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A CRITICAL EDITION OF THOMAS NABBES' THE BRIDE

by

Dona Jean Barcy Lurie

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
(English Language & Literature)
in The University of Michigan
1974

Doctoral Committee:

Associate Professor Edmund H. Creeth, Chairman
Professor John Arthos
Professor Joe Lee Davis (deceased)
Associate Professor Ejner Jensen
Professor O. M. Pearl

DEDICATION

To Robert H. Lurie, without whom this dissertation would have been impossible and with whom this dissertation would have been impossible.

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I would like to thank the following libraries for permitting me to consult in person, by microfilm, or by photoduplicated copy, the copies of the original 1640 edition of The Bride in their collections: The Bodleian Library, The Boston Public Library, The British Museum, The Chapin Library, The Folger Shakespeare Library, The Harvard University Library, The Henry E. Huntington Library, The University of Illinois Library, The University of Michigan Library, The New York Public Library, The University of Pennsylvania Library, The Carl H. Pforzheimer Library, The University of Texas Humanities Research Center, and The Yale University Library. I would further like to thank the personnel of the above libraries for their helpful cooperation. Finally, I would like to express my appreciation to the members of my dissertation committee: To Professors Edmund H. Creeth and O. M. Pearl, appreciation for their continuing critical guidance, good humor, and patience. To Professors John Arthos and Ejner Jensen, appreciation for their cooperation and concern in joining my committee on the death of Professor Joe Lee Davis, February 19, 1974, and sharing with me their insights in the final stages of my project. Of Professor Davis, I feel a great sense of loss. His contribution to my dissertation was major. He had the talent and was always willing to take the time to pose just the question to illuminate whatever problem was at hand, and he was ever ready with a word of encouragement.

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INTRODUCTION

The undertaking of a study of an admittedly minor author puts the scholar in danger of succumbing to one of two errors of critical judgment. Repeated and intense consideration of a lesser author and his work inevitably allows for the revelation of his charms in depth and may tend to make the benevolent critic excuse his failures as worthy experiments of a talent cut off before fully developed or as the compromises demanded by an unfavorable artistic climate. At the other extreme, one may equally frustrate the aims of a serious study by delineating a minor author almost exclusively by how he fails to attain the heights of the premier literary figures of his time while ignoring the meaningful question of how a secondary writer perceives the artistic values of his society and combines them with his own impulses to produce his work.

In my study of Thomas Nabbes and his play, The Bride, I have tried to moderate both my enthusiasm at finding that Nabbes' dramatic works are interesting, attractive, and entertaining, and my disappointment in recognizing that in preparing this critical edition of The Bride, I am not introducing to the scholarly community a long neglected dramatic jewel now properly to take its place amid the greatest works of Shakespeare and Jonson. Thomas Nabbes was a man of moderate talents writing for the stage in the last decade of a period of exceptional dramatic achievement--a period which was coming to a close in part because of antagonistic social forces which in 1642 resulted finally in governmental

prohibition of public theatrical productions, in part as a result of the natural cyclical ebb and flow which seem to govern the viability of individual literary genres.

Nabbes was a professional dramatist writing for the theatre as a means of gaining his livelihood, but one who, in the tradition of his admired predecessor, Ben Jonson, took his vocation of author and the moral responsibilities it involved seriously. In The Bride Nabbes undertakes to demonstrate to the increasingly self-assured and morally austere citizens of London that the drama could be an effective vehicle for the dignified illustration of the values in which they sought their definition. In The Bride, Nabbes eschews both the mindless chauvinistic glorification of boisterous middle class heroes which still delighted citizen audiences at the Red Bull and the Fortune, and the equally unrealistic satiric exploitation of bourgeois character which made the conniving and hypocritical citizen the favored comic target in the realistic comedies popular at the private theatres. Instead, Nabbes draws upon Medieval and Renaissance dramatic tradition to produce a play which employs an exciting plot of comic intrigue and romantic adventure, including runaway lovers and unknown relationships, intentions misunderstood and tragedies avoided, set in the realistic world of the London merchant and the Bankside brothelkeeper, but with pervasive reference to an allegorical superstructure that suggests that every man's action in this world is a microcosm of the struggle of good against evil in a just and ordered universe. The result is an atypical Caroline realistic comedy with an unusual emphasis on positive examples of exemplary moral conduct by members of the London middle class which harks back to Dekker's The Shoemaker's Holiday (1599) and Heywood's The Fair Maid

of the West (1610, 1631). Additionally, it perhaps suggests what becomes the sentimental impulse of the eighteenth century drama in its assertion of the potential good of all men and in its refusal to rely upon irreclaimable villains and heavily satiric portrayal of other social classes to add, by extreme contrast, to the luster of its heroes.

CHAPTER I

THOMAS NABBES: LIFE AND CRITICAL REPUTATION

The known facts about the life of Thomas Nabbes are apparently few and long established,[1] and there seems to be little hope of new and illuminating discoveries or even room for much in the way of profitable conjecture. Based upon the fact that the surname "Nabbes" was apparently rare in seventeenth century England,[2] and upon the fact that two of Nabbes' poems--"An Encomium on the leaden Steeple at Worcester" and "Upon excellent strong Beere which he dranke at the Towne of Wich in Worcester shire where Salt is made"[3]--confirm at least some familiarity with Worcester, it is generally agreed that the author is the same Thomas Nabbes, age sixteen, of county Worcester, who matriculated at Exeter College, Oxford, May 3, 1621.[4] From John Chambers' designation of Nabbes as a "resident," in his Biographical Illustrations of Worcestershire, R. W. Vince suggests that Nabbes was not a native of Worcester, but perhaps had come to live there as a boy.[5]

Whatever his place of birth, there is no evidence that Thomas Nabbes received a degree from Oxford and only the barest conjecture as to his whereabouts and occupation prior to his emergence as a London playwright in 1632. Because of the line "I am a servant of my Lords. . ." in his poem "Upon the losing of his way in a Forrest," A. H. Bullen speculates that Nabbes was a member of the household

of a nobleman serving as a secretary or tutor, and suggests that his service was in the neighborhood of Worcester.[6] The profession of tutor or secretary was certainly a common one for men with some university training, but as for the rest of Bullen's suggestion, the evidence is slight and it does not really seem to have an important bearing on Nabbes' literary output.

In any case, Thomas Nabbes had apparently settled in London sufficiently before the early part of 1632-33 to write his first known play Covent Garden, which was acted by Queen Henrietta's Men at the Phoenix in Drury Lane at that time and, before writing it, to absorb enough of London local color to take advantage of the current vogue for place-realism in dramatic comedy.[7] There has been some speculation that Nabbes resided in the Inns of Court during his early years in London.[8] The comment of young James in Tottenham Court,

> I tell thee Sam, were it not for the dancing-schools and Play-houses, I would not stay at the Innes of Court for hopes of a chiefe Justice-ship, (III, i.)

suggests first-hand appreciation of the many attractions surrounding the legal institutions which Jonson labeled ". . . The Noblest Nourseries of Humanity and Liberty in the Kingdome."[9] It is possible that he was at some time a student of the law. The level of education revealed in his works was certainly sufficient to qualify him for membership in one of the Inns, but his dedication of The Bride ". . . to the Generality of His Noble friends Gentlemen of the severall Honorable Houses the Inns of Court . . ." does not seem to imply comradeship as much as simple friendship or even a professional relationship. After soliciting the acceptance of the gentlemen, the

dedication ends: ". . . and the honor that you doe me thereby will adde to those many engagements that binde me always to declare my selfe Your most thankfull servant." As Charlotte Moore notes,[10] this may imply that Nabbes served perhaps as a secretary or clerk in one of the Inns or that he was sometimes commissioned to prepare material for their festive occasions.

Whatever his residence and occupations during his first years in London, the remainder of Nabbes' works were all written and published between the date of Covent Garden and 1641. He produced two more comedies: Tottenham Court, acted at Salisbury Court Theatre in 1633, and The Bride, acted at the Phoenix in 1638; two tragedies: Hannibal and Scipio, acted at the Phoenix in 1635, and The Unfortunate Mother, unacted, published 1640; a moral masque: Microcosmus, acted at Salisbury Court Theatre in 1637; and two minor masques of the type used for private household theatricals, The Springs Glory and A Presentation Intended for the Prince His Highness on His Birthday, both unacted, but published in 1638. He also produced some miscellaneous verse during this period, primarily in the form of commendatory lines written for the publications of friends and acquaintances, and an admitted piece of hack work: "A Continuation Of The Turkish Historie, From The Yeare Of Our Lord 1628, To The End Of The Yeare 1637. Collected out of the Dispatches of Sr Peter Wyche Knight, Embassador at Constantinople, and others," published in 1638.[11] His last published work was a complimentary poem prefixed to Thomas Bedome's Poems Divine and Humane, which appeared in 1641.

Nabbes' undertaking of the continuation of the Turkish history and the fact that all of his plays and masques and much of his poetry

were published under his careful supervision[12] between 1637 and 1640 seems to suggest that the author was experiencing financial difficulties during this period. This, of course, assumes that Nabbes had retained some control over the manuscripts of those works which had been produced at Salisbury Court and the Phoenix. Christopher Beeston, owner and manager of the Phoenix, was notorious for jealously guarding his theatre's interest in any play which he considered marketable.[13] Thus we must assume that either he did not consider the Nabbes' plays produced at the Phoenix likely subjects for revival, and therefore allowed their publication, or that Nabbes, in his original agreements with Beeston and with Salisbury Court, had asserted right of ownership as author of the plays. Unfortunately, it must be admitted that either of these alternatives is a possibility. There is no indication that Nabbes ever enjoyed anything but moderate success as a dramatist. There are no records of lucrative productions or revivals of any of his works.[14] One of his plays and two of his masques went unacted. There is some evidence to suggest that in the eyes of management, his notable talent may have consisted in the ability to produce upon demand plays to compete with the popular successes at other theatres. In his prologue to the play, Nabbes admits that Covent Garden was written in a "few weeks," although he denies that it was influenced by Richard Brome's recently acted Weeding of Covent Garden (1632).[15] There is speculation that The Bride was specifically written to attract a citizen audience during the absence of the Phoenix's more aristocratic patrons from town[16] and that The Unfortunate Mother was prepared as a rival to Shirley's The Politician (1639).[17] On the other hand,

Nabbes' unusual concern with the importance of his role as author and the integrity of the printed versions of his plays makes his retention of publication rights conceivable, especially in light of the precedent of Jonson's retention and publication of his own plays in folio in 1616.[18]

In any event, it seems that Thomas Nabbes was experiencing financial difficulties in the latter part of the 1630's. In verse that he prefixed to Hannibal and Scipio in 1637, he makes reference to the difficulty of finding a patron and the effects of poverty on his person:

> . . . thy thinne cheeke, hollow eye,
> And ghostlike colour speak thy mystery
> Thou woulds't, but canst not live by: for the more
> Thou do'st enrich they works, they make thee poore.
> Who will by fancy and invention thrive,
> Must practice how to flatter men alive.

Perhaps the unhappy conditions referred to in these verses were related to his assumption of the responsibilities of a family man, for he was married sometime prior to May 27, 1638, the date of the entry in the christening registers of St. Giles in the Fields, parish church of the Phoenix, which reads: "Bridgett daughter of Thomas & Bridgett Nabs." Nabbes apparently continued to live in the parish of St. Giles for the remainder of his life. The church registers record the burial of "Thomas Nabs," April 6, 1642, of "Bridgett daughter of Thomas Nabs," June 30, 1642, and of "William sonne of Thomas Nabs," August 29, 1643.[19] Other parish records confirm the identification of this family with the author's: in 1642 is recorded the granting of a shilling "to Mrs. Mabbs, a poet's wife, her husband being dead."[20]

As a dramatist, Thomas Nabbes has never enjoyed more than a moderate critical reputation. During his lifetime, he was informally associated with a group of playwrights, poets and wits of the Caroline period who considered themselves the disciples of Jonson,[21] and although there is no direct evidence that Nabbes himself was acquainted personally with Jonson, it is not an impossibility. In any case, the general dramatic heritage and the common discipleship of Nabbes, Richard Brome, Henry Glapthorne, Shakerley Marmion, Jasper Mayne, Thomas Randolph, and others is demonstrated in their dramatic works, and their friendship testified to by the many verses of commendation which they wrote for each other.[22] Aside from the verses in which Nabbes' fellows, as might be expected, praise the qualities of the works they introduce, there is no contemporary evidence of his critical reputation. However, Samuel Shepard ranked the author ". . . that wrot how Scipio Orethrew great Hanniball. . ." along with Beaumont and Fletcher, Shirley and Davenant in The Times Displayed (1646).[23] The inclusion of thirty-eight quotations from his plays in John Cotgrave's collection of moral maxims The English Treasury of Wit and Language (1655)[24] suggests that at least one near-contemporary valued his works for their many neatly turned lines of moral sense and excellent sentiment. With a similar bias as revealed in his title The British Muse, or A Collection of Thoughts Moral, Natural, and Sublime, of our English Poets (1738), Thomas Heyward used fifty-nine excerpts from Nabbes' plays.[25]

The earliest really professional critical evaluation of Nabbes's plays was Langbaine's in An Account of the English Dramatic Poets (1691), which praises the originality of his plots, but places him

nevertheless "amongst the Poets of the Third-rate."[26] By 1753, Lives of the Poets of Great Britain and Ireland had reduced him to fifth rank.[27]

In the nineteenth century, Nabbes' dramatic works were the objects of new attention and more positive evaluation. One suspects, however, that although the critics of this period avoided the simple and generally unsubstantiated "labeling" practiced by some of their predecessors, their consideration of Nabbes emphasized the interests of their time. Nabbes' works were practically unknown and thus had antiquarian interest in their language and their relationship to the productions of his greater contemporaries. Furthermore, his works focused on the universal principles of human conduct with a delicacy which provided a palatable example of the historical roots of British moral strength. Charles Lamb included a passage from Tottenham Court and two from The Bride in his Specimens of English Dramatic Poets (1808), in the preface of which he avowed his desire "to illustrate what may be called the moral sense of our ancestors."[28] John Genest, in Some Account of the English Stage from the Restoration in 1660 to 1830 (1832), echoed Lamb in his selection of Tottenham Court and The Bride for praise. He preferred The Unfortunate Mother to Hannibal and Scipio.[29]

A. H. Bullen, Felix E. Schelling, and A. C. Swinburne similarly devote the greater part of their attention to Nabbes' comedies especially as they reflect the techniques of Jonsonian humour characterization and the influence of Shirley's sentimental and morally refined comedy of manners. Bullen's publication in 1887 of the only modern edition of Nabbes' works was accompanied by an intro-

duction which represents the most extensive treatment of the author to that date. His comments about Nabbes as a writer of tragedy stress the nobility of his aspiration but his failure as an artist, and he sides with the players who rejected The Unfortunate Mother. He considers Microcosmus to compare favorably with contemporary efforts in that genre, but his appreciation of it seems primarily motivated by its skillful embodiment of serious moral comment. That Bullen's greatest enthusiasm is for Nabbes' comedies is obvious, but again most of his attention is not directed to the plays as literary works but to the attractiveness of the characters:

> Occasionally the utterances of these blameless heroes are slightly insipid and prosy; but as a rule, they deliver excellent sentiments in very fair verse. Nabbes' heroines I admire; they are modest, well-conducted girls, devoted to their lovers and courageous in the face of difficulties . . . . In Nabbes' heroes and heroines, there is a native refinement which other playwrights, men who stand head and shoulders above the author . . . have not been successful in attaining.[30]

In the conclusion to his introduction, Bullen characterizes his subject as "an elegant scholar and a man of gentle disposition, the author of some agreeable comedies, but having little genius for tragedy" and continues:

