skinn what seas of teares will serue
 to expiatt the scandall I haue throwne on holy Innocence <

Bel: Well I forgiue you but ere I seale yo^r pardon I inoyne
 this as a pennance you shall now declare
 the author of your wrong report

Bo: Your Mother. 1030

Be: How my Mother.

Bon: No creature else could haue inducd me to such
 a madnes.

Be: Defend me [heauen] gracious virtue is this man
 not desperate of remission, that without

Notes to fol. 195^a

- 986 Cherubim] C an alteration, perhaps from c
- 990 freindly] d touched up
- 991 thiunderers] sic
- 994 may] m has an extra minim
- 1007 greife deleted and greiue interlined above it, probably
by A¹
- 1012 soe] s an alteration
- 1023 hiunted] sic
- Rvsse] v an alteration
- 1027 inoyne] sic

Fol. 195^b

sense of compuction' dares Imagine lies
 soe horrible & godlesse, my disgrace
 was wrong sufficient to tempt mercie yet
 cause twas my owne I pardond it, but this
 inferd toth piety of my guiltlesse mother
 stops all Indulgence.

StewardEnt'.

1040

Bo: Will you not heare me out.

Bel: Your words will deafe me

I doe renounce my affection to you, when
 you can speake truth protest you loue agen. Exit.

Bo: Contempt repaid with scorne tis my desert
 poysons soone murders a loue wounded heart Ext^t

Act .3. Scen: i.

Ent' Belisea, Clariana, & Thoroughgood

Be: You may declare your will ^{heere sr,} here are noe eares
 but those I will not banish were yo^r busines
 more secret.

1050

Tho: Lady I come to free
 my worthy freind & yo^r once Servant Bonull
 from an iniust suspition your conceite
 retaines of him, your mother did employ me
 in the vn lucky message ^t y^e pronounced you
 empty of honor.

Be: Has yo^r worthles freind hir'd you to sweare this.

Tho: I'me none ^t y^e liue by selling oathes.

1060

> Be: Ile scarce beleive 't he shall not

> ket with all his cuning policie regaine

> ky my good opinion of him, Sir you cannot

doe a more pleasing office then to leaue me <

[>t] I do not loue to heare of him.

[>ky]: Tho: Your pleasure rules me Ext.

Cla: Belisea you did ill

>hurston. not to heare out the Gent'.

Re: Prethey why

his owne confession does appeach him one

1070

in the conspiracy against my honor

he sayes my mother was the Originall

of Donuiles slaunder & how impious

'twere for a child to thinke So, filiall duty

instructs my knowlidge.

Cla: Be not confident

your piety may misleade you, though [y]o^r mother

shees passion like to vs, we had it from her

Ile say no more the event will testifie

Ent'

> [Sucket &] whoes in the fault heers m^r Thurston.

1080

> [Crackby] Su: Be not abashd a litle impudence is requisite

> Thurston observe me wth w^t a garbe and gesture

martiell, I will beseige their fortresses.

who.

Notes to fol. 195^b

- 1036 compuaction'] originally computacon'; A¹ attempted alteration to comunction and wrote cti over tae but failed to insert n
- 1039-40 s.d. in hand S²
- 1045 agen] g an alteration
- 1048 S starts using Ink III for the original text
- 1050 heere sr. interlined with a caret by A²
- 1058 a scribal blot before empty
- 1062-3 warning in hand S²
- 1065-6 warning in hand S¹, deleted by A²
- 1068 s.d. hurston in hand A², retraced by S², underlined and connected by a wavy line to 1074 and 1077 by A²
- 1070 owne] w touched up
- 1072 my] y an alteration
- 1077 [y]o^r] y deleted, probably by S
- 1080-2 s.d. Sucket & Crackby deleted and Thurston written underneath by A²
- 1080 heers m^r Thurston added by A²
- 1081-1143 marked for omission by A²
- 1081 abashd] originally abusd, ²a altered from u, h written over d, and d added

Bel: Who sent these fooles to trouble vs, gent'. we haue some conference will admit noe audience besides our selues we must desire you to withdraw or giue vs leaue to do soe.

Suc: Men of warr, are not soe easily put to a retreat it suites not wth theire repu

Cla: Heele fight with vs sister, weed best procure him bound tot'h peace.

Cra: Ladyes I must no more endure repulse I come to be 1090
a Suiter.

Stet

Bel: ffor what.

Cra: Why that you would with Iudgm^t over looke [me] this lovely countenance.

Cla: The hangman shall doe't sooner.

Cra: If you knew how many bewtious gentlewomen haue sued to haue my picture.

Cla: To hang at their beds head for a Memento mori

Cra: You would regard it with more curiosity there was a merchants daughter the other day 1100
runn mad at sight of itt

Cla: It scard her from her witts she thought the Diuell had haunted her.

Stet

Suc: Valour deserues regard, myne shall ppugne yo^r bew< gainst all opposers.

Bel: Alasse mine is So meane none will contend wth it < it needs no champions.

Cra: Contemme me not lady I am

Cla: A most egreious asse.

Cra: most nobly ppagated, my father was a man well fu< 1110
with white & yellow mettall.

Cla: I lay my life a Tinker

Cra: And in his parish of account.

Cla: A Scavenger.

Bel: Is it a badge of yo^r pfession

Stet. to be vncivell.

Su: Vncivell noe, what is in other men
vncivill in vs is resolution, therefore yeild
I am invincible, flesh cannot stand be fore me.

Bel: It must be drunke then.

1120

Cla: I am not ith humor now to laugh or else Ide not
dismissee him yet good M^r Crackby does your wisdome <
thinke that I can loue you.

Cra: My worth deserues it.

Cla: Well said impudence, goe get you home to 'th Cittie,
Thurston goe sollicit some neighbors daughter, match wth Nan
yo^r Schoolefellow with whome you vsd to walk[t] to
pimblicoe to eate plumbe cakes & creame, one of
yo^r parish good what doe you lack.

Cra: This is offensiue to my reputation

1130

Cla: You shall heare more on't, when thou art married
if the kind charity of other men, pmitt thee to geet thee
children, that call thy wife mother, bring them vp to
Stet. people shopps & cheat for 18.^d the pretious youth that
fathers them, walke walke you & yo^r Captaine Huff
to London & tell thy mother how thou hast sped ith Country
and let her moene thee.

Notes to fol. 196^a

- 1084 some] s has a double loop
- 1087 it suites not wth theire repu interlined in hand A¹.
repu] sic; the word is not turned over in the manuscript
- 1091 and 1103 Stet., and 1116 and 1134 Stet., in hand S²
- 1099 curiosity] s altered, apparently from r
- 1119 cannost] sic
- 1126 match] m altered from n
- 1131 art] t altered from d and blotted
- 1132 geet] sic

Crac: Captaine we must giue place

Ent'

these girles are fire brands and we as straw
before them.

Trurston

1140

Suc: They may stand in neede of valor. Ex^t Suc: & Crac:

Cla: Haue you oreheard vs, these are the lads will do't
when 20 such as you will be cast off.

Thu: [Like a bobd Hawke], M^rs if I mistake not yo^r Mother
does inquire for you.

Bel: I will attend her pleasure.

Cla: Doe not goe wench we shall scarce be honest.

Thu: Loue is it time after the services

I haue p^rform'd to haue some Selary

noe laborer works without his hier, I would

1150

be satisfied when you determaine we

shall end our hopes in marriage.

Cla: I haue lookd

for this month in my Calender and find

that marriage is p^rhibited.

T: It is not lent nor Aduent if it were

the Co^rt is not so strickt but 'twill dispense

with freinds and graunt a licence.

Cla: Whole be bound with you

that thers no hindrance but we may be lawfully

1160

espoused.

T: I'me not so barren

of freinds but I shall find security

for what will nere be question'd.

C: It may be Soe, but one who calculated

my birth did warne me to abstaine from marriage

till I was twenty.

C
|
Yes they infect reciprocally.

Therefore pray our eyes are no more
poisonous then they were.

T: You're no Atlanta if you be Ile play
Hippomanes and over runn you

C: You'd scarce catch me
though you had Venus apples to seduce
my covetous eyes, henceforth Ie haue you leaue
your loue to me.

1170

T: I must leaue to liue then, why doe you say soe

C: Cause it is iust
you should mispend affection vppon her
who is in capeable of it

T: You'd faine wrest
a new expence of complem^t from me
if you delight to heare yo^r praise Ile hire
some mercenary to comend
in lofty verse yo^r bowty.

1180

C: You are merry
my humor is not specious we must know
a farther distance.

T: This language is not accostomd, pray tell me how
my presence is offensiue & Ile shun [thee] you
as I would doe my fate, you are not serious
my innocence assures me my deserts
can challenge no such vsage.

1190

Notes to fol. 196^b

- 1140 s.d. partly under mending-paper
- 1144 like a bobd Hawke deleted by A²
- 1168-88 two speeches omitted and written in the margin by S in the same ink as the text, with a line to show that they are to be interpolated after 1185
- 1170 scarce] ²c altered from t
- 1170, 1171, 1172 the ink is much blotted
- 1172 covetous] c appears to be altered from t
- 1180 heare] S started to write haue, then altered au to ea

C: Tis confest but we

are like thinne christall glasses ^ty will crack
by touching one another, I coniure thee
by all o^r past loue, from this parting minute
nere to behold me more I dare not venter
my frailty with thee.

T. What immodesty

has my demeaner vtred you should doubt
ravishing from me.

C. Thats not it but cause

1200

I would not tempt my destinie thy sight
would inflame marble much more me whose heart
is prompt enough to fly into thy brest
and leaue mine empty, but 't must not remaine
in that loud habitation, least a curse
a fearefull one sease on mee.

T. Can there be.

curse more horrid incident to earth
for its pest Sinns, then would depend on you
for such a bold presumption as yo^r breach
of faith would be.

1210

C. Our tyrant fate has found

yet vninvented torm.^{ts} to expresse
our loyall soules, O Thurston thou wert never
not when o^r mutuall freindships might haue taught
the constant turtles amity, more deare
to me then now, I could as well as then
peruse loues dictats in thy amorous cheeks
enioy [loues] ^ey pressure of thy modest lipp
but Ime enioynd by powerfull menaces
tinfring my wonted vse & to disclaime
my vowes to thee.

1220

T. If this be possible

what will become of earth, men will no more

respect Society or strive to save

humanity alive, henceforth they'll seek

for lost fidelity on Causes or topps

of vntrodd Rocks, & [b] plight their trothes to beasts

commix with them and generate a race

of creatures though lesse rationally yet more

1230

include with truth. O Clariana can

there be a motiue able to convert

this pretious Christall temple built for purity

& goodnes adoration, to a feine

for Moll falshoods worship but I cannot

labour my wandering Iudg^t to beleife

thou speakst thy meaning, if I haue not loud

with that essentiell pfectnes thy worth

that men could doe in charity declare

my Ignorant defect & I'll amend it

1240

with more then zealous industry.