> Though Thomas Nabbes holds no exalted position among English dramatists, he is fairly entitled to claim a hearing from the few who have a genuine love for old plays. His place is at the feet of Shirley, on the lower slopes of Parnassus. He had much of Shirley's fluency and refinement, with not a little of his limpness and tenuity. He was well-nigh the last of the runners in the torch-race, and the light burned very dimly. But it was a light not unfathered by the fire of Ida . . . .[31]

Felix E. Schelling in Elizabethan Drama: 1558-1642 repeats Bullen's assessment of Nabbes' heroes and heroines with approval and then continues:

> The cleanliness of Nabbes in an age in which coarseness and obscenity seem to have been regarded necessary ingredientes in every comic scene is as refreshing as is his freedom from pedantry and fine writing, darling sins of most of the sons of Ben. Nabbes although not poetical, has an ease and a freedom of style and a certain power of quick and at times dramatic action that place him well above the average of his lesser contemporaries.32

Schelling labels The Bride Nabbes' "best and most original contribution to the comedy of his time."[33]

A. C. Swinburne, in his essay "Thomas Nabbes" in Contemporaries of Shakespeare is frequently witty at Nabbes' expense and makes an unspecific and general attack on the author as a representative "decadent" dramatist,[34] but the effect is rather lessened by his assertion à la Bullen that:

> Nabbes is to Shirley what Shirley is to Massinger; but the inspiration then afloat and alive in the air of English poetry was then so strong and keen and true that even the subordinates of the subordinates of Shakespeare are still and will always be memorable men.35

To The Unfortunate Mother, Swinburne accords the compliment of observing that there are much worse examples of the genre and opines that this rejected play would be more easily endured than the "spiritless and shapeless," "imbecile and insipid"[36] Hannibal and Scipio which was accorded a production. Of the masques, he singles out Microcosmus as "agreeable to the taste of [those] not overintolerant of [the] facile moral allegory" typical of the form.[37] Swinburne is somewhat more generous in his treatment of Nabbes' comedies. Covent Garden he labels a "late and slight example" in the tradition of Eastward Ho! (1605) and Everyman in His Humour (1598) and notes, but does not comment on, the combination of "comic or farcical humour" with "serious action and emotion."[38] To Tottenham Court, his reaction is negative:

> It is as far from success on the lines of Etherege and Wycherley as on the lines of Jonson or Fletcher. There is matter enough in this failure for one romantic comedy of an earlier date and for more than one realistic comedy of a later; But there is a plentiful lack of construction, composition, dramatic tact and inventive instinct![39]

In contrast, of Nabbes' last comedy he says:

> The Bride is a play which would have done no discredit to Shirley: it stands well above his worst or hastiest comic work, if far beneath his thoughtfullest and his best.[40]

Unfortunately, he tantalizingly stops short of developing this assertion, but simply goes on to mention the comic effect of Horten and Kickshaw and to compliment, as does Bullen, the Jonsonian character of Justice and Mrs. Ferret.

The nineteenth century's mild interest in Thomas Nabbes was continued in Charlotte Moore's study The Works of Thomas Nabbes (1915),[41] which belies its title in being almost entirely focused on Hannibal and Scipio, and J. Koch's "Thomas Nabbes, ein zu weinig beachteter,"[42] an article which one might charitably suppose was an attempt to stir interest in Nabbes by summarizing his plots. The critical views of these two authors follow Bullen and Schelling with the exception that Miss Moore, as might be expected, views Hannibal and Scipio as Nabbes' masterpiece. Unfortunately, the largest part of her work--that dealing with the sources of Hannibal and Scipio--is confused and unconvincing.[43]

Twentieth century critics, with few exceptions, have generally perpetuated the type of literary criticism of lesser authors which treats us to a broad view of the basic dramatic heritage of the period with brief glances at the minor authors only as they seem to relate to the most notable trends. Certainly this type of criticism

is useful as a starting point to understanding, and perhaps it is really a kindness only to glance at some lesser authors, but Nabbes, I believe, deserves some relief from his obscurity and the superficial and repetitious evaluations that seem to make the subject himself both boring and superficial by mere proximity. Alfred Harbage's Cavalier Drama and R. J. Kaufman's Richard Brome, Caroline Playwright are especially disappointing in that they both make exceptionally perceptive analyses of matters which should produce a better understanding of Nabbes' plays, but instead one finds again the same sweeping generalizations formulated by their less knowledgeable predecessors. It is perplexing that Kaufman, who is so illuminating in his consideration of lesser author Brome and his plays should have no new insights into a contemporary and only slightly lesser author:

> In the plays of Thomas Nabbes it is all too apparent what uncritical imitation of Jonson can lead to in a playwright of lesser learning and intelligence . . . . Nabbes was, as Harbage says, doctrinaire. He reproduces Jonson's formal effects and repeats his sermon texts without either the spirit or vigor of Jonson. He observes the unities in a mechanical fashion and is morally sound in the same superficial and external manner that eighteenth-century sentimental comedy is morally sound.[44]

In Joe Lee Davis's The Sons of Ben: Jonsonian Comedy in Caroline England and R. W. Vince's unpublished doctoral dissertation Thomas Nabbes and the Professional Drama: 1630-1642,[45] Nabbes' plays are finally the subjects of study by critics who attempt a fresh assessment of their worth. Davis's book, which discusses Nabbes as one of eleven Caroline comic playwrights in terms of the dramatic heritage bequeathed to him by Jonson, is equally valuable in its discussion of the other authors who contributed to that heritage, for the insight it gives into the inhospitable artistic climate of the period,

and, by his very selection of the eleven, for drawing attention to the relationships of these immediately contemporary authors. Davis places Covent Garden in the sophisticated comedy of manners tradition which is basically derived from elements in the comedies of Jonson and Beaumont and Fletcher, and is exemplified in the witty skirmishes of Shirley's heroes and heroines who try to effect a compromise between the practical considerations of romantic love and the idealism of Court Platonism.[46] Tottenham Court and The Bride he relates to a trend toward a developing sentimental impulse --"facile exaltation of the heart above the head"--in their concern with standards of sexual conduct and, especially in the case of The Bride, the triumph of virtue in a providential universe.[47]

Vince's work, which by its title might be expected to be an expansion of Davis's leads, is an independent and detailed study of Nabbes' plays. Despite a chapter on the drama of the thirties, it places an almost exclusive emphasis on Jonson when drawing comparisons, and in contrast to Davis's interest in the comedies, asserts that in Microcosmus and Hannibal and Scipio, Nabbes "found the forms most congenial to his didacticism and conventional morality."[48] While Davis suggests that some of the Caroline Sons of Ben--perhaps even Nabbes--serve as a link between the dramatic activity of the Elizabethan stage and the Restoration, and if nothing else are of interest in themselves, any appreciation by Vince of the plays of Thomas Nabbes is overshadowed by his insistence on stressing the negative implications of his thesis that Nabbes:

> . . . appears to have been a well-read, philosophically conservative, and independent playwright who worked very hard at his craft and who expressed rather conventional ideas in a variety of dramatic forms.[49]

CHAPTER II

THOMAS NABBES: WORKS

One thing is notable in surveying the whole of Nabbes' dramatic output. Whatever the dramatic form he worked in and whatever the conventions dictated by circumstances, his solutions were rarely simply imitative as were those of so many of his contemporaries. Invariably, Nabbes' plays are marked by an eclectic imagination that continually seeks new forms of dramatic expression in the original union of previously disparate traditions and ideas.

Masques

Microcosmus, for example, represents an almost unique combination of Stuart-Caroline masque and Tudor morality,[50] and it is Jonsonian in its insistence on dramatized intellectual statement in a genre that by Nabbes' time had become almost exclusively pictorial extravaganza with purely ephemeral content. Complemented by carefully visualized and elaborated scenery and costumes,[51] the masque expresses the alienation of the parts of the rational soul by the estrangement of Physander (Will) from his betrothed Bellamina (Understanding) through the successful temptation by Sensuality, the resulting disorder of the four bodily Complexions, his salvation by Temperance--"the Physitian that doth moderate/ Desire with reason, bridling appetite" (IV)--and his final reunion with Bellamina. As an intellectual statement about Man's struggle to understand himself and discover the Good, Microcosmus presents an intriguing synthesis of new-platonic humanism, religious morality, natural science,

and classical paganism.[52] Of all Nabbes' plays, Microcosmus, by its very nature, is probably the most definitive statement of the ethical theory that is assumed and frequently explicitly illustrated in his other dramatic efforts. In working his salvation, Temperance instructs Physander:

> Rewards will onely crowne
> The end of a well prosecuted good.
> Philosophy, religious solitude,
> And labour waite on Temperance: in these
> Desire is bounded; they instruct the mindes
> And bodies actions. 'Tis lascivious ease
> That gives the first beginning to all ills. (IV)

And when Physander has accepted this truth, repented, and been reunited with Bellamina, he is reassured that:

> Sorrow for ills past doth restore frayle man
> To his first innocence. (V)

He and Bellamina are rewarded with a new existence in:

> . . . the blest abodes
> Where those heroes that do merit it
> In life, are crown'd with glory, and enjoy
> Pleasures beyond all comprehension. (V)

Nabbes' insistence on man's moral obligation actively to pursue the good and the rebirth available to the repentent is typical of the morality pattern, but what is more interesting, most notably as a reflection of the optimistic individualism of the emerging middle class,[53] is his assertion that salvation is less dependent on God's grace and more dependent on the proper exercise of the rational soul--will and understanding working together--acting as moderator of the impulses of the senses and choosing virtue. The reliance on grace is replaced by the belief that God has ordered the world and so endowed man, that the use of his own faculties to pursue "a well prosecuted good" will necessarily bring "rewards."

Nabbes' other two efforts at the masque are more typical of the form in the slightness of their content. A Presentation Intended for the Prince His Highness on His Birthday is simply a dramatized compliment to Prince Charles through the presentation of eight masquers representing former Princes of Wales and an antimasque in which four almanac makers are rebuked by Time. The Springs Glorie. Vindicating Love by temperance against the tenent. Sine Cerere & Baccho friget Venus is a contention between Ceres (sensual love) supported by Christmas and Shrovetide, and Venus (spiritual love) accompanied by Lent, over which should take precedence. Spring mediates the dispute pragmatically, recognizing the value of both and advocating moderation:

> Venus' diety
> Is powerful over all; and Ceres give
> Each that hath being that by which he lives.

Tragedies

As Microcosmus is Nabbes' most purely didactic statement of his world-view, Hannibal and Scipio is his most pretentious embodiment of it in his attempt to shape the lives of these legend-encrusted heroes of ancient history into tragic drama. Although Nabbes may have thought of himself as writing in the tradition of Jonson's Catiline (1611) and Sejanus (1603) in his classical subject matter and relative freedom from the bombast too typical of the historical drama of the period, he makes no attempt to follow Jonson's unity of time and action. Instead, as Vince thoroughly demonstrates in his convincing discussion of Nabbes' source material, he compresses and when necessary even fictionalizes actions covering thirty-three years to dramatize in five acts the dual trial of two great men by the events of history.[54] The unity of the play is provided by this theme of the test and the strong contrast made

as both men are subjected to the temptations of sensual pleasure, pride and fortune. Scipio survives in dignity because he consistently is motivated by his devotion to the political good of Rome, while Hannibal falls through his pride and desire for fame and good fortune. The irony of Hannibal's end and Scipio's confident belief in a justly ordered universe is reflected in Scipio's assertion: "Fortune's an under power that is her selfe commanded by desert" (III,ii). Hannibal loses fame and fortune through his incontinent pursuit of it, while Scipio attains and retains it as a reward for virtue.

The Unfortunate Mother, Nabbes' unacted tragedy, is a drama of Italianate intrigue. Vince notes a particular popularity in the thirties for this mode, especially as expressed in the machinations of a villain who "attempts to manipulate love affairs in order to further his political ambitions," and perhaps Nabbes' play was written to capitalize on this vogue.[55] Bentley's assessment that "it is no masterpiece, but worse tragedies had been acted at Blackfriars and the Phoenix in the Reign of Charles I,"[56] is certainly correct, but Nabbes deliberately, as explained in his "Proem to the Reader," avoided all the much-beloved trappings of the Italiante tragedy--fustian and rant, lust, disguise and elaborate spectacle--which might have made the play popular if not better, in favor of "plaine words," "language cleane," and strict attention to the unities. His experiment unfortunately is a failure, partially because the real pleasure of the tragedy of intrigue lies in watching the villain with Machiavellian intelligence manipulate his victims by playing upon their virtues or their weaknesses, only at last to be foiled himself by some unforeseen circumstance or flaw. Nabbes' villain, Corvino, in his attempt to disrupt the enlightened rule of the young Duke Macario by the

marriage of his own daughter Melissa and either of her two supposed brothers Spurio and Notho--who are in reality the illegitimate children of the Dowager Duchess Infelice--is almost ridiculously a failure from the very beginning because Corvino never correctly assesses the character of any of his victims. Both Spurio and Notho balk at incest, and Spurio, unduly perplexed by Corvino's mysterious suggestion that he would be better off married to Melissa than pursuing his romantic interest in the Duchess, falls into a state of melancholy in which he chooses to cultivate ignorance as the best policy. Notho, once assured that incest is not really involved in the marriage, succumbs to pride and ambition, but also demands "legality" and is maddened when Corvino's "policie" requires the assassination of Melissa's lover and his friend Fidelio. Even the Duchess Infelice, from whom traditionally we might have expected some depraved but vitalizing counter-plotting or a heroic act of self-sacrifice, remains only the passively suffering "unfortunate mother" who dies of a broken heart over the deaths of Spurio and Notho. The state and Duke Macario's position are never really threatened by Corvino's abortive intrigue. Apparently Nabbes found the necessary concept of a villain acting both intelligently and in pursuit of evil contradictory, and the resulting ineffective characters and their actions fail to catch the imagination. The plot, as usual with Nabbes' plays, is original. One wonders what an author with a world view and sense of decorum more suited to the genre--a Shirley, Massinger or Beaumont and Fletcher--might have done with it.

Comedies

While all of Nabbes' dramatic efforts, by their conscious didac-

ticism and their experimental combinations or alterations of recognized forms, are both explicit and implicit criticisms of Caroline theatre and the society it reflected, the specific applicability of the meaning of the plays Microcosmus, Hannibal and Scipio, or The Unfortunate Mother to Caroline society must be measured in the difference between the character and the actions of their heroes and the experience of the contemporary audience. At best, Nabbes was restricted by the genres of allegorical masque, epic history and intrigue tragedy to abstractions and generalizations of limited relevancy to the conduct of every day life, however clearly demonstrated and universal they might be.

In his three realistic London comedies--Covent Garden, Tottenham Court, and especially The Bride--however, Nabbes worked within, and sometimes simultaneously in antagonism to, one of the dominant dramatic traditions of Stuart-Caroline theatre, a tradition that compensated for whatever it might have lost in grandeur and dignity by affording the opportunity for a substantive examination of contemporary issues. Alfred Harbage in Cavalier Drama catalogues the characteristics which unite the majority of the realistic comedies of the period:

> . . . all are coarse and bourgeoise in tone, all have to do with marriage and marriage portions, all contain a pair of romantic lovers, all are full of complex trickery involving among much else the humiliation of at least one character by a deceptive wedding ceremony, all feature a group of tavern-roarers or "blades."[57]

And he notes in another place that comic characters drawn more or less in the mode of Jonsonian humours were commonly attendant.[58] Just as important, R. J. Kaufman perceptively identifies the problem which typically motivates the action of this genre as the rebellion of youth against age and paternal authority. This insight is additionally in-

teresting when one considers the historical events that are the culmination of this period and the traditional figure of king as father and subjects as children:

> The question of the power and the right of the parent to exact obedience from his child is the particular focus . . . found in Caroline realistic comedy . . . . One supposes that there has always been some conflict between the will of the old buttressed by authority and made cautious by disenchantment, and the experimental will of the young . . . . In Shakespeare it is only in the frightful chaotic state in rebellion that son turns against father, as in Henry VI, or in the awful world of King Lear that the bestial ethic of selfish ingratitude can contest the right of deference, honor, and acquiescence to the will of the old. Though Juliet and Desdemona resist the counsel and will of their parents and with fatal results, we do see them acting with exceptionable courtesy and respect toward them. The possibility of disobedience always exists; the attitude toward it changes.
>
> No one can read a large body of Caroline drama without inferring that this matter of obedience was interesting in itself to the Caroline audience. It remained one of the reliable conventional ingredients of comedy throughout the period. More and more it became a thing to be laughed at and disregarded as a serious deterrent to private desire. Many a Caroline comic hero can lay no greater claim to sympathy than that he has successfully (and sometimes cruelly) duped a father--of whom it is less and less required that he be evil, meddlesome, or even unpleasant.[59]

Brome's Sparagus Garden (1635) and Mayne's City Match (1637-38) are good illustrations of the Caroline form of the youth-age antagonism. Unlike the young protagonists of earlier examples of this tradition such as Jonson's Every Man in his Humour and Middleton's A Trick to Catch the Old One (1605) and A Mad World, My Masters (1606), which take a critical look at the social, intellectual, and ethical pretensions of youth and age alike, Mayne's hero Frank Plotwell plots well to devise the maximum humiliation for his Uncle Warehouse, and within the context of the play, it is no reflection on his character, rather a testament to his role as the triumphant young and witty hero. The hero of Sparagus Garden, Samuel

Touchwood, who by having his sweetheart Annabel fabricate a pregnancy, ridicules three oldsters--his own father, Annabel's uncle, and a prudish old bachelor suitor to Annabel--and provides the occasion for a number of gross witticisms, is also typical except in his unusual but brief consideration of the morality of his rebellion:

> To dis-obey a father, is a crime
> In any sonne unpardonable. Is this rule
> So general that it can beare noe exception?
> Or is a fathers power so illimitable,
> As to command his sonnes affections?
> And so controule the Conquerour of all men
> Even Love himself? no; he, that enterprizes
> So great a worke; forgets he is a man;
> And must in that forget he is a father,
> And so if he forgoe his nature, I
> By the same law may leave my Piety. (I,ii)

Finally, it is important to recognize that the theatres at which most of the plays of realistic comedy were presented were the private theatres, and the plays reflect the increasingly strong class prejudices of their audiences of Inns of Court men, London gentry and courtiers. Thus although the authors often evoke the customary sanction of didacticism to justify their satiric thrusts, it is only on occasion that the members of the audience were made to laugh at themselves. Far more commonly the brunt of the laughter and the "lesson" was borne by citizen characters whose worst features were exaggerated and represented as endemic to the middle class. Alfred Harbage succinctly summarizes the prejudice of the courtier class in reflecting on the revisions required by Sir Henry Herbert in Shirley's The Ball (1632), which had offended by satirizing members of the court, and in doing so, Harbage says a great deal about why the bulk of the middle class--puritan or not--abandoned the theatre as a medium of entertainment and enlightenment:

> If audiences wished to laugh, they could laugh at citizens, not at lords and others of the court.[60]

Covent Garden, Nabbes' first comedy and earliest known play, is his least professional. It was, as the author admits, hurriedly written, and seems to have been designed along with Tottenham Court to capitalize on the current place-realism vogue and especially the success of Brome's Covent Garden Weeded.[61] As Theodore Miles, in his article "Place-Realism in a Group of Caroline Plays,"[62] demonstrates, Covent Garden and Tottenham Court, in common with four other plays staged between 1631 and 1635--Covent Garden Weeded, Sparagus Garden, Marmion's Holland's Leaguer, (1631), and Shirley's Hyde Park (1632)--have London place-names as titles and include scenes realistically depicting places of interest in London and environs, primarily for the simple but effective appeal of recognition of the familiar. Although Miles maintains that typically the place-realism "is not essential as background, and very seldom if ever affects the mood or action of the play,"[63] Richard H. Perkinson, in "Topographical Comedy in the Seventeenth Century," seems more accurate, especially with respect to Covent Garden and Tottenham Court, with his thesis that, in most instances, the real places depicted are effective alternatives to fictionalized backgrounds and essential to the illumination of the characters, the motivation of the action, or the establishment of unity of place.[64]

Both the romantic plot of Covent Garden and the comic plot are rather static, and much of the comic business is answerable only to unity of place--apartments in Covent Garden and a nearby ordinary. The romantic plot concerns Dorothy Worthy who, despite her resolution to exercise great care in choosing a husband because of her own step-

mother's unhappy marriage to her father, has been stricken with love for Theodore Artlove, described in the "dramatis personae" as "a compleat gentleman." He, of course, justifies this designation by his courtly language and platonic views of love. As he is also in love with Dorothy and a suitable match, the only obstacles in the way of their happiness are Dorothy's natural reticence, Artlove's unwarranted feeling of unworthiness--which stems from his platonic idealization of Dorothy--and the protectiveness of Dorothy's brother. But Young Worthy, who is an obstacle to the lovers' happiness and thus a potential target for a wit intrigue, is treated with respect. Once he is assured of Artlove's merit--and this is easily done--he is instrumental in overcoming Dorothy's shyness and uniting the lovers.

The second plot involves Dorothy's young stepmother's efforts to discourage the attentions of a gallant Hugh Jerker and convince her much older husband that his fears of cuckoldom are groundless. Given the long established tradition of antagonism toward unjustifiably jealous husbands and May and December marriages, one would expect a harsh and humiliating cure for Lord Worthy's humour, especially since Lady Worthy makes it clear that the marriage was her parents' choice and is a great burden to her. Interestingly, the portrayal of Sir Generous Worthy's jealousy is mild and brief and, even in his cure, he never really seems foolish. Instead of the usual focus on the triumph of wit, Nabbes directs all his attention to the determined virtue of Lady Worthy and her resolve to honor the conjugal obligations imposed upon her by her parents' choice of husband. She refuses to succumb to what is apparently a real attachment to Jerker, who had been her suitor before her marriage and to whom she promises her "favours reversion"

(II,vi),[65] and enlists his aid in restoring her husband's faith in her. They stage a seemingly compromising tête-à-tête for his benefit. When he discovers them as planned and, in a rage, offers to divorce his wife, she refuses his offer of freedom as proof of her chastity and her commitment to her marriage vows. In contrast to long-suffering wives from Patient Grissel to Mistress Wilding in Shirley's The Gamester (1633) to Lady Easy in Cibber's The Careless Husband, whose virtue is bolstered by the love they bear for their erring husbands, Lady Worthy's virtue is solely motivated by her intellectual judgment that it is right to fulfill one's duties. Nabbes makes a telling and dignified comment on arranged marriages in his contrast of the joyful wholesomeness of the youthful albeit slightly précieuse love of Dorothy and Artlove with the sterile union of her stepmother and her father, both virtuous but sadly mismatched in age and sympathies. Nabbes' treatment of the subject is quite different from the typical Caroline one which generally follows Jonson's Epicoene (1609) in harshly depicting a humour-ridden old man's attempt to marry a young, attractive woman and in humiliating him out of his humour for youth with mock marriages and fears of cuckoldom, frequently accomplished with a relish for grossness and indelicacy in which even the innocent and virtuous young women participate without prejudice to their moral character.[66]

The comic business of Covent Garden primarily concerns Susan, Dorothy's sack-nipping and amorous waiting woman, the mock-bravado of her two suitors, and the generally "humourous" conduct of a meddling gossip, a country gentleman and his servants, a constable and others. The duel between Susan's two suitors, a clerk and a gentleman usher, in which each quakes in fear that the other will begin the action in

earnest, is well done. Some of the characters such as Littleword, Dorothy's other suitor, who says only one word in the whole play but spends all his time putting others' witticisms in his notebook against the time that he will need them, and Dasher, the "complimenting vintner," would probably play well as farce. The humours of the comic characters are mildly chastised in a mock trial at the end of the play,[67] in which a servant is appointed constable, but removed from office when he makes a jest about justices and bribe-taking. Sir Generous takes charge, saying:

> When Wit makes not abuse it's exercise,
> The users of it then are truly wise:
> But 'tis a foolish Vanitie, not Wit
> When Conscience bounds are broke to practise it. (V,vi)

It is a sentiment in keeping with Nabbes' practice in this and his other comedies, but quite in contrast to the example of his contemporaries or his master Jonson. Here and in his other comedies, it becomes clear that whatever his artistic capacities, Nabbes probably had little interest in drawing strictly Jonsonian humour characters or using them to make satire his basic tool. In the "Prologue" to Tottenham Court, he repeats his credo:

> But heere is no such Satyre: nor is't fit
> Abuse should bee the exercise of Wit.
> To feast your sense and minds for Cakes and Ale,
> New, and not stal'd with handling, heere's a Tale
> Drest up of a faire Milke-maide; whose chaste Theame
> Shall close your stomacks up instead of Creame.

Just as Jonson repeatedly protests that his exercise of satire is general and didactic and not particular and abusive,[68] so Nabbes repeatedly protests that his exercise of wit is positive and didactic

and not satiric and abusive, and his emphasis in his comedies on attractive norm characters and only mild comic criticism generally conforms to his claim.

In Tottenham Court, Nabbes shows considerable improvement over the accomplishments of Covent Garden. The romantic plot is dual. It concerns the reunion of the lovers Bellamie and the impoverished Worthgood who have run away from Bellamie's disapproving uncle and have become separated in the pre-dawn darkness of Marrowbone Park. It also chronicles the love that develops between Bellamie's brother Sam and the milkmaid Cicely, supposedly the park keeper's daughter, but in reality Worthgood's long lost sister. Cicely exchanges clothes with Bellamie as a means of confusing the pursuit of Bellamie's uncle and of testing the character of the courtier Frank--who has long attempted her virtue, but now professes honorable love for her--by telling him that she has donned the fancy clothes because she has decided that it would be more advantageous for a girl of her class to sell her maidenhead to the highest bidder. This doubled romantic plot is nicely linked to the comic plot of the purge of the gallants George and Changelove of their humour to seduce citizen's wives, in the person of Mrs. Stitchwell. Thus Cicely and Bellamie participate in a similar cure when in addition to Frank, George and Sam's friend James vie with each other over who shall have the honor of adding Cicely to their list of conquests. All the action of the play, with the exception of the first scene, takes place at Tottenham Court, a popular place of resort for Londoners of the types who populate this play.[69]

The cure of the humour characters in Tottenham Court is more effective and more intensively comic than the generally disunified treat-

ments of Covent Garden. Mrs. Stitchwell, with the connivance of her husband, meets the confident advances of George and Changelove by feigning the vanity, lasciviousness, and mindless fascination with courtiers and wits that was increasingly the established stage convention identifying citizens' wives in the Stuart and Caroline theatre.[70] Then she proceeds to cure each in turn. In high spirits, George meets with Mistress Stitchwell only to descend rapidly from anticipation of his pleasure to fear of discovery and worse as Mr. Stitchwell comes reeling into the room, apparently suffering from an excess of Tottenham's ale. George hides in a convenient tub in time to hear Stitchwell complain of a queasy stomach as he leans over the tub while a maid empties a bucket of water onto the distressed would-be seducer. Changelove suffers a similarly slapstick rebuke. Mrs. Stitchwell, who has expressed a humour to cuckold her husband in his presence, positions herself next to Stitchwell, supposed in a drunken stupor, but the unfortunate Changelove finds his every approach to Mrs. Stitchwell provokes unnervingly appropriate verbal and physical responses from the "sleeping" husband tossing with a "troubled dream." Mrs. Stitchwell points the moral of her charade, saying:

> Henceforth account not every City Wife
> Wanton, that only loves a merry life. (IV,iii)

Farcical exposure is also the fate of Cicely's pursuers. As each comes to her room with his proposition, he is drawn into a plot in which Cicely has James hide from his rivals in a convenient trunk of feathers, while telling George that she will come to him in the trunk. Bellamie then tells Frank that Cicely is in the trunk that George is accompanying home and that Cicely would prefer to be taken to Frank.

The result is a hilarious quarrel between George and Frank over the trunk in which is finally discovered the bewildered and befeathered James. The point of Cicely's triumph is twofold. James and George are simply chastised for their libertinism, their pursuit of any woman who seems to be available. For Frank, however, the episode is more serious, for he reveals his weak character to Cicely by his willingness to believe that the heretofore chaste girl would abandon her virtue and by his eagerness to solve the problem of their social inequality by making a dishonorable liaison with her despite the fact that he has considered her in beauty and mind worthy of becoming his wife (II,i). The sincerity of Frank's repentance and his recognition of what he has lost by allowing his social prejudice to conquer his attraction to virtue set him apart from the other gallants:

> Now she's lost forever;
> Though I should with submission and repentance
> Beg reconciliation with her thoughts,
> (Whose purity cannot endure to mixe
> With mine that were so foule) she would reject it. (V,iii)
> . . . . . .
> Here I banish
> All after thoughts of Woman; but t'admire
> The goodnesse makes them perfect; since such were
> Added to be mans only comfort here. (V,vii)

The common theme of both Cicely's and Mrs. Stitchwell's encounters with the would-be seducers is that virtue is not the exclusive property of any social class and specifically that middle class women should not be made the sexual targets of "gentlemen" because of their supposedly inferior social status,[71] and it is repeated in the course of the resolution of the romantic conflicts of the play. Bellamie's brother, who has not recognized his sister in Cicely's clothes, is first drawn to Cicely for the same reason as George and James though he is far from

being the experienced rake that they are. In contrast to the gallants, Sam is a serious-minded young man with a well-defined philosophy to guide his actions and he views libertinism as a failure of human potential:

> Oh that the knowing soule which can distinguish
> It selfe and powers; should yeeld her government
> To the lascivious appetite of sense:
> And under such a base subjection
> Ruine her noble parts. True estimation
> Is grounded on the actions of the minde:
> And to determine bravely, as well as honestly
> Must be the last, and most refin'd digestion
> Of a high flying nature. (V,iv)

Sam, like Frank, is immediately taken with Cicely's beauty and apparently corresponding virtue, but unlike Frank, he is unwilling to believe that her beauty is not the platonic reflection of an equally virtuous mind and that her apparent nobility could be feigned. He has the courage to act upon his belief that virtue is a more suitable basis for marriage than social equality and marries Cicely. Sam's assertion that his identification of beauty with virtue is a rational as opposed to intuitive judgment marks him clearly as an inhabitant of Renaissance as opposed to eighteenth-century England:

> Fairest I shall use
> None other circumstance, or paint a passion
> My reasons eye allows: though first my sense
> Convey'd the knowledge of your outward forme,
> And full perfections, which must needs conteine
> A richer inside. Vertue seldome dwells
> But in a glorious frame. I love your goodnesse;
> For that your beauty. (V,v)

Nabbes' world view and the comedies that illustrate it mark an interesting transition between the orthodox Renaissance view of life and that of eighteenth-century sentimentalists. Although the important

focus of his comedies is on romantic matters, he insists that affairs of the heart are the province of the head, or in terms of the prevailing moral philosophy--the philosophy embodied in Microcosmus--that the senses require the guidance of reason and will for the proper functioning of the whole. In The Drama of Sensibility, Ernest Bernbaum defines the originating impulse of sentimentalism as "confidence in the goodness of average human nature," with the correlative that "human nature . . . was perfectible by an appeal to the emotions."[72] Nabbes can assert the perfectibility of the average man because he also asserts that all men are capable of the rational discrimination of the good and the willful pursuit of it, but not, as the sentimentalist asserts, that all men are capable of the intuitive discrimination of the good, although some perhaps suffer from an incapacity of will.[73]

Nabbes makes use of a seemingly irrestible stock piece of romantic hardware to resolve the action of Tottenham Court. Cicely is revealed to be the sister of Worthgood whose respectability has been restored by dint of another stock piece--an unexpected inheritance. That Cicely should turn out, in fact, to be Sam's social equal might seem to undercut the carefully elucidated moral, but one should note that it does not seem to have occurred to Nabbes that anyone could intelligently question the relationship of beauty and virtue. Further, it is plainly Sam's commitment to Cicely before her parentage is discovered that is important as an act of virtue and bravery, deserving of the reward of happiness as is Bellamie's devotion to the poor but virtuous Worthgood. Finally, the professional author could hardly end even a "realistic" romantic comedy by leaving his audience to speculate on how Sam and a lowborn wife and Bellamie and a penniless Worthgood would fare in

Caroline society. Nabbes, having hopefully made his point, arranges that his heroes are certain to "live happily ever after."