G: His waine.

You may as easily penetrate the cloudes

with a soft whisper as my cares then which

Notes

1210 breatch] originally breath, c inserted by S

1233 built] t blotted

1239 industry] d touched up

Fol. 197^b

noe thunders deafer, Thurston tis not cause
 I haue in the intemperate heate of blood
 giuen vp my soule to a new choyce that breeds
 this suddaine mrtability, I will
 preserue my affection as imiolate to you
 as Anchorites their vowes and in my graue
 interr my virgin glory, teares will not
 pmitt more conference, fare you well Ile keepe
 my passion vp till I haue none to weepe. Exit.

1250

Thu: Shees gon, what vapor w^{ch} the flattring Sunn

exhales to heauen as to create a starr
 yet throwst a fading meteor to the earth
 has falne like me, Diuinity that tells
 vs there are soules in women, Ile no more
 credit thy dubious Theorems nor thinke
 thy laws astring vs to preserue our faith
 let the nice Casuists that dispute each clause
 belongs to conscience with aternate sense
 dispence with breath of p^mise & prescribe
 equivocacons to evade all oathes
 without offending or shees damnd

1260

Alexander.

> Ent'

> vell.

heres one p^ochance will satisfie me
 Sir yo^r habitt speaks yee vnderstanding
 please you [resolember] resolute me one thing
 w^{ch} disturbes the quiet of my conscience.

Lo: Revenge may slumber but can neu' sleepe

1270

he y^t letts slip an Iniury thats done
 takes the next course to draw a greater on.

Thu: You counsell well, I pray in all the volumnes

yo^r learning has p^osd did you ere find any
 conclusion that allowd it lawfull to breake an oath.

Lo: If she neglect & throng disgrace on thee

Alex. well Companion at
 to be reconciled,
 e) more

why but my friends Intreatie I Am Content
 but haue a Caire goe to, Oh ho, you le
 goe to then. I le p ledge thee to thee, what
 < . . . > Lady ne heeres to thee, what

fly't thou as much, & be thy Scorne as free.

Th: An Oracle speakes in him, but pray tell me
 ist lawfull then, to breake an oath

Lo Though time prolongs, we cannot style it sloath 1280
 my vowes are firme, hees damd ^ty breaks an Oath.

Th: Good good agen, but the oath I treat on is of
 another kinde tis to a woman.

L: It could not be her fault theres a mistake in't

T: none o my life, theres none.

L: Let me see, let me see, noe twas not hers, twas
 Grimeses knauery.

T: Ha, whether did wild fancie lead my apprehension
 he minds me not, but is in disputation wth
 his owne thoughts. 1290

L: [If] ^{When} man gainst man conspire to doe euell
 * for what Society is a fitt

Th: The Devill. Clap him on y^e Shoulder

Lo: Oh helpe helpe Ex^t.

Th: [And here she comes I feare me].

wilt thou pledge me ij Cuppes why goe to & goe to then. ha to thee.

ha sirrah grimes, when man gainst man &ct *

I.

Notes to fol. 197^b

- 1249 inuiolate] ²i is undotted and resembles c
- 1255 warning in hand S¹ 1262] aternate sic
- 1266 the line to indicate Lovell's entrance is in S¹'s ink
- 1267-95 marginal dialogue in hand A², with stars to show that
it is to be interpolated after 1290
- 1268 resolementer] S apparently started to write resolue me
but anticipated slumber in 1270 and deleted the
confused word
- 1272 course] r altered from partly-written s
- 1285 warning in hand S¹. The connecting-line is missing except
for its lower end at 1295
- 1288 my] y altered from e
- 1289 he] a blot between h and e may conceal a letter
- minds] one minim short
- 1291 If deleted and When interlined by A²
- evell] originally ill; ev prefixed and e written over i,
probably by S
- 1295 the longer curved stroke connecting up the additional
dialogue is in A²'s ink
deletion made by A²

Lady I hope sir noe occasion offerd in my house
breedes yo^r distast I should be sorry
if it be Soe and conceald from me

Th: Yo^r goodnes is to nice ore me I'me exceeding well
only some erring cogitations trouble my braine a little 1300

La: Tis much pittty, distraction should haue wome in you
I would not for the loue you boare my daughter
haue you be disconted here

Th: And your daughter repayes me kindly fort

La: Surely her breeding
affords her better manners then to iniure
a gent' of your deservings

Th: Alas she has not, twas but an vnkindnes triviall
mong freinds not worth the nameing.

Led: It was to much, wert but an ill looke, 1310
If I may so farr without immodesty
entreat the knowledge of what it was
He chide her soundly fort.

[Lo: Well indeed la.]

Lady: Pray sir, we women are bold Suitors, by yo^r looke
it is no meane pplexity her folly
has cast vpon yo^r temper, pray disclose it
and if't be any thing the obedience
she owes to me may countermand she shall
repent her error. 1320

Th: Your humanity
would wrest a secret from me, though my life
consisted ith concealm^t she has abolishd
her protestations to me, muredred vows
wh^{ch} like the blood of Innocents will pull
cloudes of black vengance on her for no cause
I can Imagine, but her humor banishd
me her society and sight for ever.

[Lo: And verely she is much to blame i]n it

La: Tis aboue wonder, could I as well rule
her will, as her exterior actions,
she should not thus reiect you, but I cannot
limitt her mind, compell her to affect
against her liking, if pswations may
reduse her Ile endeavour it.

1330

Th: Twilbe needles, I am resolud to meet her in reuolt
hug infidelity with as strong a faith
as she can possible, and if mans mallice
can passe a womans my dispight shall vinne
preheminance, I will inquire out one
by nature framd in scorne of bewty &
in yo^r perfidious daughters presence giue her
that heart w^{ch} she reiectea.

1340

La: Twere pittty yo^r passion should vndoe you, you may find
matches of noble quality, my daughter
in worth's inferior to you, yet I doubt not

Notes to fol. 198^a

- 1301 distraction] e altered from t
wome] sic, for roome or home
- 1303 disconted] sic
- 1310 s.n. led: omitted by S and supplied, probably by A¹
- 1314 deletion probably by A¹ but possibly by S¹
- 1329 deletion probably by A¹ but possibly by S¹
- 1338 possible] sic
- 1339 vinne] sic
- 1345 my] y an alteration

but my pswasive [s] oratorie may gaine you her
forfeited affection.

Th: Let her reserue it for them, who sue to inioy it

He conferr my fancy on a Negra new reclaim'd
from prestitucon', sacrifice my youth
tobed ridd age ere reinthrall my heart
to her insulting bewty.

1350

*I think stone
of 3 makes an
appearance down
- had ribbon
- 1/2 1/2
- 1/2 1/2*

La: Twould be a maine to yo^r discretion

to abiure a certaine and a pleasing good
for an vncertaine harme you would impose
in malice on another, yo'are a man

in whome the glorious soule of goodnes moues
wth such aspacious [Soule] posture ^ty no woman
but such a squemish baby as my daughter

1360

would be most fortunate to enrich their choyse
with one so much deserving.

Th: He experience yo^r affirmation, could you loue me Madam

La: What I spoake was a contingent supposicion

what others might doe, but no argum^t
I meant to loue you.

Th: But I know you will

I see a pleasing augury in yo^r looks
presages mercy and those eyes whose lustre
the light (^ty scornes privation) cannot equall
darts beames of comfort on me.

1370

La: Twould be rare

could you pswade me to't, I can find
no such propension in my selfe beware
least in this wilðnes you ingage yo^r heart
to one cannot accept it.

Th: Pish I'me sure you will, humanity forbids

refusall of my affection which shall be

as constant as inseprable heate
 to elementall fire I'me suddaine lady
 in my resolute but firme as fate.

1380

Lady Surely you are not well.

Thi You are deceivd I am
 exceeding well yell, all my faculties
 retaine their wonted motion but I'me like
 a new recoverd patient whose relapsse
 admitts noe helpe of phisick in yo^r loue
 consists my hope futurity of health
 and you haue too much charity to suffer
 perdition overwhelme me.

1390

Lady. Your confidence

workes much vppon my lenity but twould
 occasion scandall every one would Iudge
 I did supplant my daughter should I yeild
 to your desines.

Thi Let the Censorious world

fright those with harelipd Calummie whose guilt
 merritts detraction your p^u[oo]re innocence
 no feind dares vitiatt

Notes to fol. 198^b

- 1347 pswasive [s] originally pswations, ²s altered
from t, ve from on, and s deleted by A¹
- gaine] originally giue, a written over i and in
altered from u, probably by S
- 1352 tobed ridd] sic, for to bedridd
- 1359 aspacious] sic, for a spacious
- 1360 daughter] t altered from e
- 1364 supposicion] ¹n altered from g
- 1375 a redundant speech-rule
- 1379 ²as] s altered from n by A¹
- 1384 yell] sic, for yett

Lady You haue prevailld

1400

Th: Ile take you at your word

a holy kisse shall seale the contract.

Kisse.

Auaunt stand of she has poysond me her lipps.

are sault as sulpher & her breath infects

noe scorpions like it.

Lady What ayles you sir.

Thur Ha, ha, ha, those whoe imagine such pdigious mischeifes

should be more cuning then to be ore reacht

by puisnie cosnage, had you no more Iudgm^t

then to beleife I lov'd you.

1410

Lady Doe you not loue me then.

Th: Can a man

Alexander robd of a Iewell deare to him as breath

affect the theife (o mardresse) for y^t title

best suites thy impious quality, since thy curse

thy cruell curse imposd vpon my loue

has massacred two of the faithfulst hearts

affection ere vnited, though yo^r lust

desir'd smooth youth to sate it, piety

might haue reclam'd you for attempting me,

1420

your daughters interest, Ile not rayle

cause tis vnmanly vntill you find

what tis to cause true lovers proue vnkind. E<

Ent' Ia: Was I a sleepe? what transitory dreame

Alexan: deceiud my sence, did I not here my loue

protest affection, no it was some feind

vested in his mortality, whome hell

sent to a buse my weaknes.

Io: She has bin sure tormented with ^{that} [some] furie w^{ch} cla<p.>

me on my shoulder, She talkes of Hell, loue and

1430

affection, ha, goe to, & goe toe, the old k.^t my M^r's

Goast I hope does not haunt the house.