CHAPTER III

THE BRIDE

The Bride--to join one of the more minor controversies of literary history--is in my opinion Thomas Nabbes' best dramatic effort. It was his last play with the possible exception of The Unfortunate Mother,[74] and it bears the marks of a maturing artist with the practical experience of several productions behind him who had come to the realization that in pursuing his chosen profession he was increasingly facing social and political pressures, as well as artistic ones. In the professional handling of its plot, varied characterization, and the skillful blending of comedy, sentiment, and ethics, The Bride represents the best and most original union that Nabbes was able to effect between his dramatic heritage, the artistic frame of his own time, and his apparently intense belief in the perfectability of man, regardless of social class.

The "Prologue" to The Bride suggests that the play was specially prepared, perhaps even commissioned, to attract a citizen audience during the vacations of the law courts, a time when the large part of the usual private theatre audience which patronized the Phoenix during term time would be out of town:

> Vacation still: so little custome comes
> To Buy our Merchandize, and fill our roomes,
> It would perswade us but for after hope
> Of better takings quite to shut up shop.
> But what's the reason; have we no goodware?
> Or doe the sights and motions in the fayre
> Please better with their cheape rates? (1-7)

The references to both "vacation" and the "sights and motions in the

fayre" seem to indicate a production during either Bartholomew Fair, August 23-25, or Southwark Fair, September 7-9.[75] The metaphor of the play as merchandise and the players as shopkeepers, with its special citizen appeal, is repeated in the last lines of the "Prologue":

> Marke well the weaving and the dressing, then
> Liking the stuffe we hope you'l come agen. (21-22)

These lines further elaborate the figure by describing the play as a piece of woven goods and are especially appropriate in view of the cloth fair that was held in conjunction with Bartholomew Fair.[76]

Since no reliable contemporary assessment of The Bride has survived, the question of whether it actually attracted and pleased a middle class audience or not must remain unanswered. Regretfully, it must be noted that of the citizens still attending the theatre at this point in history, those few who patronized the private houses would probably have found The Bride tediously moral and unsophisticated, embellished with neither sharp satire nor courtly sentiment, while those who frequented the Red Bull or the Fortune would have found the play sorely lacking in entertainment--that is, exotic adventures, incredible heroics, and bawdy jests. It was in these latter areas, perhaps, that the actors improved upon the text with the deletions and additions that Nabbes in his "Dedication" deplores as he presents his Bride:

> . . . here drest according
> to mine own desire and intention; with-
> out ought taken from her that my selfe
> thought ornament; nor supplyed with
> anything which I valued but as rags. (7-11)

However, whether it was a commissioned play or not, and whether it successfully played upon the interests of a citizen audience, The Bride is demonstrably not a piece of hack work but a continuation and perhaps a culmination of the ethical and social concerns that occupied and

sometimes preoccupied Nabbes in his other dramatic efforts. By giving his characters allegorical names[77] and producing a villain who seems to borrow his vigor from the vice of the morality play and his weakness and repentance from the hero of the same, Nabbes invests what would seem at first glance simply a typical comedy of romance and intrigue in the London merchant class with both universal and specific significance. His hero is tempted and tested and, in his salvation, confirms the existence of a macrocosm whose order and justice is reflected in the everyday conduct of man and whose benevolent inclusiveness is affirmed by the play's purpose, as stated in the "Prologue," that the author:

> . . . only labours here in what he can
> T' expresse a Citizen a Gentleman. (21-22)[78]

The plot of The Bride is a testimony to Nabbes' ingenuity. He devises an action that defines and demonstrates "gentlemanliness," in terms of the middle class experience specifically and in terms of humanity in general, while he avoids the stereotyped contrast of satiric portraiture and irreclaimable villainy that was foreign to his sense of decorum and contradictory to his worldview. Further, his plot provides the "delight" that was complementary to the "didacticism," both mutually embraced by all Renaissance authors who wished to legitimize their craft by association with the classical authors and morality.[79] The action arises out of the well-intentioned or excusable intrigues of three citizens--Goodlove, an elderly merchant, successful suitor to a young woman known only as the Bride, his supposed only foster son Theophilus, and the Bride's father named, as is his daughter, by his role, Father--and the plotting of the avaricious villain Raven, nephew to Goodlove. Raven seeks to usurp Theophilus as heir and is continually forced to shift stratagems because he is never able to assess accurately the

virtues of his intended victims. This is the same inherent weakness that incapacitates Raven's Italian namesake Corvino in The Unfortunate Mother, but it is much more suitable to a villain of a comedy who eventually reforms than to the villain of a tragedy.

The play opens on the day proposed for the merchant Goodlove's wedding to the young Bride, with Goodlove rebuking Theophilus for his mourning garb and melancholy demeanor on what should be an occasion of joy and answering Theophilus' respectful but urgent remonstrances about the moral and social propriety of such a disparate union with the December groom's stock response of lust blended with greed:

> I am young
> Like a new spring grown out of a barren winter.
> I'ave likewise strength and activeness . . . .
> . . . . . .
> Besides my will there is a reason for it:
> And thou hast cause to joy, shee brings a portion
> Will be a large addition to thy estate,
> Which I but live t'encrease. (I,i,24-26, 35-38)

Goodlove caps this with the monstrous suggestion that, upon his death, the Bride too might fall to Theophilus' reversion, and the audience is left to ponder the possibility of this distasteful union while the action takes a comedic turn with the arrival of the lecherous French cook Kickshaw, who is to prepare the wedding feast, and some of the other guests--the Spanish and Dutch wine merchants Maligo and Rhenish, and the Bankside Justice of the Peace Ferret and his domineering wife.

It is in the midst of the confusion of these arrivals with their greetings and good wishes, conversations about wines to be purchased and boat trips over the Thames that Raven gets the opportunity to take Theophilus aside and, pretending friendship, draws from him the admission that, given the task of bearing the old man's presents to the Bride, he has fallen in love with her himself and suspects that she

returns the feeling. Raven seizes upon this, and with tempting arguments tries to convince Theophilus to assert his right to the Bride. Raven fails to shake Theophilus' sense of filial duty:

> only he,
> My foster Father to possesse those sweets
> Love promis'd my inheritance! Wer't another,
> I'd from his rude hands snatch her in the Church,
> Before the powerfull words should knit that knot
> Nothing but death dissolves. (I,ii, 45-50)[80]

Undaunted, he determines, with his greatest show of astuteness, to work upon the Bride:

> . . . if she hath desires
> Shee'l some way give them liberty . . . .
> . . . . . .
> A cunning villaine must pretend to save
> When most of all he doth intend a grave. (I,iv, 8-9, 13-14)

He arranges for a meeting between Theophilus and the Bride, and almost before Theophilus can succumb to the temptation of her charmingly desperate willingness to put herself into his hands, Raven urges them to flee, with a promise to meet them later. He then proceeds to report Theophilus' "treachery" to Goodlove and the assembled guests. Goodlove explodes quite in agreement with his established character, threatening Theophilus with disinheritance and charging the Bride's father with conspiracy, provoking an angry response, and Act I ends, a demonstration of the viciousness of age and authority.

Except that the act does not end. Having seemingly created the traditional antagonism of Caroline comedy, Nabbes puts the joke upon the audience. The Mother and Father exit in anger and in hopes of reclaiming their daughter, and Goodlove then bursts into laughter and reveals that his true nature and intentions reflect his name. The wedding with the Bride was a pretense to draw a larger marriage settlement out of the Bride's father, and the stolen match has simply anticipated Goodlove's

desire that Theophilus should be groom to the Bride. Goodlove departs with the Ferrets to confirm Theophilus heir to his estate and leaves the much discomfited Raven, charged with the job of finding the lovers and helping them to arrange their marriage, to devise a new plot and ponder the strength of love:

> . . . curse on the charme
> That witcheth you to love him. (I,vi, 87-88)

The remainder of the play's action is devoted to Raven's attempts to discredit Theophilus or do away with him before he can learn that his estrangement from his foster father is groundless, and to various comic interludes which are remarkably well integrated with the themes and action of the main plot and function both to add comic variety and intensify the suspense.

Act II discovers Theophilus and the Bride at a tavern of unsavory reputation owned by a vintner named Squirrell,[81] the meeting place appointed by Raven, who is its frequent patron in his pursuit of the "pleasant sin," lechery (III,i,119). Considering the long established symbolic use of the tavern with its enticements to drunkenness and lust as the ultimate temptation of the hero in the whole morality tradition and especially in the prodigal son plays,[82] Squirell's is an appropriate setting for Theophilus to resist temptation and reconcile the conflict between his own desires and his duty to Goodlove.

Upon arrival at Squirell's, Theophilus immediately begins to have second thoughts about his hasty decision:

> That word parents
> Makes me reflect on my ingratitude:
> Being greater far then infamous records
> Did ever punish; and like pleasant dreames
> My joyes are chang'd to nothing. (II,ii, 21-25)

Piqued and also beset with maidenly fears, the Bride archly examines him:

> Can love admit such scruples?
> Or is't thy coldnesse? I was too too credulous.
> But the necessity deny'd more tryall.
> . . . . . .
> Thou dost surely
> Want the best part of man, and art not capable
> Of resolution. Such a coward spirit
> Lodgeth not here. I now suspect thy worth,
> And blame my rashnesse. (II,ii, 47-50, 54-58)

Momentarily confused by her specious designation of will as man's "best part," her tears, and her threat to depart, Theophilus succumbs to the appeal of the heart and determines to continue with his plan to marry the Bride:

> . . . Love shall excuse
> The act, and my neglect of other dues. (II,iii, 16-17)

But the Bride is still apparently not satisfied:

> Now I think on't
> 'Tis better not. I find my flame abated:
> My lov's not half so violent, I can stay,
> And try you first.
> . . . . . .
> . . . He that would be mine,
> Must in his mind as well as outward shine. (II,iii, 19-22, 34-36)

Unwittingly, the Bride prods Theophilus into a realization that "love" cannot excuse the "neglect of other dues," and that resolution is meritless without the guidance of understanding:

> . . . I have fool'd my selfe
> Into a maze of errors and do want
> M'instructive part to guide me. (II,iii, 36-38)

And he hits upon a way of both proving his worth to the Bride and fulfilling his filial obligations:

> . . . let heaven
> Ne're make me master of a wish that may
> Include my least good, if I marry you----
> . . . Until your parents free consent,
> And the good liking of that injur'd man
> Allow it publike ceremony. (II,iii, 56-61)

With a remarkably sophisticated sense of characterization, Nabbes has the Bride respond to Theophilus' seemingly unperformable vow with despair and a charmingly girlish confession:

> I have play'd too long
> With the false shaddow of my happiness
> And mockt away the substance. By my love
> Zealous as ever kindled a chaste flame
> In any maidens brest, I but dissembled
> To try thy patience, and beget discourse. (II,iii, 69-74)

Theophilus indeed has had his patience tried and reacts with shocked sensibility and suspicion:

> Did you dissemble?
> Could she who through her best eyes conveigh'd her heart,
> And the assurance of her best desires
> When other means were silenst; shee that taught
> My equall passion to interpret lookes
> Teares, smiles, and read in those dumb characters
> Her soule, dissemble? or with any counterfet
> Disturb his joy that only from her truth
> Derives its true possession?
> . . . . . .
> . . . meant you not
> To make a property of these proceedings
> For some ends of your own? Dispose your self
> As your will guides you; 'twill but make my life
> Somewhat more tedious wanting your society:
> Besides whom I renounce all womankind. (II,iii, 80-88, 91-96)

But the lovers' quarrel ends happily when the Bride bursts into tears and Theophilus relents his harshness:

> Dissolve not with those teares my passive heart
> That weeps within me. They will almost tempt me
> To worse then sacrilege. Anon we will
> Consult and practice something. (II,iii, 106-109)[83]

Despite the innocent allurements of the Bride and Raven's argument, upon his arrival, that the most expedient solution would be for Theophilus to enjoy with the Bride the delights of seclusion until Goodlove has calmed himself, Theophilus remains resolute in his vow. Fortified not only morally but physically by the virtue of his decision--and, not incidentally, made suspicious by Raven's actions--he single-handedly

beats back an attack, instigated by Raven, by three tavern roarers, wounds Raven when the latter attempts to kill him, and rescues the Bride from an attempted rape by the unhappy Kickshaw who, having stolen some plate in the confusion at Goodlove's, has transformed himself into a gallant, but is continually frustrated in his attempts to obtain the favor of a lady or even a glass of wine.

Standing over the apparently mortally wounded Raven, Theophilus voices his confidence in a benevolent world order inevitably manifest in every act of man:

> . . . How fruitlesse envy
> Brings on its own destruction! Innocence
> Is proofe 'gainst all battery of malice:
> And he that's arm'd with it needs not feare t'encounter
> The most severe tribunall. (IV,iv, 30-34)

And when the Bride questions him about the accident, he refers to his hand as "Justice's instrument" and asserts that he triumphed over Raven because of "th' causes strength" (IV,v, 15-21).

It is interesting that with Raven temporarily disposed of, it is the Bride who tempts Theophilus to abandon what he views as his moral duty--reconciling himself with Goodlove and, additionally now, taking the responsibility for Raven's "murder."[84] She does not have his understanding of or faith in a just world and effectively plays upon his concern for her happiness:

> . . . Why dost not fly then?
> I'le beare thee company in all adversityes.
> Thy person being safe time may effect
> A pardon by some composition.
> If thou be tane, thou meet'st thy certain end
> Mingled with shame; and mine hath the same date;
> I'le not out live thee. (IV,v, 21-27)

Theophilus wavers in his conviction:

> . . . Just causes never
> Did yet miscarry; for if any have
> 'Twas to the greater glory of the cause. (IV,v, 42-44)

Then he succumbs, leaving Kickshaw with the charge to watch over Raven and relate the details of the accident to passersby.[85]

By a series of what must be considered providential coincidences, Goodlove, searching for Theophilus, comes upon the wounded Raven and the apparently implicated Kickshaw and takes them to the nearby house of Horten, an antiquary, who is at that moment entertaining his neighbors, the Ferrets. While the company is occupied with Raven's wound, the Latin-spouting doctor called in to attend him, and Horten's many exotic possessions, Kickshaw escapes. The Bride's father and mother arrive, ostensibly seeking information about their daughter, and Father begins an interrogation of the recovering Raven. Upon hearing that Kickshaw has escaped, Raven, who has, in his feigned reluctance to discuss the accident, finally succeeded in discrediting Theophilus by convincing Goodlove that his son was the attacker, apparently wavers in his purpose and names Kickshaw as the villain.[85] Interestingly, the Bride's father and Goodlove exchange roles in this scene. In the first act Father's supposed desire for an old, wealthy husband for his daughter jeopardized the happiness of the young couple. Goodlove, his once-feigned threat of disinheritance and criminal proceedings for Theophilus now real (V,iii, 35-50, vi, 23-25), does the same. The Bride's father, who is the manipulator on the side of youth and virtue in this last act as Goodlove was in the first, produces Kickshaw, whom he has intercepted on his way to Horten's and Kickshaw, in fear of his life, repeats what Raven had told him--that Theophilus was the attacker.[87]

Raven, in a last exercise of his wits, announces that indeed he had been protecting Theophilus by naming Kickshaw, whom he believed safely out of the reach of the law, as the villain. By this Raven seems on the verge of permanently ingratiating himself with Goodlove, only to be again and finally foiled by Father who, as Theophilus and the Bride enter on cue, denounces Raven and narrates his own happy reconciliation with the young couple:

> . . . This hath been
> A villaine to his life, and to his fortunes;
> Whetted by envy to such practices
> As merrit death, when you shall heare the passages.
> A man that's guilty; that from foule intents
> Proceeded to an act would flye for safety:
> Instead of which Theophilus repair'd
> To me, that then was laboring with revenge.
> First offers restitution of my daughter;
> Then passing on from declaration
> To declaration, made so confident
> By his sweet innocence, he satisfi'd
> Mine anger, and gave peace unto my passion
> Nor was I patient to defer their joyes
> (Which likewise are myne own) but got them married
> This evening with a dispensation for it
> Before we came to you. (V,vii, 6-22)[88]

The prospect of Theophilus defending himself in person, backed by so strong a partisan as Father, proves too much for Raven:

> 'Tis not in all my stock of cunning now
> To hold out longer. Shame will be the end
> Of all my undertakings. (V,vii, 47-49)

He acknowledges his plotting and reveals that he has kept silent about another intrigue. Theophilus is Goodlove's son, thought dead, but in fact abandoned in the fields when his nurse, Raven's mother, who intended to make her own son heir to Goodlove by murdering the baby, was prevented from completing her design by a fainting fit. Of course, the discovery of long lost children and unknown relationships is the stock in trade of romantic comedy and, as in Tottenham Court, the discovery of the

relationship might be construed as a reward for virtue, but in The Bride the discovery has special significance for the meaning of the play. This is not a play about the intuitive recognition of blood relationships, and nowhere do Theophilus or Goodlove muse over the inexplicable strength of their feeling for one another. Their love is based on merit and a fulfillment of familial duties. The play is about justice and the invincibility of virtue, and as Raven's continually foiled attempts are proof of the impotency of evil against good as embodied in the combined efforts of Goodlove, Theophilus, and Father, so is the failure of Raven's mother's plot. Not only did she fortuitously faint and therefore lack the strength to do away with the infant Theophilus, but "by providence directed" (V,vii,74), Goodlove himself found the child and brought him up as his son and heir. The most that Raven's mother was able to accomplish by her intrigue was to deprive Goodlove and Theophilus of the knowledge that the quality of the relationship they enjoyed was also warranted by blood ties.

In light of contemporary practice, the comic elements of The Bride are particularly well integrated into the main plot, contributing to the action or reflecting the meaning while providing the multiplicity and variety of interest essential to the entertainment of a Renaissance audience.

In his works, Nabbes shows a marked disinclination for Jonsonian satire which savagely portrays the majority of men as incapable of either attaining or even understanding perfection--a combination of natural ability and cultivated pursuit of self-knowledge through learning available only to an elitist group of leisured scholar-gentlemen. And he seems even less comfortable with its late Caroline descendant,

which repetitiously produces the posturings of witless puppets with a viciousness unrelieved by any purpose other than that of setting one social class to laugh by denying the humanity of another. What is notable in The Bride, as in his other comedies, is the mild and humane treatment of most of his comic characters, quite in keeping with his belief, as contrasted to Jonson, that no one was beyond redemption.

Nabbes' most Jonsonian comic character is his least important. "Mr. Plaster, the learned Surgeon, that speakes nothing but Latine, because either he would not be understood, or not contradicted" (V,iv,1-3), is pure humour character, heir to a long line of jargon-speaking tricksters reaching back to Face and Subtle, a would-be who succeeds in gulling others by the bravado with which he maintains his affectation. Called in to confirm the antiquary Horten's treatment of Raven's wound, he is pompous and incomprehensible as he piles Latin term upon term to take exception to Horten's apparently efficacious herbal medications. The conflict between him and the increasingly irritated Horten is comic, but he is quite superfluous to the action other than to heighten suspense by holding up the plot. He provides a witty aside when, to keep peace, Goodlove pays him for services not rendered:

> . . . This is more then my practice would have deserv'd; for to say truth though I can out face it with talking though I am neither parson nor vicar yet my cures serve to maytaine sextons. (V,v,8-11)

Kickshaw, the French cook, is similarly Jonsonian, and the tavern roarers--an apparently essential element in Caroline comedy--are Bobadil multiplied many times over, but both, in addition to being simply comic in their affectation of libertinism and false bravado, contribute to the movement of the plot and the meaning of the play. Kickshaw is a

unifying element as the cook called in to prepare Goodlove's wedding feast, as a would-be gallant outfitted from the proceeds of articles stolen from Goodlove and robbed and abused at Squirell's by the same Blades who attacked Theophilus, and as an unwilling accomplice in Raven's attempt to blame Theophilus for his wound. The Blades, of course, function as a part of one of Raven's plots and in their defeat, as a proof of Theophilus' invincibility.

Equally if not more important, Kickshaw and the Blades--and to a much lesser extent the two wine merchants with their brief but ridiculous fit of lechery--present examples of false manliness or gentlemanliness to contrast with the true gentlemanliness of Theophilus, Goodlove, and Father. In their attempt to carry off the Bride, the Blades voice the typical gallant's contempt for citizens, engendered perhaps by too frequent attendance at the private theatres:

> . . . Who would
> let a Cit. (whose teeth are rotten out with sweet meates his mother brings him from goshippings) breathe upon her vernish for the promise of a dry neats tongue and a pottle of Rhenish at the stillyard, when she may command a Blade to toss and tumble her? and (if she should pawn a petticoat) beat such a fellow as this is till he hath redeem'd it. (II,vi,31-37)

But when Theophilus has beaten all three, he gives them a lecture that is uncharacteristic of the usual satiric expulsion in its focus on unfulfilled potential and constructive suggestion:

> Ye properties of men, made up of rags
> And outside onely, shoot your threats at those
> That feare the bubbles.
> . . . . . .
> Be gone, for feare you urge me
> To more impatience: Yet my charity
> Affords ye this good counsayle. The world's full
> Of brave imploiments for men capable.
> Y'have persons, but want mindes for actions
> That might ennoble ye. Honor attends
> On warre; ye only call your selves by names
> Of Captaines and Lieftenants here where peace

Is most secure, but when your drunken quarrells
Disturb her. Go to th' warres and save the Citty
The chargeable repairing of their prisons. (III,i, 32-34, 41-51)

This is the same implication that he who is truly a man is also truly a gentleman expressed in Young Worthy's warning to Dorothy to exercise care in her choice of suitors:

Y. Wor. Sister, I can but wonder much that you
Should make your self the object of their Courtship,
Who beare perhaps but th'empty names of Gentlemen,
Without the reall fulnesse.
Dorothy What meane you (Brother) by this introduction?
Y. Wor. Sister, to take the priviledge of discretion,
And schoole your ignorant courtesie, that upon
The shadowes and appearances of Men
Confer your favours. . . . (Covent Garden II, vii)

Significantly, Young Worthy tests Artlove's gentlemanliness by attempting to provoke him to a duel by various insults, but only succeeds when he makes a reflection on Dorothy's honor (III,v).

Kickshaw espouses a definition of gentlemanliness similar to the Blades', and proposes to buy it:

. . . Voe call me Cooke now! de greasie Larone! True; me make de franch dish for de Lor: he give me two tree peece; me steale two tree peece of plate more, dat buy de sor, de hat an de feder; and Monsieur be so good a jentleman as----(III,iii, 13-17)[89]

When his disguise is penetrated after an attempted rape and a second robbery at Horten's, Goodlove forgives him, saying:

He shall be pardon'd too upon condition
He will no more play the impostor thus,
To weare the habit of a gentleman
Having such vile conditions; so disgracing
His noble nation; making all suspected. (V,vii, 94-98)

Although "vile conditions" is ambiguous, given the reference to "his noble nation," it must be favorably construed as referring to Kickshaw's predilection for criminal exploits and not his vocation or nationality.

Of the strictly humour characters, Mrs. Ferret (her husband is

hardly more than an accessory) is perhaps the most entertaining, one of a long line of comedic shrews who owes part of her vitality to Mrs. Otter and other Jonsonian ladies. The stereotype of the domineering justice's wife was apparently a long-established one. In Bartholomew Fair (1614) Mrs. Overdoe's intervention provokes Waspe to respond:

> Over. What mean you? are you rebells? Gentlemen? shall I send out a serieant at arms, or a Writ o' Rebellion, against you? I'le commit you upon my woman-hood, for a Riot, vpon my Iustice-hood, if you persist.
>
> Waspe. Vpon my Iustice-hood! Mary shite o'your hood, you'll commit! Spoke like a true Iustice of peace's wife, indeed, and a fine female Lawyer! (IV,iv, 148-154)

Mrs. Ferret certainly fits the stereotype as she continually volunteers her services in the cause of justice with an eagerness that frequently prevents her from remembering where her authority leaves off and her husband's begins. There is a certain amount of comedy inherent in the role, jointly played by Mrs. Ferret and her husband, of the justice whose "authority" was necessary to unravel the intrigue of the typical realistic London play.

In addition, Mrs. Ferret's busy brain is a seemingly limitless and uncontrollable source of London miscellany, wives' tales, and household commonplaces. Thus, she berates her husband over the trip to the wedding feast:

> So, so: I thought a Citty feast with a Ram-mutton pasty, and a twelve nookt custard, made with carrers eggs and the out scrapings of isinglas, must tempt you to the charge of six pence over, and six pence back agen. Which with an addition of Clerks fees shar'd, and some garrison'd westphalian neates tongue or red deer pye out of my Chamber cupbord, might have been an intertainment for the Masters of the Parish in your own dyning roome; and all have been payd for too with the return of half emptyed botles. (I, iv, 49-57)

Her language is liberally embellished with innocent double entendres and malapropisms which, if challenged, she insists on defending.

Preparing to lead an assault on Squirell and his friends, she is firmly in command:

> M. Fer. We will along with you sir to this righteous----
> Fer. Riotous you would say.
> M. Fer. No sir 'tis routous place; and my husband shall ferret the hee theeves and the shee theeves holes never feare it. (IV,iii, 29-32)

And the imaginative imprecations that she heaps upon her hapless husband, in not very carefully concealed asides, are especially comic:

> . . . But i'le exalt my self or somewhat else above your head, you malkin of suburb authority set up only to fright crows from the carrion of the common wealth, that it may ly still and corrupt government. Your worship had best bind my tongue to the peace, my nayles should soone bayle it. (I,v, 64-69)

Unlike Mrs. Otter or her Caroline counterparts such as Mrs. Pyannet Sneakup or daughter Josina Crazy in The City Wit (1630), for all her threats of cuckoldom and worse, there is no indication that Mrs. Ferret would be anything but a chaste wife, albeit a scold, and one wonders what the Justice would be without her. Further in her favor, she is a partisan of the young lovers throughout the play except when Mr. Ferret invites the Bride home:

> . . . To your house? as if the enterteinment of constables on a sharing day were not chargeable enough, but you must complement away wine and sweet meats. 'Tis enough that we wish them well; let others do them good. (III,ii, 78-82)

But then she is never happy when her husband anticipates her with a good idea (III,ii,109), and housekeeping on a justice's fees, even the illegal ones, was apparently difficult (IV,iii, 18-19). Mrs. Ferret is the object of no humiliation, lecture, or expulsion, but continues in character to the end of the action to become one of the guests at the wedding feast. Unless Nabbes neglected her through failure of craft, one must conclude that he viewed her follies as sufficiently exposed

by their very delineation and as not serious enough to warrant formal chastisement.

Nabbes' most singular achievement in the comedy of The Bride is in his un-Jonsonian appreciation of comedic possibilities of the normative or near-normative characters--Goodlove, Father, and Horten--an appreciation that suggests the tolerant humanity of Shakespeare's romantic comedies or, especially because of the middle class focus, Dekker's Shoemaker's Holiday. Horten is a character dominated by a humour, antiquarianism, but unlike that of most humour characters, his preoccupation is treated with more sympathy than criticism, and it is even dignified by being shared by Goodlove (V,i, 26-27). This is especially noteworthy because two contemporaries of Nabbes used humourous antiquaries quite differently in their plays. William Cartwright's The Ordinary (1634-35) features an antiquary, Robert Moth, as one of its most ridiculous gulls. His interest in oddities and artifacts is portrayed as the worthless pursuit of an eccentric scholar whose dissociation from the present is reflected in his language, pretentiously larded with obscuring Chaucerisms, the perfect vehicle in which he woos the ancient widow Joan Potluck, who becomes a fitting addition to his collection of antiquities. Veterano, the title character of Marmion's The Antiquary (1634-36), is depicted as an uncritical repository of myth and pseudo-history and the owner of a collection of the most questionable "relics" imaginable, which he dottily displays with enthusiasm at the least suggestion. During the course of the action, he is thoroughly ridiculed and humiliated by his mercenary nephew Lionell.

Nabbes' Horten is quite a contrast. He is soberly aware of the reputation for frivolity that his avocation suffers from (IV,i, 8-12),

but he approaches his work with an understanding of the necessary limits of knowledge and with unexpected humility in his quest for as much scientific precision as possible:

> A weatherbeaten stone with an inscription
> That is not legible but through an optick,
> Tells us its age; that in some Sibills cave
> Three thousand years ago it was an altar.
> 'Tis satisfaction to our curiosity;
> But ought not to necessitate beliefe.
> . . . . . .
> Others from their easinesse
> May credit what they please. My triall's such
> Of anything I own, all the impostors
> That ever made antiquity ridiculous
> Cannot deceive me. If I light upon
> Ought that's above my skill, I have recourse
> To those whose judgements at the second view
> (If not the first) will tell me what Philosophers
> That eyelesse, noselesse, mouthlesse statue is . . . .
> (IV,i, 46-51, 70-77)

And he persuasively asserts that, aside from the value of knowledge as knowledge, antiquarianism has an aesthetic and practical use:

> For by such things mans knowledge is inform'd
> In principles of art, and many times
> They light upon instruction by them that
> Direct invention to recover what
> Neglect or ignorance hath lost. (IV,i, 55-59)

And he proves it in his treatment of Raven's wound.

The comedy of Horten's character comes from his occasional very human bouts of overenthusiasm or impatience,[90] and this is also true of Goodlove and Father, but in contrast to the comedy of the more Jonsonian characters, there is no serious criticism implied. Thus there is only warm laughter and a sense of the inescapable but trivial follies of even good men when, in the last act, the two sorely tried fathers meet at Horten's and begin to take their frustrations out on each other with heightening irritation:

Fat. . . . I have heard what plots and circumventions
You us'd to catch me: so you have sir finely.
My states mine owne still, though my daughter's lost.
Good. And pray' sir keep it; doubt not but 'twill find
Some grateful heire, that will preserve the memory
Of such a benefit, with witty libels
Upon your glorious life.
Fat. Your scorn is well, sir,
And well becomes that supercilious gravity
Hath aw'd the citty long, and frightened Rats
Into the Counter.
Good. You are very free sir.
Yet these are not the Cittyes liberties. (V,iii, 11-21)

When Horten finds it impossible to contain his delight at the recovery of his stolen treasures from Kickshaw and Mrs. Ferret to contain her inextinguishable curiosity about them, even though Raven is finally about to confess his villainy, the resulting uproar and Father's temporary loss of control of the interrogation make for whimsical farce quite uncommon in Caroline comedy (V,vii, 27-41).[91]

The general morality play structure of The Bride is fairly obvious.[92] Theophilus, the son or everyman, is tempted to forget his duty to his father Goodlove, the God figure, twice: once by Raven, the Vice, and once by the Bride herself who, for all her chastity and innocence, must also represent, in part, worldly pleasures--or to look back to Microcosmus, perhaps Will to Theophilus' Understanding. In contrast to the reliance on God's grace in the earliest moralities, but as in the later Tudor moral interludes, such as Medwall's Nature (c. 1490-1501),[93] Theophilus, by his own reason or understanding, recognizes the danger of his temptations and the true nature of the good--in this case, that he must fulfill his filial duty before he can be happy--and he believes that his father will accept his repentance. His resolution and belief are justified and his repentance rewarded by the possession of both his father's love and the Bride.[94]

But, within the morality play structure, the allegory, which is at best multifaceted and thought-provoking, is incomplete. With reference to the significance of names, if the Bride is chastity, she is certainly a testimony to the dangers of naive innocence, for she is consistently Raven's unwitting tool. But perhaps she is meant to embody both the delights and distractions historically characteristic of all daughters of Eve. Theophilus' temporary abandonment of his duty to his father is at least partially justified by Goodlove's appearance as avarice and aged lechery in the first act. In this light, Theophilus' sin is lack of faith in Goodlove's goodness, for he takes the Bride both for himself and away from a union which he finds not only revolting, but irreligious (I,i, 45-51). Neither Goodlove nor the Bride's father has the godly attributes of knowing all and controlling the action consistently, but only alternatively, and the two and Theophilus by their virtuous intentions might all be said to represent "good love," as also all three might be said by their virtuous intentions to be "God loving," the alternative translation of Theophilus' name. In addition to Theophilus' temptation and salvation, the two fathers are tempted by the circumstances of the runaway match to succumb to the traditional sins of Caroline fathers, and although they waver, both triumph. In some ways the play can even be viewed with Raven as mankind, as opposed to a vice character. Raven is introduced in the midst of the traditional beginner's sins of lechery and avarice, is tempted to the greater sin of murder but, foiled in his attempts, he recognizes the power of goodness and repents.[95] That his reformation is genuine--and it is no more abrupt than that of many morality play heroes--is presumably indicated by the forgiveness that Goodlove and Theophilus extend to him and his apparent inclusion in the nuptial feast.