Lad: Twas he, Ime certaine on't I felt his lips
and they were flesh, they breathd on myne a warmth
temperate as westerne Kisses, w^{ch} the morne

Y: Marlove weaps liquid drops to purchase, this confirmes
it was no apparition that contemnd
my willingnes but he his reall selfe
mockd my integrity, he must not passe soe.
to blase a broad my infamy.

1440

Lo: Madam feare nothing, be not troubled
the Goast meant no harme to you vpon
my life he did not, goe to, & go to, I say & I sayt
he did not, he did appeare to me, your loue
yo^r husband, my old M^r, heere clapt me on
the shoulder, as his old Custome was still
when he vsd to talke with me familiarly.

Ent: Lady But Sirrah what familiarity haue you with any

Young: Mar: of my privasies. Sausie groome practise

yo^r antient Duty

1450

Y: M: What meanes this fury Madam.

Lady O deare boy.

Notes to fol. 199^a

1402, 1403 redundant speech-rules

1409 puisnie] (i.e., puny)

1410 haleife] sic

1411 s.n. a short stroke before l where S started to write l

1413 warning in hand S¹

1421 daughters] r touched up

interest] ²t an alteration, perhaps from g

1422 vmanly] possibly for vman'ly (i.e., vmannerly)

cia(p)] p, and possibly another letter, visible under mending-paper

1451 tee] e altered from o

1456 warning in hand S¹

1457 anarition] ¹i altered from a

1458 his] originally is, h prefixed afterwards

1440 blase] originally plase, b altered from p

1452 bov] originally by, o altered from y and y added, probably by S

Fol. 199^b

> S^r Geff.
 > Crackby
Sucket
 what haplesse fate exposd thee to the veiw
 of this sad mothers sorrowes, but I charge thee
 as thou respects thy duty, not to question.
 the cause of my distemper, my iust feares
 phibits thee the knowledge of it.

Lo: why sir she has seene the Diuell.

Lady: Ha.

Lo: Nay Madam I haue don, they say the Diuell

1460

has no power ore a drunkard once more

Ile runn the hazard.

Y:M: Whoe what is he speake

for heauens sake speake, were he defensd wth clouds

or circled with vnsteadfast boggs my rage

should cutt a passage to him.

Ent!

S^r Geffery

> Crackby
Lady Thou strait will grow more passionate then I

goe to yo^r Chamber Ile but dispatch these Gent' Ex^t Mar.

> kett

> noh

S^r G: O here she is, lady I and my Nephew, being yo^r good

neighbors and of the worshipfull, I of the Country 1470

he of the Cittie, haue long desird a match wth yo^r

daughters, but they are coy, so childish so vmannerly

I know not how to terme them, they dispise who

worship offers them, they haue hereafter doe worse

and haue worse madam.

Crac: My vncle tells your ladiship the truth, we are noe

puisants or vnhonorable to be affronted wth indignitys.

>

> na

Su: Here are men, that has seene service

Bu: At a mustring or it'h Artillery garden

Le: T'was past my pleasure good Sir Geffery

1480

you haue had such harch entertainem^t from them

henceforth Ile lay my charge vpon them, to be

more tractable M^r Alexander goe call my

daughters hither

Lo: She turnes againe

I shall with all celerity wish them to approach Ex^t.

Sc^o G: Certainly Madam I can see no cause, wherefore

> Ent^l: at first you might not, without putting my k^thood

> Lisca: to this trouble haue matchd with me your selfe

> arians: it had ben somewhat fitter.

1490

> Be: Are these fooles here

La: Minions you might haue expresd more kindnes

in yo^r behaviour to these Gent^l, whome my strict caire
provided for yo^r husbands.

Be: I hope they cannot blame vs, we haue vsd them

with ^ty respect o^r modesties allowd

La: Your peevish nicenes, settle yo^r affections to a more

fayre demeaner towards their worth or you

shall seeke [a p^rortion] ^a Mother and a portion.

Ors: May if you take away their portions Ile medle

no farther with them.

1500

Lady: You both heare

my not to be revoakd intention

respect this k^t & his Nephew in the way of marriage

or I shall take another order with you. Ex^t

was

Notes to fol. 199^b

- 1453-5 warning in hand S¹
- 1455 respects] ²e touched up
- 1470 worshipfull] o altered, perhaps from r, and u an
alteration or blotted
- 1477-8 warning in hand S¹
- 1477 puisants] sic, for paisants
- 1485 again] ²a altered from e
- 1493 caire added, probably by A¹
- 1497 setle] originally sette, l altered from t
- 1499 S wrote a potion, interlined r above ¹o, and then deleted
both words and wrote the rest of the line. He
then noticed that he had deleted his ¹a, and
interlined a before Mother

Fol. 200^a

Cl: was it you good knight of the ill fauord Countenance
who procurd vs these loving admonitions.

Sr G: Nay and you begin agen Ile call your ^{Ladie} Mother.

Suc: I doe p^rtest vnto you bewtious lady you do not cast a
favorable aspect

1510

Re: I am no Plannet.

Crack Captaine you doe me palpable affront, she is the
election of my vnderstanding

Sr G: Retort not see obstrusly will you disdain the hood

of honor, condescend to me & youthfull write me

lady in yo^r stile and to each thred of thy Sun daseling ha<

Ile hang a pearle as Orient, as the gemmes

the Easterne Queene's doe boast of, when thou walk^s

the Country lasses crownd with gorgeous flowers

shall fill each path and daune their rurall Iigs

1520

in honor of this bewty.

Cl: Hey day, where did you borrow this, Sir youle beg^o

I feele the fitt a coming I shall rayle instantly

Cra: Baffeld before my M^r's death to fame

Captaine good Captaine.

Su: Pish I doe but drill her for you, freind you shall haue he<

say yo^r Captaine sayes it whose words doe ventilate <

destruction to all that doe oppugne w^t they designe

Sr G: Come you shall loue me.

Cl: I cannot choose, goe get you home antiquity, thinke <

1530

heaven say thy prayers often for thy old Sinns & let t<

maid diett thee with warme broathes

least some cold appoplexis sease thee before

thou art prepard.

Sr G: Madam, madam shees in her old fitt

Cl: Call her I care not if she heard me, I counsell better <

then yo^r phisician. every night drinke a good cupp of

muscadine, you will not haue moysture left to ingender <
 spite to clense thy mouth i'th morning, goe set thy feathe<
 right good moonecalfe you haue yo^r answeare 1540

Sr. G. Contemme an old man & his feather Bunch, Ile begon B<

Cla: Will you goe sister I haue shakd mine off E<

Bonvill what stayes this nifle for.

Grimes Cra: nay call me what you will she is my prise

& I will keepe her, Captaine to her Captaine

Su: you must not part thus M^rs here are men has scapd <

Cla: The Gallowes.

Su: Ile rigg you vp although you were a Carack

I shall find tackling for you

Be: you are vncivill pray desist 1550

Cra Not kisse a gentleman, a pretty ring this same

I haue a mind to it & I must haue it

Be: You will not robb me of it

Su: I will intreate this gloue w^{ch} shall adorne in fight my
 burgonett

Cla: Some honest hostesse, ere this has made a chamber pot
 of it

Cra: It is some rivalls [loue] Ring & I will haue it to weare
 in spight of him

Ent'

Bonvill Boll: Helpe Sister helpe 1560

Grimes

>—

Notes to fol. 200^a

- 1508 ladie interlined with a caret in hand A¹
- 1512 s.n.] r altered, probably from l
- 1520 daune] sic, and one minim short, for daunce
- 1521 this] originally thy, is altered from y
- 1527 ventilate] l altered from t
- 1543-4 warning in hand S¹
- 1554 gloue] g apparently omitted by S and supplied by A¹
- 1560 s.n. originally Bon:, ll altered from n by S in an
attempted correction to Bell:

Bon: She shall not neede, it [,] is my Ring the villaine
desires soe importunately, what vntuterd slaue art thou
that darst inforce aught from this Gentlewoman.

Cra: Whats that to you, you might haue come before me

Bel: What would you haue don.

Crag. Entreated you againe to haue come behind me.

Bel: O my Bonuill So happy a benefitt no hand but thine
could haue administred thou sauest the Iewell I esteeme
next to my honor, the Ring thou gauest me. 1570

Cra: Nay if you haue more right to her then I tak't I pray you
would I were off with a faire broaken pate

Su: Is your life hatefull to you.

Bon: Why doe you inquire good puff past

Su: My blade is of the Bilbo mettle, at its splendor
my foes does vanish.

Bon: Ile try that presently, feare nothing ladyes.

Su: Death now I thinke ont, I did breake my blade
this morning on foure that did way lay me,
Ile goe fetch another & then I am for you. 1580

Cra: Take myne Captaine

Su: Hold yo^r peace be wise that fellow in the blew garm^t.
has a countenance presages losse of limme
if we incounter, Ile meet you presently.

Bon: It shall not serve yo^r turne yet Ile not blunt
my sword vpon such stockfish. Grimes bestow
thy timber on them.

Gri: Come Sir. beats them

Su: Take me without a weapon, this Cudgell
sure is Crabtree it tastes soe Sowrely Ext. 1590

Bel: O my deere Bonuill

Bon. Mistrisse I sent an advocate to plead
my guiltles cause, you two severe a Iudge
forbad him audience I am therefore come

once more to proue my innocense

Cla: Come without Ceremony

forgiue you her and she shall pardon you

most willingly

Bo Can you haue soe much mercy

You soe much goodnes.

1600

Be: Noe soule long tird with famine whom kind death

has new enfranchisd from the loathed flesh

with happier expedition enters heaven

then mine thy bosome Bonuill let o^r loues

like plants ^ty by their cutting downe shoot vp

straiter and taller flourish we are now

inseperable

Cla: Your good fates

though I repine not at them.

makes my vnhappy fortune appeare farr more

disastrous.

1610

Bon: Whats thy misfortune

Bel: Alas my mother

has crost her in her affection as she did vs

Bon: She shall crosse ours no more Bel*(i)*sia

Notes to fol. 200^b

- 1582 ²comma erased
- 1566 s.n. is possibly a misassignment and should be Bon:
- 1567 s.n.] a partly-written ligature-stroke on e
 behind] originally before, hind written over fore by S²
- 1592, 1596, 1599, 1600 s.n. 's omitted by S, who afterwards supplied
 Bo at 1599 in an unsteady hand. He or A wrote Bon. at
 1592 and Clai: at 1596 in a rough hand, slightly out of
 position and blotted. Presumably Belisia's speech should
 start at 1600, and the speech-rule after that line is
 redundant
- 1593 guiltles] a small horseshoe-shaped mark under s
 two] sic
- 1615 Belisia] 1 is under mending-paper

if youle be ruld by me, you shall away with me.
none but yo^r Sister shall be priuy to itt.
and sheele keepe Councell.

Bel: Ile goe any whither

to enioy thy presence thers no heauen without it. 1620

Bo: You shalbe advertisd where she remanes
and certefie vs how yo^r mother takes it, when we
are married we shall liue to thanke you.

Cla: Will you leaue me then.

Be: Prethee poore heart lament not we shall meet <
and all these stormes blow over.

Cla: Yo^r tempests past, mine now begins to rise
but Ile allay its violence with my eyes.

Ext oēs

Actus. 4 : Sce: 1.

1630

Enter Magdalen, Timothy & Alexander.

Ma: Run good sweet Timothy search the barnes, the stab<
while I looke in the Chambers, should she be lost, o<
come to any harme my lady will hang vs all.
why dost not fly.

Tim: Heyday, if her feet walke as fast as thy tongue, sh<
farr enough ere this time, w^t a stirr you make, i<f
were gon as shee is, wth yo^r sweet heart, you would <
pursud would you, you would be hangd as soone, al<
good gentlewoman heauen speed her. 1640

Ma: You will not goe then.

Lady

Tim: No indeed will I not, her mother may be angry if she <
please, the time has bin, she would as willingly [at her]<
bin at the sport her selfe, as now her daughter, the Ge<
shees gon with is a man, and soe, theres no harme d<

I warrant you.

Lo: Ha, ha, gramercy Timothy thou hitt'st it right, Maudlin <
 goe to, should tim here offer as much to you, ha, I <
 beleaue you would not lock yo^r selfe vp in my ladyes <
 clossett, goe to, and goe to;

1650

Ent'

Lady. Ma: Visme my lady.

Lad: Lost past redemption, I pursue a fier

Alexand w^{ch} like the giddy Meteors, that seduce

Timo' with their false light benighted travellers,
 allures me to distruction, to curse fate
 were to allow I feard it, and admit
 participation in me, of that spiritt

Enter Ale <

Enter I most detest a womans.

Lo: Please your good ladyship.

Lady Yes that you depart

1660

Harry. what can he see in her, more worthy loue
 then is in me, shees but a picture drawne
 by my dimensions, & men sooner fancy
 the Substance then the Shaddow, oh but shee
 is the true Image, not of what I am,

Notes to fol. 201^a

- 1622 certefie] er blotted
- 1632-51 marked for omission by A²
- 1642 warning in hand S¹
- 1651 my lady stroked through by A²'s mark of omission
- 1653-4 warning in hand S²
- 1655 distruction] originally distraction, u altered from a
- 1657 s.d., enclosed in rules, in hand A²
- 1658 s.d. in hand A²
- 1661 warning in hand S²; see introduction, pp. 107-8.
- 1664 Skaddow] y an alteration, perhaps from e

Fol. 201^b

Clariana but what I was, when like the spring I wore
my virgin roses on my cheeks.

Lo: Madam you seeme.

La: Angry at yo^r impertinency, learne manners, leaue me

Lo: She has coniurd downe my spiritt, these are Immodest 1670
deuills that make modest ladyes become strickers,
Ile out oth storme, take shelter in the celler, goe to,
and goe to, tis better venter quarriling mongst

> E < ter: Maudlin those hogesheads. Ex^t.

> Ma: Madam your daughter.

> nt: Lady: where is shee, who Clariana.

Ma: The faire Belisia.

> riana Did you call me madam.

> La: Noe, were you soe neere, begon againe, yet stay Maudlin
auoid the Roome, & if you see M^r Thurston, entreat him hither
Timothy find out my sonn and charge him to delay the 1681
execution of my late comaund till I next speake wth him.

Clariana you did what I comanded. Ex^t Mag: & Tim:

Cla: Yes on my Soule.

La: But thou art ignorant

why with such violence I inioynd thee
to leaue thy Thurstons loue.

Cla: Were I not sure

theres nought in him ^ty can be titled ill

I should haue thought yo^r circumspectius Iudgm^t 1690

had spide some error in him, & in care
of me your child, forbidden me his loue.

but what so er's the cause, though yo^r comaund

(was like perdition welcome) my obedience

fullfild it truly without questioning

the reason why, or the vnlimited power

of you my mother.

Lady You did very well,

now thou shalt know ^ey reason, w^{ch} before

I doe relate, afford me leaue to weepe

1700

to saue thy teares w^{ch} at the audience of it

will like the dew on lillies pearle thy cheekes:

I haue beheld thee with a Rivalls eye

in Thurstons loue, my penetrable heart

like a moist cloud has opened & receiud

loues firie bolt into it, now thou knowst it

methinks I see confusion in thy lookes

prepard to blast me.

Cl: Heauen forbid it I

should ere conceiue the meanest thought of ill

1710

of you my parent, since you loue him, here

to heauen & you, I giue my interest vp

& would I could as well commaund his heart

as he might myne beleive me he should then

affect you with as true & deare a zeale

as ever I did him, I should be happie

in making you soe.

Le: Charitable girle

forgiue thy cruell mother who must yet

impose a stronger penaunce on thy duty

1720

thou must go to thy Thurston, & obtaine his loue.

Notes to fol. 201^b

- 1666 warning in hand S¹
- 1674 s.d. E<>ter: Maudlin and the wavy lines above it by A² inserted
- 1679 stay] t blotted
- 1682 a redundant speech-rule
- 1710 should] s altered from I
- 1713 well] w an alteration
- 1714 then] n under mending-paper
- 1717 making] originally mating, k altered from t by S
- 1720 impose] p an alteration

ThurstonThoroClai: A little labor will serve for that.Lady Not for thy selfe, but for thy haplesse mother

who am without it nothing, woe him for me

vse the enchanting musicke of thy voice

in my behalfe, who though thy Rivall yet

remember mee thy mother, nor canst thou

consigne thy breath to a more holy vse

(though thou should spend it in religious prayers)

then to redeeme thy parent, weepe for me

1730

and in requitall for each drop thou shedst

Ile pay to heauen a Hecatombe of teares

for thy successe, but take good heede deare chi <

while thou art weeping thou dost not Disclose

that face of thyne, for were he mine by vow

loues powerfull Retorick vttered by thyne eyes <

Ent.

would vinn from me.

Thurston &Througwood Clai: Here comes the Gentleman.Lady Be earnest Clariana I shall heare you.Tho: Sir you must iustifie this.

1740

Thu: ffeare it not yonder she goes Ile tell her of it
sheele not denie it.Clai: M^r Thurston whether do you walke soe fastThu: O Clariana are you there.Clai: Nay Stay I haue a suite to you.Thu: I would be loth to offend yo^r eyes, when we last me <
you chargd me never to behold you more.Clai: I did indeed but on mature advice

I haue reclaimd that imposition

you shall behold me dayly, talke with me

1750

doe all the Acts that loue with Innocence

can suffer, if youle but orerule your will

to graunt me one request.

Thu: You wrong my faith

in questioning my graunt of any thing
you can desire wer't to vndoe my selfe
or combate miseries as yet vnheard of
you least breath may expose me to them.

Cla: Nay in this theres no danger, if there be

a reall happines on earth this way
you shall arrive to it.

1760

Tho: He were vnwise would he not graunt it then.

Thu: Please you declare it.

Cla: There is a lady

of such a perfect vertue grace & sweetnes
that Nature was to all our sex beside
a nigard, only bountifull to her
one whose harmonious bewtie may intitule
all hearts its Captiue, yet she doats on you
with such a masculine fancy, that to loue her
is duty in you.

1770

Thu: It is her selfe Ime sure.

Tho: It surely is no other.

Cla: No tis one

so farr transcending me, ^t/_y 'twere a sinne
should I depriue you the most perfect man
of her the perfectst woman, she will weepe

Notes to fol. 202^a

- 1722 warning in hand S¹
- 1725 the] originally thy, e written over y
- 1733 heede] ²e altered from a, probably by S
- 1737 s.d. Turston] sic
- 1758 you] sic, for your
- 1770 masculine] e blotted
- 1776 perfect] e altered from t

even at your name, breath miriads of sighes
 ring her hands thus, demonstrate all the signes
 of a destracted louer, that in pitty
 though I did loue you well, I haue transferd
 my right to her, and charge you by all ties
 that you affect her, with the same true zeale
 w^{ch} you did me, and if't be possible purer & better.

1780

Tho: This is the strangest madnes I ere heard of.

Thu: Is it you Clariana ^ty speake all this.

Clai: You know and heare it is.

Thu: But ^I doe scarce
 credit my hearing, or conceiue I am
 mortall for surely had I bin yo^r words
 like the decree of heauen had struck me dead
 what strong temptation lay you on my faith
 O Clariana, let me but decline
 passion, and tell you seriously that this
 is cruel in you, first to scorne my loue
 next to admitt a scruple of beleife
 though you can be perfidious to your selfe
 that I can be soe, Noe since you are lost
 Ile like the Solitary turtle mourne
 cause I must liue without you, but pray tell me
 what is she you would haue me loue

1790

1800

Clai: My Mother.

Thu: Ha your Mother.

Tho: Ist possible lady, you much doe wrong
 your innocence in laboring to enforce
 that vpon him, w^{ch} is my interest, heauen
 smild at the contract twixt vs, quiers of Saints
 receivd our mutuall vowes, & though yo^r Mother
 may in her passion seeme to haue forgott
 her pretious faith, yet when I shall a wake

1810

her sleeping reason with the memory
of that has past betwixt vs my strong hope
tells me I shall induce her to the spheare
w^{ch} she has mould from.

Cla: would heauen you could, how coldly in this cause
doe I pswade, when I would speake, my heart
checks its bold orator my tongue, & tells it
tis traitorous to its M^r. Noble Sir Kneele
I doe conceite you infinitely good
So pittifull that mercy is in you
even naturally superlatiue (forgiue me
if I offend) you doe in this transgresse
humanity to let a lady loue you
without requitall, but I must professe
to heauen and you ^t/_y here Ile fix to earth
weepe till I am a statua but Ile gaine
your pittie for her, pray consider ont.

1820

Tru: Consider ont wonder has soe engrossd
to its wild vse all corners of my heart
that there remains scarce one poore conceaue left
to hold consideration, I must either
loue her I hate, or see her whome I loue
willfully perish. See shee kneeles and weeps

1830

Notes to fol. 202^b

- 1778 miriads under mending-paper
- 1781 well] ll touched up
- 1795 you] ye an alteration
- 1823 loue] l altered from t
- 1826 but I is in dark ink, perhaps retraced
- 1829 of] o blotted
- 1832 or blotted

pray's as she meant, to expiate all the Sinns
 earth ere comitted, one of those pure drops
 (does as my liues blood in a suddaine trance)
 surround my heart; you haue prevailld arise
 at your request I will pforme an act
 (w^{ch} may no story hold) least all who loue
 hereafter curse the president, Ile loue her
 that deathfull word comes from my torturd soule
 as a consent does from a timorous maid
 to an enforcing Ravisher.