The essential premise of sentimentalism, that the average man is capable of good,[96] is a secularized version of the essential premise of the morality play that "sinful man is capable of regeneration,"[97] and, in agreement with both, in The Bride irreclaimable evil does not exist. But unlike the earlier moralities with their emphasis on the role of grace or later sentimentalism with its belief that man's salvation lies in the natural emotional appeal of the good, The Bride, like the later moralities, places the responsibility for salvation on man and the willful exercise of his God-given faculties in a just world.

On examination The Bride hardly corresponds to Alfred Harbage's witty but misleading characterization of it as: "reincarnate 'humours' accessory to the current preoccupation of popular comedy--the thorny path of a pair of pure and sentimental bourgeois lovers through the thickets of a London Town which seems to have been peopled entirely by mercenary oldsters and rowdy tavern wits,"[98] or any of the other stereotypes that have been advanced to describe it or Caroline realistic comedy in general, and yet it is definitely formed by this tradition. It is, in fact, formed in contradiction to this tradition.

Clearly The Bride deals with "marriages and marriage portions," but the oldsters have truly the best interests of their children at heart. Their concern over the economics of the match is not central--both Goodlove and Father, once he is convinced of Theophilus' worth, are anxious to have the lovers happily united even though the financial arrangements are not quite complete--and the concern that is shown is portrayed not as mercenary but, without criticism, as judicious. The play involves "complex intrigues," "bourgeois" morality, and romantic lovers but, in being motivated by good intentions and the machinations

of one reclaimable villain, and in demonstrating that parent and child, authority and youth can live together harmoniously, it denies the stereotyped assertion that middle class morality necessarily implies ruthless pursuit of narrowly personal satisfactions, be they monetary, social or romantic.

Thus the London of The Bride, although it contains "tavern wits" and humour characters, is not a Jonsonian or even a typically Caroline London. Nabbes rejects the alienating criticism implied in Jonsonian satire's harsh caricatures and cures in favor of the humane forbearance of milder portraits and rebukes. Jonson, in all of his plays, never successfully portrayed simple innocent romantic love or a warm filial relationship,[99] and the authors of Caroline realistic comedy generally followed suit. Both were foreign or irrelevant to his worldview and they were also foreign or irrelevant in a different way to the Caroline worldview. In Jonson's comedies the dominance of the good is precarious, and his few norm characters are always fighting a rear guard action against crowds of greedy and social-climbing witlesses and would-be's, while in Caroline comedies wit and expediency often seem more important than good. Yet in the London of The Bride, pure romantic lovers and loving fathers and sons exist, and citizens who engage in commerce without becoming slaves to the acquisitive spirit and who appropriate both the title and the virtues of gentlemen for themselves with dignity and without the slander of others, predominate.

R. J. Kaufman, in his description of the disintegration of Caroline society and the Caroline theatre, says:

> . . . a great deal of so-called realistic comedy of the earlier seventeenth century was born and developed in an attempt to achieve (by a process of artistic induction) an

> understanding of this new urban life--to establish new hierarchies of social status or stubbornly defend old ones.[100]

The Bride is Nabbes' attempt to postulate the integration of the old hierarchy with the new by the extension of gentlemanliness and the potential for achieving perfection to the citizen class. For the old aristocratic standard of social graces, leisure, superior intelligence and learning, Nabbes substitutes a simple conscious pursuit of good and asserts that God's benevolence is such that any man, not just an elite group, is capable of exercising his reason to achieve it and that that achievement will be rewarded.

Both as a dramatist and as a thinker, Thomas Nabbes, especially in The Bride, represents an unusual and self-conscious attempt to provide a transition between old dramatic forms and ideals and newly emerging ideals and the new dramatic forms that must necessarily follow them. In addition, the plays are of value in and of themselves. As a figure in the history of the drama or the history of ideas, he is an example of an early anticipation of forms and concepts that were to blossom in the eighteenth century, but he is hardly an influential figure. Nabbes' dramatic career was short and he did his best work in The Bride at the end of it. One can only speculate on what he might have accomplished with his moderate but original talent given a longer life for himself and the Caroline theatre. But the fates decreed obscurity for Thomas Nabbes. His plays, with the possible exception of Covent Garden, were not suitable for revival on the Restoration stage where his penchant for sentiment and morality would have been deadly.[101] Nabbes' one representation in early eighteenth century drama was the anonymous comedy The Fashionable Lover; or Wit in Necessity (1706) which, with no acknowledgment to Nabbes, lifted most of the plot and

characters of The Bride and large amounts of dialogue word for word, has two fathers--one a vicious and unfeeling old man despite his name, Wisehead--and two sets of thwarted lovers, much more fashionably sophisticated than Theophilus and the Bride. The anonymous adaptor of The Bride gives only a nod to the theme of filial duty and focuses instead on the intrigues and adventures of the two pairs of lovers as they attempt to achieve happiness by their stolen matches. The "author" dwells especially, and with a flair for grossness and indelicacy, on the multiplied possibilities of having two heroines whose virtue can be threatened by London ruffians. In summary, Thomas Nabbes would undoubtedly not have wished his name attached in any way to this illegitimate offspring of his moral comedy.

A few words should be specifically devoted to Thomas Nabbes' language. The Caroline playwrights, as a group, are not known for their excellence of style. Davis labels the verse of Nabbes and several of his contemporaries "competent but uninspired read alongside that of Jonson at his best."[102] Sidney Lee, in his biographical sketch of Nabbes in The Dictionary of National Biography, called attention to his "satisfactory command of the niceties of dramatic blank verse."[103] And Schelling praised Nabbes' "freedom from pedantry and fine writing, darling sins of most of the sons of Ben."[104] Certainly it must be admitted that these lukewarm endorsements are accurate assessments of the general level of the author's achievement. But The Bride represents the best of Nabbes, in language as in other respects. For the most part, his blank verse is smooth, unobtrusive, and a good poetic representation of real speech. It is skillfully blended with the prose, prose being the medium of the strictly comic characters and of all characters in moments

of haste or confusion. Given the limitations imposed by Nabbes' sense of decorum, the mode of expression of each of the various characters is a remarkably realistic approximation of his station and personality.

The oaths, threats and euphemisms of Squirrel and the Blades, Maligo and Rhenish, adequately convey a sense of their lowlife associations and lecherous pursuits without the extreme coarseness and extended double entendre typical of some of Nabbes' contemporaries. Thus Squirrel's doubt about the Bride makes a clear comment on Raven's habits, but it is carefully cast in terms that mask indelicacy with the allegorical associations of his name:

> Yet shee lookes not like carrion of Mr. Ravens leaving; I have seldome known him turn over any flesh to another that hath not been sufficiently tainted. (II,v, 1-4)

Kickshaw's broken English, in its spelling, sentence structure, and favored expressions, follows the stage conventions of the period, with the possible exception that his language is perhaps a little more easily comprehended than some other contemporary representations[105]--at least by the modern reader. Most of Horten's speeches are as truly dignified and clear, despite all the exotic references he packs into them, as Plaster's speeches are ridiculously pompous and incomprehensible. And Mrs. Ferret's nonstop conversations reflect her curious, active, domineering personality.

The language of the comic characters of The Bride is well handled and adds much to the color and humor of the play, but what is really exceptional in The Bride is Nabbes' successful synthesis of the realistic and the artful in the speeches of his serious characters who are not buffoons, whose attempts at communication cannot be laughed at, and who must therefore be represented as truly witty, sensitively romantic,

and believably impassioned. For example, Raven's humorous report to Theophilus of the state of things after the discovery of the elopement suggests the quick mind and linguistic fluency that became standard form for the true-wits of Restoration drama:

> The tempest's layd, but they are scatter'd by it.
> Some to the Tower; to Pancrace others run.
> Noise fils the roomes within, and in the street
> The rabble is convented; where a jury
> Of wide mouth'd oyster Wives, to whom the foreman
> A one legg'd ballad singer opens tunably
> The merry case, not onely do acquit you
> But prayse the act; and sweare a ballad of it
> Would out sell all the libels ever yet
> M.P. subscrib't to. (II,iv, 21-30)

The metaphor of the holy oath that marks the first onstage meeting of Theophilus and the Bride is a particularly happy choice in its suggestion of the virtue and almost religious devotion of their love:

> Theo. Let me with reverence sweare — Offers to kisse her hand.
> By this white hand----
> Bride. Let me prevent your oath;
> Or sweare by another book. Perhaps 'twill be
> The last warme kisse my lips shall ever feel. — kisse.
> I do beleeve you love me. — weeps.
> Theo. How shall I
> Interpret this? how hard she claspt my hand,
> And prest my lips? as wishing their conjunction
> Might be eternall. Teares with her last words fell:
> And in their silent oratory taught me
> To know my selfe more wretched by the knowledge
> Of what should make me happy. (I,v, 21-31)

And the last four lines of this passage are an example of Nabbes' verse at its best, combining highly compressed content with a natural and graceful style. Similarly, exceptional restraint and dignity are combined with real poignancy in dealing with Raven's revelation of the circumstances of Theophilus' birth and with Goodlove's joyous response:

> Rav. You had a sonne, whose birth depriv'd his mother
> Of life; and what bestow'd a joy upon you
> Rob'd you of one.
> Good. Why dost review a grief
> Time had worne out? Indeed I had a sonne.

Rav. And have him still: enjoy him in Theophilus.

. . . . . .

Good. Joyes Good. embraceth Theo. kneeling.
Have fill'd me to the danger of a surfet.
Welcome to life; I have anew begot thee.
How often have I wisht in these embraces
The thing I did embrace but knew it not. (V,viii,58-62,81-85)

These are high points, to be sure, but a good deal in The Bride comes near them in quality, and the remainder is generally free of passages notably dissonant in style.

CHAPTER IV

THE TEXT OF THE BRIDE: EDITORIAL PRINCIPLES

The only authoritative text for The Bride is the 1640 edition:

> Printed by R. H. for Laurence Blaikelocke and . . . to be sold/ at his shop at the signe of the Sugar-loafe next/ Temple barre in Fleet-street.[106]

of which twenty-four copies are known to exist.[107] This title-page date is subject to some question. Although the colophon appended to the play (I_4) reads: "Imprimatur. Math. Clay. April. 6. 1639.", the play was not entered in the Stationers' Register until July 8, 1639.[108] Such a lapse of time between the official licensing of the play and the Stationers' Register entry is unusual. Three of the known copies, with their individual title pages intact, exist bound up in a collection of Nabbes' works with the general title page prefixed:

> Plays, Maskes, Epi-/grams, Elegies, and Epithalamiums./ Collected into one Volume.// LONDON,/ printed by I. Dawson, and are to be sold at the signe/ of the White-Lyon and Ball in Saint Pauls/ Churchyard. 1639.

This collection includes Nabbes' miscellaneous verse, his masques, and his plays in varying order and of more than one issue, with separate pagination and individual title pages. The title page of the copies of The Unfortunate Mother bound in this collection is identical to that of individually bound copies: dated 1640.[109] One individually bound copy of The Bride belonged to Robert Burton, who died January 25, 1639/40, and bears on its title page his autograph initials and his personal emblem of three "r's" arranged in a triangle.[110] The one thing that one can conclude safely from this varied data is that if The Bride was published in

1640, it was published before Burton's death. Other than that, one may speculate with Bentley that the delay between the licensing date and the Stationers' Register entry was connected with Nabbes' desire to prepare his play for a reading audience and to eliminate the changes that the actors had made in editing it for production.[111] Possibly, in both cases, the date of 1640 on the title pages of The Bride and The Unfortunate Mother--also a play whose worth Nabbes attempted to vindicate in the process of printing it[112]--was printed by an exasperated printer who despaired of receiving the author's final revisions and additions in time to complete publication in 1639, and when the printing was finished before the end of the year, the incorrect title page was left uncancelled to avoid the extra work of reprinting the whole first gathering or of printing and substituting one page in the gathering. A publication date of 1639 for The Bride--and also The Unfortunate Mother--is further supported by the makeup of the Nabbes' collection. The title page is a separate sheet added in front of the first gathering,[113] and since it was probably printed up when the printing of the rest of the contents was completed, it is likely to reflect a true publication date.

All the copies of the 1640 edition of The Bride are of a single issue. It is printed in quarto, gathered in fours, with thirty-six unnumbered leaves, regularly signed A through I_4. Greg makes note of G_1 as unsigned.[114] I did not find this omission in any of the copies I examined. The few minor errors that appear in the copies of the edition support the view of Nabbes as a conscientious author anxious to present an accurate representation of his work to the public. The quality of the printing suggests that the printer was working from a carefully prepared manuscript. Although there is evidence that Nabbes participated in the proofreading

during the printing of some of his plays,[115] it seems unlikely that he was thus active in this printing. The errors that are corrected are such as any alert reader with a clear copy would catch. In addition, there are a couple of uncorrected errors--the garbled words in Kickshaw's speech (IV, iv, 67) and the apparently lost speech suggested by the incorrect catchword (C/C_v)--which an author would be expected to notice.

In constructing the following old spelling edition, the goal has been to produce a text which represents what the author would have wished printed and, at the same time, a text easily read and comprehended by a reader having some acquaintance with the language and literature of the period. Since the various copies consulted were apparently assembled without regard to whether they contained corrected or uncorrected sheets, and because there is no evidence that any copy was consciously assembled as a perfect copy, all variants among the copies have been considered only with respect to the relevant circumstances and no one copy has been selected as authoritative or most correct. Inasmuch as Bullen, whose 1887 edition of The Bride[116] is the only other edition of the play, did not indicate how many or which copies he consulted in determining his text, and sometimes neglects to make note of what are obvious deviations from the 1640 text, his emendations are cited only when they are of special merit.

In this edition, there has been no attempt to alter or regularize any element of the 1640 text unless there seems to be little justification in the common and varied practices of the period for what exists in the original or unless the original reading seems likely to cause more than momentary confusion for the reader. Specifically, the division of the text into verse and prose, including the original prose lineation, is preserved with the few exceptions noted in the glosses. No attempt has been

made to represent the irregular spacing between words--except in the case of words which may be printed as one compound word or two separate words or when spacing seems to have some special significance--since spacing was, of course, generally determined by the compositor's need to fill out his lines to the end. The usual practice of indenting new speeches has been supplemented in this edition by a longer indentation as an indication that the first line of the new speech is the metrical completion of the last line of the preceding speech. Stage directions have been added and expanded, in square brackets, when it seemed necessary. There are, for example, many asides in the play which are left unmarked in the 1640 edition. They are indicated in this edition for ease of reading. The position of both original and new stage directions is determined by the space requirements of the typescript and clarity, and not necessarily by position in the 1640 text, although any significant change in position is noted.

In this edition, the punctuation, capitalization, and spelling of the 1640 text have been reproduced except where there is a very strong suspicion of compositorial or scribal error. Periods, especially, are supplied where there is obviously a full stop, but the point has either been omitted or failed to print. In a very few cases a comma, semi-colon, colon, or period has been supplied when a clarification of the sentence structure seemed absolutely necessary. Similarly, in a few instances, punctuation marks have been removed when they apparently serve no purpose, even when judged by the very flexible standards of the period.[117] When it has been found necessary to make one sentence into two by the addition of a period, a capital letter has been supplied for the beginning of the second sentence. However, in accordance with the usage of the time, other

instances of lower case letters after a full stop are left untouched. Lower case letters occurring at the beginning of verse lines and of proper names which have been capitalized regularly throughout the text are considered misprints and replaced with capitals. These, as all other changes and variants, are noted in the catalogue of variants.

The spelling of the 1640 edition has been emended only when there is an obvious misprint or scribal error. Otherwise, all the variety and inconsistency of the original is preserved. Emendations of punctuation, capitalization, and spelling are silently included in the text, but identified in the catalogue of variants. When it seemed necessary, an explanation of the emendation has been included in the glosses. Italic type in the original is indicated by underlining in the typescript. Ligatures and the distinctions between long s and s have been silently emended. Catchwords are normal and unrecorded in this edition except in the one case of irregularity which is noted in the gloss. The signatures of the 1640 edition are shown at the top of the page, a slash (/) in the text itself marking the division of the lines between pages. Act and scene indications at the top of the page and line numbering in the right margin are provided by the editor for convenience of reference.

There are two sets of notes, both identified by line number, accompanying this text:

1. the catalogue of readings variant from the text appears below the text. The reading in question is first cited in the form as it appears in the body of the text followed by a square bracket and the source of that form unless it is the editor's emendation, in which case no source is cited. This is followed by a listing of variant forms and their sources.

2. word glosses, explanations and commentaries, appear on the page facing the text. Glosses may be assumed to be in agreement with The Oxford English Dictionary (OED) unless otherwise noted.

The following abbreviations have been used in the catalogue of variants and the glosses.

Copies of the 1640 edition of The Bride collated:

BD1 Bodleian Library, Oxford, England (Robert Burton's copy)

BD2 Bodleian Library, Oxford, England

BOS Boston Public Library, Boston, Mass. (in collection)[118]

BM British Museum, London, England (in collection)

CH Chapin Library, Williamstown, Massachusetts

F Folger Shakespeare Library, Washington, D.C.

H Harvard University Library (Houghton Library), Cambridge, Mass.

HH Henry E. Huntington Library, San Marino, California

I University of Illinois Library, Urbana, Illinois

MI University of Michigan Library, Ann Arbor, Michigan

NY New York Public Library (Lenox Library), New York, New York

P University of Pennsylvania, Philadelphia, Pennsylvania

PF1 Carl H. Pforzheimer Library, New York, New York (in collection)

PF2 Carl H. Pforzheimer Library, New York, New York

T University of Texas Humanities Research Center, Austin, Texas

Y Yale University Library (Beinecke Library), New Haven, Conn.

Other editions consulted:

B Edition of A. H. Bullen in The Works of Thomas Nabbes, Vols. I and II, Old English Plays: New Series, ed. A. H. Bullen (3 vols., London: Wyman & Sons, 1887) II.

A CRITICAL EDITION OF THOMAS NABBES' THE BRIDE

Ovid . . . thoro]

. . . nor is it base for a husband
To wage fierce warfare for his dear bride.

Epistulae [Heroides] Hermione ad Orest, 25-6.

THE BRIDE, A COMEDIE.

Acted in the yeere 1638. at the private house in *Drury-lane* by their Majesties Servants.

The Author, THOMAS NABBES.

Ovid. epist Herm. ad Orest.

——Nec turpe marito est
Aspera pro caro bella subisse thoro.

LONDON.
Printed by *R. H.* for *Laurence Blaikelocke* and are to be sold at his shop at the signe of the Sugar-loafe next *Temple barre* in *Fleet-street*. 1640.

Title Page New York (Lenox Library)

1 I Have] ornamental "I". Ornamental letters similarly occur at the beginning of the "Prologue," each act, and the "Epilogue."

7-11 She . . . rags.] Bentley notes that these lines suggest that Nabbes was dissatisfied with changes that had been made in the play when it was produced (Jacobean and Caroline Drama, IV, 931). See also Introduction, above pp. 1-3.

15 fronte laeto] (Latin) with a joyful face, with glad countenance.

(A3/A3v)

TO THE

GENERALTY

OF

His Noble friends, Gentlemen of

the severall Honorable Houses

the Inns of Court.

GENTLEMEN,

I Have presum'd thus upon
you, to countenance my
shame fac't Bride; who now
she is prest blusheth to ap-
peare in publick, through feare shee
hath of a new danger from publicke
censure. She is here drest according
to mine own desire and intention; with-/
out ought taken from her that my selfe
thought ornament; nor supplyed with
any thing which I valued but as rags.
Your favorable opinion, and your ac-
ceptance of her into your protection,
will take off her feares, and make her pre-
sent her self fronte laeto: and the honor

engagements] obligations.

(A3v)

that you doe me thereby will adde to
those many engagements that binde me
alwayes to declare my selfe

Yours most thankfull servant.

THOMAS NABBES.

2 Theophilus] (Latinized Greek) God-loving or beloved of God.

4 Kickshaw] from quelque chose (French) something; in English usage, something of no substance:

> You have your Kickshaws, your Players, Marchpaines; all shew and no meat.
>
> IV, ii.
> Richard Brome, The City Wit (1629-37).

5 Maligo] from Malaga, a white wine of Spain named after the sea port of the same name.

6 Rhenish] a wine produced in the lands adjacent to the Rhine.

7 Ferret] a member of the weasel family domesticated for the purposes of killing rats and frighting rabbits (conneys) from their holes. See below IV, iii, 3, 31-32.

A simple Justice] an ordinary Justice of the Peace as opposed to a Justice of one of the King's Courts, i.e., Common Pleas, Chancery, Equity (Giles Jacob, The Law-Dictionary: Explaining the Rise, Progess, and Present State . . . . Vol. III, 84-5).

12 Squirell] so named perhaps for an animal associated with the profession:

> Fide. Is this your Tapster, Captain?
> Captain. Yes, and does he not suit well with his function? he has learnt already to run upstairs and down stairs, as nimble as a squirel, and can answer to any man that shall call him, as loud and peremptorily as the best of them.
>
> Shakerley Marmion, A Fine Companion (1632-3), V, ii.

14 Three . . . fellowes] Sir Walter Besant, London in the Time of the Stuarts (331) notes:

> There were "Roreres" in the thirteenth century; "Roaring Boys," in the sixteenth; "Scowerers," in the seventeenth; Mohocks in the eighteenth; and Corinthian Tom in the nineteenth century. And the facts and achievements of their young bloods are always exaggerated . . . the Scowerers assembled in bands, stormed taverns, broke windows, upset apple carts, and generally showed their indomitable spirit.

18 Plaster] named for one of the tools of his trade, sticking plaster, the silk or linen and adhesive mixture formerly used for closing superficial wounds.

(A4) The Speaking Persons.

Goodlove. An old wealthy Merchant.

Theophilus. His sonne, supposed onely his Foster Sonne.

Raven. His Nephew: a villaine.

Kickshaw. A French Cooke.

Maligo.
Rhenish. Two Merchants.

Justice Ferret. A simple Justice.

Mrs. Ferret. His wife, imperious over her husband.

Father.
Mother. To the Bride.

Bride.

Squirell. A nimble Vintner.

Drawer.

Three or foure Blades. Wilde roaring fellowes.

Horten. An owner of rarities and antiquities.

Servant to Horten.

Servants to Goodlove.

Plaster. A humorous Surgeon.

Mutes.

Maydes attending the Bride.

Three or foure Wenches.

Servants.

The Scene LONDON.

1 VAcation] ornamental "V." The time during which the law courts were in recess and a large part of the play-going population out of town. (See Introduction, above 19.)

custome] business patronage.

3 after hope] future hope.

6 motions] puppet showes.

fayre] two fairs were held during the late summer recess of the law courts: Bartholomew Fair, August 23-25, and Southwark Fair, September 7-9. (See Introduction, above 29.)

11 nesslecock] nestle-cock; "the last-hatched, bird, or weakling of a brood; hence, a mother's pet; a spoilt or delicate child or youth." OED

12 state] (1 estate; (2 rank.

21 dressing] after weaving and dyeing, cloth was finished by dressing: any loose fibers were drawn out in a nap and then sheared close. This smoothing process was completed by the pressing of the cloth. (Astrid Friis, Alderman Cockayne's Project and the Cloth Trade: The Commercial Policy of England in its Main Aspects. 1603-1625, 3.)

22 stuffe] the finished cloth.

VAcation still: so little custome comes
To buy our Merchandize, and fill our roomes,
It would perswade us but for after hope
Of better takings quite to shut up shop.
But what's the reason? have we no goodware?
Or doe the sights and motions in the fayre
Please better with their cheape rates? 'tis not fit
That we should set so low a prize on wit.
For what we shall present you with to day
The Bride, we wish you not t'expect a play,
Wherein a nesslecock, or youth oth'towne
(Borne to more state then wit)'s a gallant growne:
When one amongst you laughing at the elfe
And at his gullery, thinks upon himselfe.
Perhaps there will be some concluding that
A person or a place is pointed at;
Such make that satire which the pure intent
Of th'author meant but harmelesse merriment;
Who only labours here in what he can
T'expresse a Citizen a Gentleman.
Marke well the weaving and the dressing, then
Liking the stuffe we hope you'l come agen.

1 I Say] ornamental "I."

11-12 made . . . appear'st] caused you to be thought the son of a wealthy citizen.

12 Pray' sir] the use of the apostrophe in conjunction with "pray" is with very few exceptions consistent in this play. In other plays by Nabbes, printed by different printers, the combination occurs, but less frequently, suggesting that it does represent Nabbes' punctuation, and other printers were less careful to preserve the idiosyncrasies of the author's manuscripts. Bullen interprets the apostrophe as a comma, but I would conclude that Nabbes was stressing that "Pray" was a contraction of "Pray you."

conster] construe, interpret.

13-14 To your . . . them.] if it were possible for me to be more than one person, anything I could become would be a result of your love.

The first Act, The first Scene.

Enter Old Goodlove, and Theophilus very sad.

Goodlove. I say, no more of this,
I'le have no brow contracted into wrincles
Upon my wedding day: A day of mirth;
And thou stand'st like a mellancholick figure
Of weeping penitence, when joy should dress
Thy cheekes in dimples; it is prodigious
That thou should'st only
Weare mourning at my nuptials, that have foster'd
Thee from an Infant; bred thee to a man;
Ranckt thee with Gentlemen, and made thee thought
To be what thou appear'st; and thou to grieve
For what I count my happinesse!
The. Pray' sir conster it
Th'expression of my duty. To your love
Were I possest of many selves I ow them.
That love hath caus'd this passion out of feare
Your reputation in the act will suffer./

---

16 suffer.] suffer All copies.

22-24 Now . . . young] Goodlove has dyed his beard.

34 diswasion] dissuasion, advice against.

I, i (Bv)

Rumor is apt to prey upon occasion:
And if the rude mouthes of the multitude
Catch hold on a report, they'l multiply it;
And make it grow to scandale. You an old man
Will marry a young woman.

Good. Who cals me old! Dost thou? Now by my beard
(Is't not turn'd black agen? I should be loath
To sweare by a false colour) I am young,
Like a new spring grown out of a barren winter.
I'ave likewise strength and activenesse: looke here-else.
seems to caper and hurt his foot.
Beshrew't, the floor's uneven: would 'twere mended.
I'le have my cornes cut too. Childe we must dance
Alwayes at weddings. Am I agen a Bridegrome!
And shall I not be lusty?

The. Pray Sir, do not
Flatter your weaknesse, and decay of strength.
Your age begins to grow to a disease:
And can you then expresse such youthfull appetite
Without being censur'd?

Good. Pray no more diswasion
Besides my will there is a reason for it:
And thou hast cause to joy, Shee brings a portion

---

24 colour] coluor All copies.

27 mended.] mended All copies.

39 shalt have] the subject perhaps to be understood by a stage gesture: thou shalt have.

44 dissolution] death.

50 in scruple stick not] as a matter of conscience do not hesitate.

51 More urging!] Goodlove's exclamation of exasperation may refer to Theophilus' continued argumentativeness or be an introduction to yet another reason in favor of his marriage.

52 do'st] a transitional form between "doest" and "dost"; do you.

55 Marble] tombstone, monument.

I, 1 (Bv/B2)

Will be a large addition to thy state,
Which I but live t'encrease. I have no heire
Save thee? nor will get any: shalt have all.
The. Your welfare sir to me
Is an inheritance 'bove any state
Fortune can blesse me with. Which to preserve
My knees should grow fast to some hallowed pavement,
Till mine own dissolution, and no thoughts
Busie my minde but prayers. Sir consider
The difference 'twixt your disabilite,
And her so hopefull fruitfullnesse. T'increase
And propagate was the best end of marriage,
Then if the meanes be wanting, the end cannot
Be perfected: and some in scruple stick not
To call it sinne.
Good. More urging! when I am dead/
Thou shalt have her too. Ha! do'st startle at it?
The. Why that would make even your ashes infamous,
And tempt the idle gazers on't to scratch
Libells upon your Marble. 'Twould be construed
That shee in youthfull heat longing for what
Your cold defects deni'd her, had enjoyd me
To lustfull satisfaction, when she should
Have warm'd your bed, and after married me

---

53 infamous,] infamous. All copies.

66 converse] fellowship, company.

73 lest] least.

1 Cosen] cousin; a term of address denoting close friendship or family relationship.

I, ii (B2)

To prevent farther rumor. Nay sir more.
Hath she not setled her desire already
Upon some one of more proportion'd yeares?
'Twere rare if such a beauty of that growth,
Should have her mayden thoughts untoucht with th'appetite
Of what instinct doth teach, though she were barr'd
Even all converse, so much as not to know
The difference of a sex.

Good. A causles jelousy
Shee's noted to have more perfections
Lodg'd in her rich minde, then the outward structure
Though beautifull doth promise: she inherits
Her Parents vertues, and her education
Hath been their only care. I know shee's free
From the lest thought may stayne her purity.
Therefore no more.

The second Scene.

To them Raven, and a little after him
Mounsieur Kickshaw.

[Good.] Is my Bride yet come Cosen?

Rav. Not yet sir, Mounsieur Kickshaw the French Cook's come to prepare dinner.

Good. Hee's welcome; let me see him.

---

2 Rav.] Raw. All copies.

4 him.] him All copies.

7 But like] but be like.

13-14 pulpatone] pulpatoon: "A dish made of rabbits, fowls, etc., in a crust . . ." OED.

frigasie] fricassee: "meat sliced and fried or stewed and served with sauce." OED

Kickeshaw] see above note 1.4 "The Speaking Persons;" "a dainty pudding." OED

macarrone] macaroon; a confection of ground almonds, sugar, and egg whites.

24 sis] six.

I, ii (B2/B2v)

I'le have the feast season'd with all variety
Of choice delights.

The. To me they will not relish;
But like those pills which an unwilling patient/
Doubting their vertue takes, and turnes the medicine
Into a worse disease.