1840

Tho: You are not mad sir what doe you meane.

Cl: I thanke you

But loue her dearely Thurston, sheele deserv't.
 I doe remember when my ffather liud
 how he would praise her goodnes, thinke on me
 as one that lov'd you well but nere like her
 & if you please bestow each day a kisse
 vpon her in my memory, Soe farewell
 Sorrows flow, high, one greife succeed another
 I die in piety to redeeme my Mother Ex^t

1850

Tho: But harke you sir doe you intend to loue her.

Ent'

Thu: Good sir torment me not.

Grimes

Gri: By your leaue gentlemen, good M^r Thoroughgood <
 a word or two in private.

Thu: Compeld to loue my enemy, what man

that had but so much spiritt as a mule
 could suffer this, lay nice prescriptions
 ambiguous bookemen, on submissiue slaues,
 affright with terror of a willfull death
 those whome black numbers of inhumaine sin<n
 has liuing damn'd, Ime yet in my owne heart <
 white as a babe as Innocent as light
 from any mortall guilt, & were my soule

1860

Lady

drawne frō this mew of flesh, twould quickly streatch <
 like a swift ffelkon her aspiring wings
 and soare at heauen, Nature instructs vs death <
 [deat] is due to all, how can't be then a Sinn 1870
 to die, or be more guilty of offense
 that kills himselfe, or he who in his bed
 some shiuoring ague murders Ime resold
 Ile rather chuse to immolate my life
 in Martirdome to virtue, then rescue't
 till it be staind with mischeifes.

Ent'

Lady

How doe you sir.

Thu: Oh, oh, my head, my head

Stand further of good nighterow, if thou comst
 as a presaging harvinger of death 1880
 howlt in thy Direfulst, & most horrid notes
 & will be wellcome as choyse musick to me
 and Ile adore thee fort, with teares of icy
 wash thy black feathers white.

Lady Good sir mistake me not I am yo^r freind

Thuri: I cry you mercy lady you are shee

whome I had vowd to loue, a wild conceite
 had seasd my fancy, pardon me I must

Notes to fol. 203^a

- 1854 the] t altered from e
- 1856 warning in hand S¹
- 1846 deserv't] y and apostrophe flourished, perhaps an alteration
- 1852 one] originally on, e added by S
- 1853 s.d.] a short horizontal stroke after t
- 1860 this] is touched up
- 1863 warning in hand S¹
- numbers] originally murdrs, numb altered from mur and e written over d by S
- 1865 ²as heavily inked
- 1873 resold] sic, for resold
- 1875 reseue't] originally rescue't, ²e altered from e in an attempted correction to reserue't

> Alexander

proclaime to heauen & to the world a truth
 w^{ch} I should Study to forget, you are
 a Creature So superlatiuelly bad
 (that were the earth as absolute from sinn
 as in its first creation) youre sole crimes
 would pull a curse vpon it, I should tell you
 the specialties wherein you're foule, but dare not
 breath in the same ayre with you, I begin
 to feele infection fare you well Exit.

1890

Lad. Contemnd againe depriue me of the name
 & soule of woman, render me a scoerne

to the most base of our revengefull sex

1900

If I beare this, while there be kniues or swords

Ent'

poyson or ought left to extinguish life

> xander

^ty womans spleene can compasse, Alexander wth in there

> ————

goe to my Sonn inioyne him by all rights

of naturall duty to accomplish that

which in youre hearing I comanded him

beare him this Iewell & this gold ^ty when

tis don, he may escape be carefull

as you expect my favour.

Alex: I shall inculcate your desires vnto him,

1910

her favour, goe to theres comfort. Exit

Tho: Madam heres one brings a sad message to you

La: ffrom whome I pray you.

Tho: ffrom two freinds of yours, yo^r cruelty has muredred

La: My cruelty never extended to that horrid height

not to my foes, who are they.

Tho: Your daughter ^ey innocent Belisia & my freind

her worth Suiter Bonuill.

Lady: Your freind & my daughter dead & by my meanes

this cannot be, my daughters sure in ^ey house

1920

good sir vnfould this ridle it begetts

wonder and terror in me.

Tho: Madam you know wth what a cruell message
you sent me to my freind, w^{ch} proud as false
as your faire daughter virtuous why you did it
I will not question nor vpbraid you with
the violation of your faith.

La: This story conduces nothing to the deaths
you talkd of

Tho: Yes since then

1930

a iust mistrust ^ty you would crosse their match
causd them last night, privatly to steale hence
with an intention, to haue reacht the house
where Bonuills mother lues, but see the fates
how they dispose of men crossing the River
that Runns beneath yo^r Orchard, & ith darke
their headstrong horses missing ^ey ford orethrew them
& w^{ch} I cannot without true greife vtter
there drownd them both, was it not Soe Grimes.

Gri: Tis too sad a truth, & I after all meanes to saue their 1940
lifes was pas't, lookd to my owne, & got ^ey Shore their
bodies I feare the violence of ^ey tide has carried
into the Sea by this time.

enough

Notes to fol. 203^b

- 1889 warning in hand S¹
- 1895 specialties] sic
- 1898 s.n. omitted by S and supplied apparently by A¹; the
 letters are touched up and the word followed
 by a clumsily-made comma
 the interpolation-mark, apparently in S²'s ink, may
 relate to a s.d. in the missing part of the
 margin, or may indicate an earlier entrance
 for Lovell
- 1918 worth] sic, for worthy
- 1925 daughter] ä is made by the addition of an oblique
 stroke to o
- äid] ²ä blotted
- 1940 s.n. is not in *italic*

Le: Enough good freind no more.

had a rude Scythian ignorant of teares
vnlesse the wind enforce them from his eyes,
heard this relation sure he would haue wepd,
and yet I cannot I haue lost all sense
of pittty, with my womanhood, and now
that once essentiall M^rs of my soule
warne charity, no more inflames my brest
then does the glowewormes vneffectuall fire
the had that touches it good sir desist
the agravation of yo^r sad report

1950

Iue to much greife already Weepe

Tho: It becomes you, you do appeare more glorious in those t<

then the red morne, when she adorne her cheeks <
with Nabathean pearle in such a posture
stand Phaetons sisters when they doe distill

1960

their much prisd amber madam but resume
yo^r banishd reason to you, & consider
how many Iliads of preposterous mischeife
from yo^r intemperate breach of faith to me

fetch their loathed essence, thinke but on the loue <
the holy loue I bore you, that we two
had you bin constant might haue tought y^e wor<
affections primitiue purenes when from
yo^r abrogation of it Bonuills death

1970

yo^r daughter losse haue luclessly insu'd
the streame y^e like a Crocodile did weepe
ore them, whom with an over rauenuous kisse

Alexander

its moyst lips stifled, will record your fault

Y: Marloue

in watery characters as lastingly
as iff twere cut in marble, heauen forgieue you
Ile pray for you repent,

Gri: O my deare Master.

Ext^t Thoro: & Grimes

Ia: Repent should I but spend

the weakest accent of my breath in sighes
or vaine compunction I should feare I sinnd
against my will then w^{ch} I doe confes
noe other diety, passions doe surround
my intellectuall powers, only my heart
like to [^athe] Rocky Island does advance
about the foming violence of the waves
its vnmoud head, bids me my fate out dare
Ills sure preuention is a swift despaire. Exit<

1980

Ent' Alexander & Yo: Marloue

Alex: Thinke sir to whome ^{of} Injury was don, go to, yo^r ^{led} ^{Moth}<
a vertuous lady I say & I sayt agen, a very vertuous <
lady, had I but youth & strength as you haue, In what 1990
cause should I sooner hazard both, then in this.

YM: Murder my freind

Al: Noe tis doing sacrifice to slaundersd goodnes

Y:M: Rob my beloved Sister of a husband

Alex: Yes to redeeme to yo^r mother her lost honor.

Notes to fol. 204^a

- 1949 ³comma is incorporated graphically in the w of with;
perhaps erasure is intended
- 1953 had] sic, for hād or hand
- 1969 daughter] sic, for daughters
- luclessly] uc written over cu
- 1970 streame] m a minim short
- 1972-3 warning in hand S¹
- 1979 vaine] originally raine, v altered from r
- 1983 the deleted and a interlined above it, probably by S
- 1988 led interlined with a caret by A¹

Y:Ma: Art not a Divill

Al: Ha.

Y:Ma: Thy breath has blasted me

Alex: I must confes indeed I haue eaten garlike.

Y:M: All pious thoughts w^{ch} lately filld this spheare

2000

are scatterd with the winds ^ty Issud from thee

w^{ch} like the infectious yawning of a hill

belching forth death inevitable

has distroyd, freindship & nature in [] me

thou canst not poyson worse

feed & nere burst wth mallice, Sing Syren sing

& swell me with revenge sweet as the straines

falls from the Thrasian lyre, charme each sence

with musick of Revenge, let Innocence

In softest tunes like th'expiring Swann

2010

dy sinishing her owne Epitaph.

Alex: what meane you sir, are you mad, goe to, & goe to

you doe not vse me well I say & I say you do not,

haue I this for my loue to you & your good Mother,

why I might be yo^r ffather by my age, w^{ch} is falne

on me in my old M^rs service, he would haue vsd

me better.

Y:M: dost weepe old Crocodile looke dost see this sword

Alex: Oh I beseech you sir, goe to, what meane you.

Y:Mar: No harme to thee, this was my ffathers once

2020

my honord ffathers, this did never view

the glaring Sunn but in a noble cause

& then returnd home blushing with Red spoyles

w^{ch} sung his fame & conquest, goe intreat

my Mother be as pleasant as she was ^ty night

my ffather got me, I am going say

most cherefully to finish her comaund.

> nt' Alex Heauen prosper you, ha?

> urston ffreind I was looking for you

> Y:M: And you haue found me, villaine.

2030

Thu: What meane you.

Y:M: If thou darst follow me I will conduct thee
vnto the seate of death.

Thur. Dare, Ile goe with thee hand in hand, goe on. Ex^t ambo.

Alex: Soe, goe to, & goe to, I say & I sait, here wilbe
some reuendge, if the Gent' fall my lady has
pmist me, a farme of 100^{li} a yeare goe to then
now if her Sonn be slayne heres then this purse
of gold, & this rich Iewell w^{ch} she sent to him
By this we see whoever has the worst, the fox
fares well, but better when hees curst.
goe to & goe to then.

2040

Eeit

> Act^t. 5).

Enter Lady Marloue sola.

> Thoro Lady Twas here about; these are the poplars this

> Clari: the yewe he namd, how prettily thees trees

> Maud bow as each meant to Consecrate a branch

to the drownd lovers, & me thinks the Streame

Notes to fol. 204^b

2002-5 marked for omission by S²

2004 something has been deleted after in

2007 a redundant speech-rule

2008 falls] originally calls, f written over c by S

2011 sinishing] sic, for finishing. S wrote sing and
then altered g to is

2026 say] s an alteration

2036 revenge] d inserted afterwards by S

2040 whoever] le perhaps altered from e

2043 Feit] sic

2044 Act'. 5. inserted in hand S² within a rough circle

partially formed from the end of S¹'s

connecting-line from a warning for Lady Marlowe

which is lost with the missing part of the margin

2045-7 warning in hand S¹

2045 poplars] rs blotted

2046 trees] tr blotted

2047 Consecrate] C altered from f and a partly-written letter

pitting their herse should want all funerall rights

Snatches the virgin lillies from [their] ^{his} bankes

2050

to strow their watry sepulcher, who would
desire an easier wafting to their death

Ent' then through this River, what a pleasing sound

Therogood its liquid fingers harping on the Stones

Clariana yeilds to th'admiring eare.

Magdalen This way she went Ime sure, she has deliu'd

? believe it

So many strang distractions that I feare

sheele act some willfull violence on her selfe

if we prevent it not.

Cla: Yonder is some body among the trees

2060

hard by the Riuer, alasse tis shee.

Tho: Come, softly if she heare our footing her dispa

anticipate our diligence.

Lady: Tempt me not frailty, I disdaine revolt

from ought the awfull violence of my will

has me determind, dost thou trembe flesh

Ile cure thy ague instantly, I shall

like some in satiate drunkard of the age

but take a cup to much & next day sleepe

an hower more then ordinary.

2070

Tho: Heauen & good Angells guard you

Cla: My deare Mother

Mag: My gracious Lady.

Lady: What in humaine creatures

are you that Rob me of the priviledge

of wellcome death, w^{ch} I will run to meet

spight of your malice.

Tho: Oh decline those thoughts

let not the lucid tapers of your soule

bright grace & reason fondly be extinct

2080

not
no
see
hand
20

essentiall virtue, whether art thou fled
 to what vnknowne place, wert thou hid mongst ro<
 or horid grots where comfortable light
 hates to dispence its luster, yet my search
 should find thee out, reduce thee to this brest <
 once
 [Oh me] thy loud Paradise, pray Madam pray
 from those faire eyes one penententiall teare <
 would force whole legions of heauens brightest Sai<n
 if they haue power to intercede for earth
 to beg for mercy for you.

2090

Lady These are toyes
 forg'd to delude mortality, let me die
 and afterwaras, my vncontrolled Ghost
 shall visitt you, I only goe & aske
 how my Belisia does enioy her health
 since she exchang^d, her native ayre of earth
 for those dull regions, if I find the clime
 does to our constitutions promise life
 Ile come to you & in those happy shades
 will liue in peace eternally.

2100

Clas: Alas I feare shees Irrecoverable
twas [will] ill don to affright her thus.
Mag Expect the best the Gentleman will pswade her
Tho O dispaire

dere Madam heare me.

Notes to fol. 205^a

- 2050 their deleted and his interlined above it by A¹ or A²
- 2052 their] a short oblique stroke above r in A¹'s or A²'s ink, evidently a false start to his correction at 2050
- 2055 veilds] d altered from e
- 2056 a short thick rule to indicate point of entrance, possibly in A²'s ink
- 2059 prevent] pr under an ink-blot
- 2065 ought] originally out, g written over t and ht added by S
- 2066 trembe] sic
- 2067 shall] h inserted afterwards by S
- 2074 s.n.] ad touched up
- 2086 Oh me deleted and once interlined above it by A¹, or possibly A²
- 2101-9 marked for omission by A²
- 2104 dere Madam heare me. in hand S²

grimme homicide of Soules how thou inuolust
 those haplesse creatures in distracted Ills
 ore home thou triumphst but Ile fright thee hence
 noe feind shall add, a trophy to thy Acts
 for victory over her

deare madam heare me
 you had a noble husband while he liud & I beleive, 2110
 that no pswasion cold haue forced you yeild
 to vitiation of his honord bed
 not with a prince, & will you giue your soule
 w^{ch} heauen in its creation had designd
 a bride to faire eternity of blisse
 by vild p^rurement of hells bawd despaire
 to prostitucōn of vnnaturall death
 & then of woes erelasting, w^{ch} admit
 noe diminution, can you heare this Madam
 and does the flintie substance of your heart 2120
 not thaw, like to a hill of Russian Ice
 when fires applid to't, yes yo^r eyes demonstrate
 its melts already.

Clai: Deare Mother please you walke
 into yo^r Chamber, here the wind is cold
 and may disease your weaknes.

Mag: Here is your vayle and't please yo^r ladiship

Lady Let me alone you trouble me, I feele
 a suddaine change each organ of my soule
 suffers a strang vicissitude, and though 2130
 I do detest a voluntary death
 my Conscience tells me that it is most iust
 that the cursd author of such impious illis
 ought not to liue.

>ble

>nder.

Thoro: O thinke not see those words
 retaine affinitie with that passion

I hop'd you'd [felt] left the greatest of yo^r Sinns
 mercy will smile at when you doe implore
 its vnconsuming grace, the dullest cloud
 will when you pray, be cactiue as the ayre
 in opening to receiue, ^ty breath to heauen
 [that] ^tspent to purge yo^r illls, why you may liue
 to make a faire lustration for your faults

2140

> llow: and die a happie Convert.

> Within ffollow, follow, follow ^ty way he went.

> Young M: Hell I will flie no farther since my hand

> Alexand^r is guilt in murder it shall sacrifice

> ble & some of my apprehenders.

> rs Tho: Whats the matter deare Sir what ayles you.

> Lady: O my Sonn I feare.

2150

Alex: Stand back goe to, what meenes this rudenes

I say goe to, keepe back.

Con: Sir we must enter, here he is I charge you

asist vs to lay hold on him.

Lady: Why how now fellowes, what makes you presse

in here thus rudely whom do you follow.

Com

Madam

Con: Madam, I'me sorry my Authority
 enforces me to doe it, your Sonn iust now
 has slaine one M^r Thurstone, & the law
 commaunds vs apprehend him.

2160

I:Mar: Here take my sword
 when I but doe waigh the iustnes of the cause
 for w^{ch} I suffer, though I could escape
 my Conscience would forbid me, come Ile goe <
 whither you please.

Lady: Stay officers, all accessaries are
 as liable to puniskm^t for murder
 as those who Act it. I confesse twas I
 enforce'd my sonn to slay that gentleman
 your warrant extends to take me with him.

2170

Tho: Alas beleive her not, greife for her Sonne <
 has made her ffranticke.

Lady: By heauen tis trueth
 if you refuse to execute yo^r office
 I shall confesse my Act vnto the Iudg
 and soe condemne you of partiality
 my Sonn knowes this is truth.

I:Ma: I must acknowledge
 M^r Alexander oft did instigate me
 to kill him.

2180

Con: Sir you must clere yo^r selfe of this.

Alex: Who I goe take the babe from its Mothers teat
 and taxe him with this Cryme, I accessory
 to a murder, goe to.

Con: Why and goe to Sir.
 and avoide resistance you must goe, [y]
 will your ladiship walke with vs.

Lady: Yes most willingly

I doe this most abhorrid life despise
since tis to iustice a iust sacrifice.

2190

----- Exeunt oe<

Actus. 5 Scē: 1.
A Table

Enter ^{Judg} [Recorder], S^r Geffery, Crackbie
[^]
Suckett & Bunch.

S^r Hu: I doe admire this accident since I
haue satt ^{Judge} [recorder] I haue not knowne
[^]
any such tryall

S^r G: Tis certaine sir, but looke you sir, Ile tell you, you do<
pceiue me sir, as I'me a gentleman, I lou'd the lady < 2200
but she out of her pride I thinke or else I were to b<
to say soe, scornd me marke you y^t [^{S^r} Recorder], vnde<.s
you that.

S^r Hu: You question my vnderstanding very much good S^r Geffer<
but pray you sir, being here more comu'sant then I ca<
you informe me how this quarrell grew twixt her <
Thurston.

Notes to fol. 206^a

- 2191 just] an extra minim before g
- 2193 A Table interlined below the Act heading in hand A²
- 2194 Recorder deleted and Judg interlined above it with a
caret in hand C
- 2196 s.n. S^r Hu written over original Re; by S²
- 2197 recorder deleted and Judge interlined above it with a
caret in hand C
- 2202 MF Recorder deleted and S;^r interlined above it in hand C
- 2204 s.n. S^r Hu written over original Re; by S²

S^r G: Yes yes I can, but let me see I haue almost forgott,
to say truth I never heard the reason, but as the
wisest guesse, hum, hum, he should haue had her
daughter

2210

Cra: I might haue had her my selfe you know Vncle.

S^r G: Peace Nephew peace, giue Iustice leaue to speake
as I related the reason I related [^{S^r} Recorder]
as
was [^] I told you.

S^r Hu you told me Nothing yet S^r Geffrey

S^r G: Noe, did I not say, he should haue had her daughter

> Hu You did, but what does that conduce to their
discention.

> S^r G: Oh sir the originall efficient cause you vnderstand
me, for suspition whispers he had giuen her a
foule blow, & would haue left her.

2220

Cra: Nay by my birthright Vncle, the child was not his
alone, for I dare sweare I had a hand at least
in it, I did endeavor fort did I not Captaine.

Suc: Yes there are others to, as well as you, yes she
has struck her top sayle to a man of warr,
she has bin boarded sir I can assure you.

> S^r Hu What impudent slaue's are these, but are you
sure the gentlewoman[] is with child.

2230

S^r G: Sure doe you question it, S^r [[^] Recorder], Bunch be
ready Bunch to write their confessions quickly.

Bun: They are not come yet to confession sir

S^r G: Noe matter for that, Bunch wth [^{the Iudges} Recorder]
leaue, weele here their confession before
they come, that we may know the better to
state the cause when they doe come, ist not
best thinke you.

He: Who shall speake for them thinke you

S^r Ge: No matter whether any man speake nor noe

2240

we know he killed the [m] man, and she comanded him, ergo they are guilty, ergoe that must be their confession Scilicet that thay are guilty, write this Bunch & then we will ppend as law and Iudgm^t guides vs, whether we will

b) le saue or condemne how say you S^r [Recorder]

> Cr: Oh well don vncle, I know he would pue what he said, otherwise I would haue venturd a sillogisme in Baralyton, to haue made it evident

Suc: But with yo^r favour gentlemen suppose he did vnliue Thurston in faire Duell.

2250

> Con: Re: No Duell can be fayre cause tis against the kingdomes lawes.

Do:

Su: The kingdomes lawes, how shall a Gent^r. y^t has a blemish cast vpon his life, faire reputacon^t haue satisfaction then, allow noe Duells hell a man of armes, had better liue in woods & combate wolue[s] then among such milke sops the kingdomes lawes.

Cr: Patience good Captaine we will haue duells lawfull.

2260

Notes to fol. 206^b

faint bracket-like marks pass through ²I in 2208, through the d of heard in 2209, and through the a of daughter in 2211

- 2211 daughter] a may be an alteration
- 2214 M^r Recorder deleted and S^r interlined above it with a caret by C
- 2215 as interlined with a caret by C
- 2216 s.n. S^r H_u written over original Re: by S²
- Nothing] N resembles M
- 2218 s.n. H_u written over original Re: by S²
- 2229 s.n. F H_u written over original Re: by S²
- 2230 gentlewoman is followed by a deleted letter, perhaps a
- 2231 question] q altered from g
- S^r Recorder] S written over original M with a caret and Recorder deleted by C
- 2234 M^r Record^rs deleted and the Judges interlined above it by C; an ink-blot may conceal a caret
- 2239 s.n.] S² wrote H over the R of original Re, but his pen ran dry before he could complete the alteration
- 2241 the[m] originally him, t prefixed, e written over i, and m deleted by C
- 2243 Scilicet] ²g altered, perhaps from x, or retraced
- thay] originally that, y written over t
- 2246-7 warning in hand S¹
- 2246 S^r Recorder] S written over original M and Recorder deleted by C 2247 know] sic, for knew
- 2248 venturd] en an alteration or touched up
- 2250-61 marked for omission by A²
- 2251 valiue] n an alteration, possibly from t
- 2252-3 s.d. in hand A²
- 2255 life, faire] sic, for lifes faire
- 2258 then] e perhaps an alteration

Ent [Su]: Tis ffit they should being legitimatly manag'd sir.]

S^r G: O see are you come weele ticle you ifaith.

Constable: See please you heare are the prisoners.

& Re: Tis well, we haue waited them, Madam

Prisoners: I should haue bin more fortunate, to haue seene you
[in] ^ttany plac'e but this, and here
in any other cause then this, I would vse you
as the precedent carriage of your life
has merited, but cannot, y^tare a prisoner
convict of murder, a most hideous crime
gainst law and nature.

2270

S^r Geff: Yes marry is it, and y^t she shall

find, ere we haue don, Bunch read

their indictm^{ts} Bunch, she had as good haue
married me I warrant her.

Rec: Good S^r Geffrey silence a while, who is the accuser <

Con: Here.

Re What haue you freind to obiect ag^t this lady

Con: That she confesd it was by her procurem^t &

2280

comand [e^t] her sonn muredred young Thurston. <

Lady: Please you sir y^t a poore prisoner may
entreate one favour.

S^r G: Yes you shall haue favour.

Rec: Any thinge mercy can graunt
vmprejudiciall to Iustice.

Lady: Then this

you shall not need to pduce witnesses
or charge a Iury to designe me guilty
of Thurstons murder, I confes it to you
twas only I that slew him.

2290

S^r G: Marke that S^r [Recorder], shee y^t slew him do you hea<

Re: Pray disturbe her not, how comes it then Madam <
to be affirm^d your Sonn did kill him.

S^r G: I lets heare that, how it comes, well remembred <
[M^r Recorder] you did even speake before me.

Gra: O how learnedly could I speake now, might I
haue licence.

Lady: Pray sir.

let me not be oppresd wth noyse my cause

2300

beares not so slender waight, for my owne life <

so many reasons forfeits it to death

that 'twere a Sinn, had I a will to liue

to plead to saue it. but for this my sonn

I do beseech a hearing.

Re: Speake freely lady

Lady Thus then

Suppose the wrested rigor of yo^r lawes

iniustly sentenc'd any here to death

& you enforce on some vnwilling man

2310

the p^rsent execucon' of yo^r Act

you will not after cause the instrum^t.

of your decree as guilty of his blood

to suffer as a Homicide. how then

can yo^r impartiall Iudgment

censure my sonn, for this w^{ch} was my fact.

Notes to fol. 207^a

- 2262 deletion by A²
- 2267 in blotted, probably deletion is intended
plac'e] sic
- 2281 comaunde^t] e^t deleted, perhaps by A¹
- 2285 thinge] g an alteration, perhaps from g
 an offset blot under mercy
- 2287 this] originally tis, h altered from t and t prefixed
 by S
- 2289 charge is blotted from the offset
- 2292 S^r Recorder] S written over original M and Recorder
 deleted by C
- 2296 M^r Recorder deleted by C
- 2297 might] t omitted and inserted afterwards by S
- 2307 Thus] originally This, u altered from i

Thurston the malice of my will wishd dead
 my instigation and severe comaund
 compeld him to atcheiu't, and you will graunt
 noe princes lawes retaine more actiue force
 to ingage a subiect to performe their hests
 then natures does, astring a deutions child
 to obey his parent.

2320

S^r G: Pish all this is nothing, there is a flat Statute
 ag^t it let me see, in Anno vigesimo tricessimo
 Henerio octauo. be it enacted, what followes
Bunch.

> Re: Nay good sir peace

Madam these are but wild evasions
 for times p^rtraction, for yo^r paritie
 it cannot hold since Nature, does enforce
 noe child to obey his parent in an Act
 that is not good and Iust.

2330

> Lady Why this seemd both

to his obedience, but relinquish that
 and come to Conscience does it not comaund
 in its strict Canons to exact no more
 then blood for blood, vnlesse you doe extort
 worse then an vsurer, for Thurstons life
 I offer myne, w^{ch} if it be to meane
 to appease your Iustice, let it satisfie
 your mercie, spare my Sonn & I shall goe
 as willingly to death as to my rest
 after a painfull child birth looke on him
 how fitt the Subject is to inuite yo^r pittie
 what Tyrant hand would cut this Cedar vp
 ere its full groath (at w^{ch} it stately head
 would giue a shade to heauen) or pluck this Rose

2340

as yet scarce blossomi.

> S^r G: Hum what says Bunch

2350

> Lady Mercy wilbe proud

'tinfold him gently in her luory armes
and as she walkes a long with him each word
he speakes sheele greedily catch at wth a kisse
from his soft lipps, such as the amorous ffawnes
enforce on the light Satyrs led me dy
who like the palme (when consious y^t tis void
of fruite & moysture) prostratly doe begg
a Charitable headsman.

> Re: So bad a cause

2360

deserues not to be pleaded thus deere madam
greife overwhelmes me for you y^t yo^r guilt
has damp'd the eyes of mercy, and vndone
all intercession, please you to desist
we must pceed 'toth examination
of the other prisoners S^r Geffrey
we shall need your graue assistance
S^r Geffrey be more attentive.

> S^r G: Tis very necessary, I wilbe sworne she did bewitch me

I thinke I was almost a sleepe, but now to yee Ifaith come
on what can you say y^t Iudgm^t shall not passe ag^t. you

2370

S^r

Notes

2325 let] e perhaps altered from u

2345 Subiect] t altered from c

2356 led] sic

2361 deere] ²e perhaps altered from a

Thoro: Sir you are the Iudge here.

Re: Yes sir, why question you my power.

Tho: Noe scarlet man I question thy witt

at least thy humanity and the Conscience

that dares Imagine, to destroy this wealth

to hang this matchles Diamond in the eare

of Ethiope Death, send him to fill thy house

strike with his dart thy Children, & thy selfe

gray bearded miscreant, whose best acts compar'd <

2380

with Thurstons murder, (cause this lady did <

Are full iniquity.

Su: [The man speaks home and boldly]

Re: S^r you are fitter for a Iayle[r] or Beddlam

then to stand free before vs.

[—]

What art thou mad man

S^r G: Yes what are you sir, I aske to, thoug I know y<

enough, what are you.

Tho: I am one.

to expresse my selfe in my true character)

2390

soe full of ciuill reason and iust truth

that to denie my owne peculiar act

I should esteeme, as base and black a sinne

as Scythians doe Adultery, twas I

that gaue this lady Councell to invade

^t
y Thurstons life, and out of Cowardise

feareing my pson, set his bold young man

to be his murderer, Ime the principall

the very source from whence this brooke of blood <

fetches its spring.

2400

Re: Still more of the conspiracy, Sir what say you

to these designem^{ts}.

Su: Say sir you slew the man in equall duell

twill bring you off I warrant you.

S^r G: Answere you youth of valour you ^ty dare see

men of credit bleede. ha.

I:Mer: S^r I am to dy, & should I now speake false

twould be a maine addicon' to the ill

what I a lone comitted, for this man

howsoere his fury, does transport his tongue

2410

hees guiltlesse on't, I must confesse my Mother

did for some private wrong w^{ch} he had don

wish me to call him to account, but this

Steward did with all violence sollicit

that I should slay him.

Alex: Whoe I, goe to, ist come to this.

Re: Sir you must answer this

S^r Geff: marke how the mischeife lookes.

Alex I doe defie thy mallice thou false Iudge, goe to my <

I appeale to, she that knowes my vertue & Integrity <

2420

Re: Away with him, to'th Iayle a publike Sessions may <

long from thence deliuer him to the gallowes.

Const: Come Sir.

Ex^t.

Re: Madam for you & for your Sonn, yo^r crimes being soe

manifest, I wish, you would p^rpare yo^r selues for heauen

Notes to fol. 208^a

- 2381 a redundant speech-rule
- 2383 deletion by A²
- 2384 layle [r] originally laylor, e altered from o and
r deleted
- 2385 a redundant speech-rule erased by smudging
- 2390 the opening bracket is omitted
- 2392 peculiar] cu altered, apparently from re
- 2394 Scythians] q omitted and inserted afterwards
- 2397 his] sic, for this
- 2404 off] ²f an alteration, probably from t
- 2410 ¹ris] s an alteration
- 2424 ¹for] f may be an alteration
- soe] originally for, s altered from f and e from r

meane time you must remaine saffe prissoners,
vntill the Iudges sitt who best may giue a sentence
on your fact.

Tho: And what for me.

> S^r Geff: I what for him M^r ^{Iustice} [Recorder]

2430

Recor: Sure your words

rather proceed from some distraction
then from similitude of [truth] truth
you may begon we doe quitt you.

h/y

T(h)o And Ile quit my selfe

of what you will not, my hated life
you haue condemd a lady who a my claime
as many slaues to waite on her in death
as the most superstitious Indian prince
(that carries servants to attend ith graue)
can by's prerogatiue, nor shall she want
waiters while you & I my reverend Iudg
are with in reach of one an other.

2440

Offers att y Recor:

> Su: Death sir dare you presume to
draw before vs men of stout pformance.

> R G: You sir weele haue you hangd to Sir with
the Steward.

Re: we doe forgieue him twas his passion

> [Scout] tis manly to forbearre infirmities
away wth the delinquents Officers

> [thin] in noble soules, [Whats the matter] Enter Timothy

> [there looke to the prisoners.] 2451

S^r G: I charge you looke to them, there is some
rescue intended I warrant you.

>

> thy [Const'] Sir yonder are some six or seauen without
attird like Masquers that will not be denied
attmittance.

Re: What are they.

Con: [ffaith] we know not, nor will they tell vs
only this they say heareing of the lady Marloues
condemnation, they are come wth shew of
death to make her more p^rpard fort.

[A] >

2460

Re: We will deny none of her freinds to see her
they can intend noe rescue.

Con: Noe my life ont sir, they come vnarm'd.

Re: Be still letts see this misterie.

> Floriske Horrid Enter Death. Gri: and furies

Musike

> Gri: If in charnell houses, Caues
horrid grots, and mossie graues
where the mandraks hideous howles
welcome bodies voide of Soules
my power extends, why may not I
hugg those who are condem'd to dy
grimme dispaire arise and bring
horror with thee, and the king
of our dull regions, bid y^e[o] rest
of your Society be adrest

2470

Notes to fol. 208^b

- 2430 Recorder deleted and Iustice interlined above it by C
- 2433 truth] S wrote turth, made an unsatisfactory alteration to truth, and deleted the word
- 2434 warning in hand S²
- may resembles my, m and y each being one minim short
- we] w blotted, perhaps an alteration
- 2435 s.n. probably originally omitted. It is written roughly and out of position by S; but the paper is torn
- 2437 a my claime] sic, for may claime; e is in italic scrip and m resembles n + italic r
- 2449-51 original s.d. and dialogue deleted by A², who made the interpolation-mark for a s.d. now missing, interlined away wth the delinquents Officers, and wrote Enter Timothy in the right-hand margin
- 2451-99 marked for omission by A²
- 2454 s.n. Const' deleted and thy written before it by A²
- 2458 ffaith deleted by S¹ or A¹
- 2460 warning, probably S¹'s for Crimes, deleted by A²
- 2465 speech-rule omitted
- 2466 Floriske Horrid Musike and and furies added in hand A¹, in rough writing as at 662 and 730; and is a minim short
- 2471 traces of a deletion in the margin by A², probably of a warning in hand S¹, the connecting-line of which appears at 2477
- extends] originally extents, d altered from t by S
- 2473 dispaire] r an alteration

As they feare the frowne of chaunce
to grace this p^rsence with a Dounce.

R^corders. Enter [De] Hymen & Y lovers.

Tim: death auant thou hast no power

2480

this is Hymens happie hower

away toth dark shades hence

and grim dispaire let Innocence

triumph and bring eternall peace,

to all your soules & Ioyes increase

Smile, Smile sweet ayre on vs ^t/_y come

to sing Deaths Epicedium

extract from roses gentlest winds

suchodors, as Young Hymen finds

at Sweet Arabian nuptialls, let

2490

the youthfull graces, here beget

Soe smooth a peace, ^t/_y every breath

may blesse this marriage of death,

ffeare nothing lady, whose bright eye

sing'd deaths wings as he flew by

wee therefore trust me only come

to sing deaths Epicedium.

[discover.]

stay, stay, by your leaue m^r Iustice

Tim: [And now] madam [being] yo^r servant [to]

Timothy, [I] brings you newes you must not dy <

2500

know you this Gentleman.

S^r G: Now on my knighthood M^r Thurston

Lady Amazement leaue me is he liueing.

Re: Are we deluded.

Tim: So it appeares sir, the gent' never had hurt, <

29
bees here and let him speake for him selfe <
and this gentlewoman his wife.

Lady: Who Clariana.

Thur: With yo^r leaue reverend father, to you Madam
whome I must now call Mother, first yo^r p^don <
t
y the conceiud report of my famd death
has brought you to this triall, next
for this your daughter, & yo^r sonn, whose virtue <s
redeemd me from the death yo^r rage had though <t
I should haue suffr'd, he agreing with me <
consented to appeach himselfe of that
he nere intended, and p^curd this man
as his accuser, of my murder w^{ch}
was but contriud, to let you see the error
of your sterne malice that acquainted with
the foulnesse of the fact, by the effect
you might repent it, & bestow yo^r blessing
on vs your Suppliant Children.

2510

2520

Notes to fol. 209^a

- 2477-80 the connecting-line is from S¹'s warning at 2472
- 2479 R^ccorders] R^c is in hand A¹ and corders added by S¹
- 2484 triumph] r blotted
- 2489 suchodors] sic
- 2491 graces] g an alteration, perhaps from u
- 2498 deletion by A²
- 2499-2500 And now, being, to and I deleted and stay, stay,
by your leaue m^r Justice interlined by A²,
 who also added g to original bring
- madam] 2^m is one minim short
- 2519 error] er touched up

> Mar. Clari: w^{ch} we begg with hearty sorrow, if we haue
transgresd our duty to you.

Re: I am happie, to see soe blesd a period.

Sr Ge: Ha, ha, widdow are you come of thus widdow
you may thanke me I hope youle haue me
now widdow.

> Lady This suddaine comfort

2530

had I not yet a relique left of greife
would like a violent torrent over beare
the banks of my mortallity, Oh Thurston
whom I respect with a more sacred loue
then was my former, take my blessing wth her
and all the wishes that a loyfull mother
can to a child deuote, had my Belisia
and her deare Bonuill liud this happy day
should haue beheld a double wedding

> [Su: Death must he haue her then]

2540

> Re: Spoke like a mother

> Thoro: Madam the Surplussage of loue y^{t's} in my brest
must needs haue vent in gratulation
of your full loyes, would you mind yo^r p^mise
and make me fortunate in yo^r loue

Lady Sir I haue vow^d, since by my meanes

Vowd,

my daughter and her loue perishd
vnhappily to seclude my selfe from mans
Society.

> Tho: Weele cancell that obligation

Bonuill Belisia& Grimes, discover

2550

quickly. Lady I now will vrge
yo^r promise twas a plot betwixt vs
to giue them out for drownd,
least your pursuite should haue
impeachd their marriage w^{ch} is now

most iustly consummate a lonly I

remaine [at(your)] at your devotion for a wife

> Ledy Take her, & with me a repentance, as profound
as Anchorits for their sin. pay.

> Re: Madam how blest am I
to see you thus past hope recouerd.
my mirth at your faire wedding
shall demonstrate.

2560

> S^r. G: I will daunce too, that certaine, though I
breake my legs or get the tissick.

> Suc: Doe you know me sir.

Bon. Yes very well sir.

Suc: you are married sir.

Bon: I what of that

Suc: Nothing but send you Ioy sir.

2570

but



Notes to fol. 209^b

2524 hearty] t an alteration

2528 period] d altered from e

2536 loynfull] an extra minim before l

2540 deletion by A²

2544 mind is one minim short

2551 will] w an alteration

2556 a lonly] sic, for and only or & only

2557 at(your is probably deleted by S, although the ink of the
deletion resembles A²'s

2566-70 marked for omission and scored through by A²; his ink
covers the speech-rules after 2565 and 2570



Lady: But wheres my Steward hees not hangd
I hope this mirth admitts no Tragedy.

Gri: Behold the figure.

Alex: I craue forgiuenesse.

Lady: Goe to, you haue it.

Alex: Thanke you madam.

I, I will goe to & goe to, and there be ere a
wench to be got for loue or mony rath
then plot murder, tis the sweeter sinn of
besides theres noe danger of ones cragg
worst is but stand in one sheet for ly
in two and therefore goe to & goe to I
And I sayt agen

2580

Sr Geff: Bunch take my cloake Bunch, it shal
be sed, so many weddings & nere a Da
for soe many good turnes the hangman
ha done you theres one for all, hey.

Tho: Well said sir Geffrey.

Sr Ge: Hey when I was young, but come we loose
every one his lasse & stricke vp Musick.

2590

Dancee.

Lady: Now gentlemen my thanks to all & since
tis my good hap to escape these illls
goe in with me and celebrate this feast
with choyse solemnitie, where o^r discourse
shall merrily forgett these harmes, & proue
theres noe Arraingm^t like to that of loue

Exeunt Oes

Finis. /

This Play Call'd the Lady-mot<h
 (the Reformacons obseru'd) may <b
 Acted. October the xv. th. 1635 <
 Will: Blagran<e
 Dep^t to the <M
 of the Reuoll<

Notes

- 2577 ^{2to}] t appears to be written over a comma
- 2590, 2597 speech-rules omitted
- 2598 Exeunt] x written over e

Enter Suckett, Crackbie, Grimes. [an]

Timothy Gr: Gentlemen the rarest scene of mirthe towards

Suci where, how, good Grimes?

Gr: oh, the steward, the steward my fine Temperat steward <y
did see lecture vs before my ladie for drinkinge <
at midnight, has gott the key of the wine C<
Timothie the Butler & is gon downe to make <
drunke in pryuate Enter Timothie<

Tim: gent': Grimes away, away, I watcht him into th<
wher I sawe him Chose [him] forthe ^{one} of the b<

10

Alexander of sacke, & hether is retyringe wth all Exp<
close, Close, & be not seene

Gra: oh my fine steward. Exeunt

Enter Alexa<

Notes to fol. 211^a

Written in hand A², in the ink used for his revisions in the text (Ink VI). His speech-rules are longer than S's, and his italic not very clearly differentiated from his English script. The passage is intended for interpolation at 568.

- 1 an deleted by A²
- 2 warning in hand S²
rarest blotted
- scene] n an alteration, probably from a
- 9 Grimes] G written over g
- 10 him deleted by A²
one interlined with a caret by A²
- 11 warning in hand S²

See also B.D. add. Ms. 24488

Joseph Hunter . . . Chronus Vatican
Anglicanorum vol
p. 116
p. 107

Copies a table in . . . Harle. 1401.
+ sq

Hand. 6769. p. 37

Notes Retrospective Review
X

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Argalus. 1639.

L.P. 1640.

A.W. 1639

Holland. 135 in. p. 1650.

Writ in a C. 1650 (in 163)

Has heard of 2 others

- Parricidae
- de Vebat
- Noble and
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- as have been a publication

Known as Bedone vol.