Good. Mounsieur you are welcome.

Kick. Me tank you Mounsieur.

Good. I presume you'l shew your best cunning.

Kick. Me make you de French dish; de pulpatone; de frigasie; de gran Kickeshaw and de kickeshaw royall; de macarrone: and two tree dozen ting more for your wedding.

Good. Pray cosin take him first into the cellar.

Kick. Remerce Mounsieur. Me drinke two tree cup a your Claret a your vite vine sall make a me lusty.

Good. I shall thankfully consider your paines.

Kick. Mounsieur ven a me vark is done, you give a me leave to dance two tree foure dance, an kisse a de vench two tree foure time. Oh de French man love a de fine vench vary well. You be de old man Mounsieur, and you love a de young vench: me make your de dish sall get sis Childe.

Good. Too many on conscience.

Kick. If de Madame love me, me get twenty.

Good. To your businesse good Mounsieur.

Kick. Dat be good business, better den go to my vark. Exit.

28 Dat . . . vark.] Kickshaw prefers his "business"--getting children--to his "work"--cooking.

31 conduits lecture] part of London's water supply was conveyed by pipes to fountains (conduits) which were a natural gathering place for gossips.

33-34 Your . . . rabble.] Goodlove apparently has some kind of judicial authority. See below V, iii, 18-20 and note.

38 expection] "an erroneous form of expectation after the apparent analogy of inspect inspection." OED

I, ii (B2v/B3)

The. Observe you sir this fellow! one that ought
To be kickt into manners how he taunts you?
'Twill be the streets discourse, the conduits lecture:
And not an idle tongue but will abuse
Your reverend name, which hitherto hath aw'd
Th' unbridled rabble.

Good. Once more I command thee
Leave off this counsaile, growing but from feare,
That will admit no reason. Cosin Raven
Hasten my Bride: shee makes my patience tyre
With so much expection. And harke you cosin.
[Goodlove and Raven] Whisper.

The. [Aside.] My sun of joy's ecclipst, and all the hopes
My fancy painted, by this accident
Are blotted out. How have I merited
Of heaven thus to be punisht! But I must not
Tax providence with an injustice to me,
That have deserv'd worse curses for neglect/
Of my religious duties. Only he,
My foster Father to possesse those sweets
Love promis'd my inheritance! Wer't another,
I'd from his rude hands snatch her in the Church,
Before the powerfull words should knit that knot

---

32 abuse] abuse. All copies.

4-5 The Spanish . . . wedding] Raven expects the two merchants to be enemies because of the political animosity of their respective countries.

send there] God send there.

I, iii (B3)

Nothing but death dissolves.

The third Scene.

To them Maligo and Rhenish.

Good. Senior Maligo a most welcome guest.

Mal. Your Servant Senior.

Good. And Mr. Rhenish.

Rav. [Aside.]The Spanish and Dutch Merchants! send there be no wars at the wedding.

Rhen. Wee come to witnesse your solemnityes.

Good. Welcome Mr. Rhenish: and since you are come so early lets spend the time in conference about the wines we lately spake of. Exeunt. Theo. and Raven remayning

Rav. Cousin y'are sad. Would I might know the reason, I'le helpe to put it from you.

The. Cousin Raven,
Since love, not blood, hath made you weare that title,
Though 'tis a secret I would gladly hide,
To you I will impart it. Sent with gifts
To the faire maid that this day must be Bride
To the old man, my treacherous eyes conveigh'd
Flames to my heart from hers: which being fixt
Upon me, shot their magick influence
Of love with such a violence, that I tooke
Th'impression e're my bosome was prepar'd.

24-26 though . . . hard] the awkwardness of this passage can be dispelled by reading it with a pause after "gesture" to give a silent testimony to the inviting nature of her eye, look, etc.

their liberty] referring back to his imprisoned passions.

I, iii (B3/B3v)

And temper'd for it.

Rav. [Aside.]This may be a ground
For me to work on.

The. Duty now and honesty/
Fought with my passions, and inforc't them back
To their unwilling prison: though her eye,
Look, gesture; and at parting when I tooke
Her hand to kisse it: then she held mine hard:
For all these invitations to their liberty
I durst not free them; but conceal'd even that
Perhaps she wisht to know.

Rav. How can you doubt it?
They were all signalls that you should assault,
And shee would yeeld. 'Tis but a modest custom
For men to wooe. 'Tis womens only pride
To have men court them, not to be deny'd.
Indeed it was your fault.

The. My vertue rather.
Should I like the ingratefull serpent, sting
The bosome that hath warm'd me into life?
Desire shall burst me first. Yet I must tell you,
I am resolv'd to give my passions
This satisfaction. When the bridall ceremonies

---

31 yeeld. 'Tis] yeeld 'Tis All copies.

40 travaile] travel

I, iii (B3v/B4)

Have had their consummation, I will travaile
And leave the cause behind. You may reveale it
When I am gone. I shall be prais'd or pittied,
For none can blame me.

Rav. None! Yes all that heare it.
Who will not tax your indiscretion,
And want of knowing what belongs to man,
That will deny your selfe that right, perhaps
None but your selfe can challenge. we are warranted
To be indulgent to our selves so farre
As worke our own contents by any meanes
Conscience or law calls just. Then if the time
Prevent it not, try your successe: be suddain:
Steale her away and marry her.

The. Tempt me not
Out of my passion into one more dangerous.
'Twere but a just correction if I kild thee;
That would instruct me to an act of error,
Repentance could scarce win a pardon for./

Rav. My counsail's worth a better fee. Perhaps
You feare some trechery in me. Clere your understanding,
I'le prove you ought to do it, and I to ayde you.
You are his foster sonne, and I his kinsman.
You he intends his heire, and yet he must not
Neglect me altogether. When they are married

63 She'l] the double "s" (Sshe'l) of the original edition is apparently a transference into print of a not uncommon scribal practice. (Samuel Tannenbaum, The Handwriting of the Renaissance, 92-93).

64 suspect] suspicion.

72 police] policy, advantageous conduct. The OED does not list this spelling for this meaning, but does cite it for "policy" meaning "a bill of lading."

73 of] off. "Of" and "off" were not completely differentiated by spelling at this time. OED

I, iii (B4)

She'l find one to get Children.

The. Thou art base
In thy suspect of her; and but for peace
(To which this day ought to be consecrate)
It should be punish't.

Rav. Y'are too violent.
Be calme, and understand demonstrative reason,
Children being borne, then are you disinherited.
When marrying her ther's an estate will follow
Worth thousands: For shee is the only child
Her parents ever had.

The. And why should you
Advise to this, and ayde it?

Rav. What more police
Could I be guilty of? When his displeasure
Hath cast you of (for that way sure hee'l punish
The injury) stand not I faire to be
Possest of what you loose, the old mans favor?
Were you the only object of my hate,
The good I'do my self would make the act
Shew of sufficient malice: but my love

---

63 She'l] Sshe'l All copies.

1-6 'Tis . . . at] other than this speech, Theophilus takes no part in this scene, but since he is on stage with the rest when the next scene commences, he apparently does not exit here, but perhaps only retires a bit or steps aside to consider his unhappiness.

5-6 Dar'st . . . at.] the 1640 edition prints this as one line.

10 prepossesse] influence, prejudice against.

12 their opinions] the opinions of Goodlove and the Bride and Theophilus.

I, iv (B4/B4v)

Guiding me to't---

The fourth Scene.

To them Goodlove, Maligo and Rhenish: and a little after them Justice Ferret and his wife.

The. 'Tis well I am prevented;
My rashnesse else had executed justice/
Upon thy guilt. Forbeare to tempt me farther.
Thy friendship's but the shaddow of a true one.
Dar'st urge such counsail, goodness cannot choose
But blush at.

Rav. [Aside.]Howsoever you receive it
I will attempt it. I'le prepare the Bride
With this discovery: if she hath desires
Shee'l some way give them liberty. The old man
I then will prepossesse with jelousy;
And so indeere me to him, that my ends
Stand always faire in their opinions.
A cunning villaine must pretend to save
When most of all he doth intend a grave. Exit.

Good. I like the rates: may the wines please as well

---

4 one.]P. one Remaining copies.

6 But] but All copies.

13 save] save. All copies.

14 grave.] grave All copies.

17 sack] white wine imported from Spain and th Canaries.

18 Rhenish] a wine produced in the lands adjacent to the Rhine River.

18-20 yet . . . hall.] although Rhenish claims to sell good wine, he admits that there is rhenish wine that is of such virtue that it could inspire the greatest cuckold--and by implication, most ignorant man--in the street to converse in Latin--with a play upon the slang "to speak Latin" to talk gibberish like a drunken man. The Hall of the Vintner's Company was located in upper Thames Street, south side (Sugden, 548). The beadle of a hall had the job of preceding and making way for dignitaries, and generally keeping order.

23 This . . . water.] the Ferrets have crossed the Thames in coming to Goodlove's house. Based on Kickshaw's later reference to "de fine vench beyond de water" (I, vi, 66-67), merchant Goodlove appropriately lives in London and the Ferrets live on the south bank of the Thames.

30-31 A rot . . . sessions] Mrs. Ferret aims her curse at the best removable lining that goes inside the article of clothing--most probably some kind of judicial or ceremonial robe--that Mr. Ferret wears when he officiates at court sessions and on other festive occasions. Thus his wearing of it is as certain a sign as an almanac entry that an important day is at hand. William Gifford, in a note to Cynthia's Revels (1600-01) (III, ii), identifies serge, perpetuana or everlasting as "that glossy kind of stuffe . . . anciently worn by serjeants, and other city officers." Ferret's "durable" is heavy plush or velvet ("three pil'd"), but this does not preclude glossiness.

30 M. Fer.] forms of speech assignments have been regularized throughout the play, and the regularization noted in the catalogue of variants.

I, iv (B4v)

I'le not repent my bargaine.

Mal. Trust me sir you have the best sack of Spaine.

Rhen. And Rhenish the swan hath none better: yet ther's that will make the crookedst horner in the lane speake latin with the Bedle of Vintiners hall.

Good. Mr. Justice Ferret,
This was a large expression of your love
To come over the water.

Fer. 'Twas my wives desire.

Good. Kinde Mistresse Ferret.

M. Fe. Sir, the respects I beare you, and the obedience I owe my husband that commanded it, brought me over willingly to offer my service to so noble a freind.

Good. Your courtesies overcome me.

M. Fer. [To Fer.]A rot on the best linings of your three pil'd durable; your everlasting almanack of high dayes, feastes and sessions: was it my desire? Thou lyest thou wrong side of a lawyer turn'd outwards: I had better business at home. I could have seen if mother Whirl had spun the last pound of flax I sent her, or called at Knocks the weavers for my new Napkins. I have no maides to cudgell their tasks out of. Indeed I can hardly keepe any for such a goat as thou art.

---

30 M. Fer.] M. Fe. All copies.

53 Clerks fees shar'd] in the course of administering his office, the Justice of the Peace employed clerks to write out warrants, licenses, and such. Corrupt Justices commonly required "kick-backs" from the fees that the clerks collected for these services, and sometimes even acted as scribes to themselves and pocketed the whole fee (Charles Austin Beard, The Office of Justice of the Peace, p. 145).

garrison'd] stored away for an emergency or a special occasion.

53-54 westphalian neates tongue] Westphalia, a province in West Prussia, was noted for its hams, but from Mrs. Ferret's reference, perhaps also for its pickled ox tongue.

54 Chamber cupbord] free standing cabinets were used for storage of all sorts.

55 Masters of the Parish] the title "master" was liberally bestowed upon almost any man of some standing in the community, including influential merchants and artisans, as well as the more traditionally designated dignitaries of church and academia.

56-57 payd . . . botles] perhaps it was possible to return bottle and any remaining contents to the vintner or ordinary from which it was purchased for a rebate. Gifford, in a note to Jonson's The Gipsies Metamorphos'd (1621), states that the expression "broken beer" was a commonplace for "the stale leavings of what has been drawn for others."

40 my . . . maintenance] "a cap borne as one of the insignia of office before the sovereign of England at the coronation and before the mayors of some cities . . . ." Humorously, an allusion to the provision of the necessities or requisites of life. OED. Ferret is a symbol of Mrs. Ferret's office of wife and Justice's wife.

42 lubber] stupid, clumsy fellow.

44 moneth] month.

43-46 I'le . . . uncleanesse.] Mrs. Ferret intends to vent her anger on her husband by physical violence, and says that Ferret, rather than admit that his wife has scratched him, will excuse his wounds by claiming that he has been punished by the fairies for some offense like missing the chamber pot and fouling his shoes. Fairies were notorious for pinching black and blue mortals who failed to measure up to their own fastidious standards of delicacy and cleanlinesss.

48 eating stomack] appetite.

50 a twelve nookt custard] a custard cut in a shape that has twelve points or corners. Elaborately faceted custards were standard showpieces at London festivities. Jonson lauds the "master cook" who can produce a "fifty-angled" one (The Masque of Neptunes Triumph (1624), l. 93, and The Staple of News (1626), IV, ii, 29).

carryers eggs] eggs from a carrier pigeon.

51 out scrapings of isinglas] isinglass is a type of gelatin obtained from certain parts of fresh water fish and the hides and hooves of cattle. OED does not list "out scrapings," but it would seem that the meaning must depend upon defining "out" as in OED 15b: "with the force of 'completely, thoroughly,' 'to a finish.'" Thus, using up all the little shreds, scrapings, and bits of isinglass left from previous cooking. Mrs. Ferret is contemptuous of the typical menu of a "Citty feast," of the frugality with which it is prepared, and perhaps also of its palatability. Carriers' eggs and isinglass were the main ingredients of a recipe for giving soured milk a cream-like consistency (Tottenham Court, IV, vii).

51-52 the charge . . . agen] the fare for crossing over the Thames to Goodlove's and back again by boat.

I, iv (B4v/C)

Good. Are ye offended with your husband Mrs. Ferret?

M. Fer. Obedience forbid it; my head: or if I may use the honorable phrase here without offence, my cap of maintenance./

Fer. No no sir; shee was but excusing a few faults.

M. Fer. [To Fer.]How sir lubber, must the world take notice by you that I have faults or modesty to excuse them? I'le make thee complain a moneth of the fairies for this: the fairies of my nayles I meane; and pretend pinching for pisssing in they shooes, or such night uncleanesse.

Fer. Sweet wife forbear a little. Thou wilt vex away they eating stomack, and here will be excellent cheer.

M. Fer. [To Fer.]So, so: I thought a Citty feast with a Ram-mutton pasty, and a twelve nookt custard, made with carryers eggs and the out scrapings of isinglas, must tempt you to the charge of six pence over, and six pence back agen. Which with an addition of Clerks fees shar'd, and some garrison'd westphalian neates tongue or red deer pye out of my Chamber cupbord, might have been an intertainment for the Masters of the Parish in your own dyning roome; and all have been payd for too with the return of half emptyed botles.

Good. Your wife Mr. Ferret hath call'd something to mind deserves a chiding.

Fer. Fye no sire: Shee is somewhat shrewish at home, but the best wife abroad---

62-64 'Tis . . . it] perhaps Mrs. Ferret burlesques the tradition exemplified in the reformed Kate's speech in The Taming of the Shrew (1588-93), V, ii, 2694-737, especially 2735-37:

> And place your hands below your husbands foote:
> In token of which dutie, if he please,
> My hand is readie, may it do him ease.

64 exalt] raise.

65 somewhat else] cuckold's horns, of course.

malkin] scarecrow.

65-66 suburb autho-rity] Justice Ferret's area of jurisdiction, Southwark, was a suburb of the City.

66-67 set . . . government] the moral and political awareness of this observation is not typical of Mrs. Ferret and must represent Nabbes' social concern triumphing over his artistic decorum.

68 bind] deprive of personal liberty, make prisoner.

69 bayle] bail, release from imprisonment.

2 welcom'st] welcomest, the most welcome.

3-4 C/Cv] all copies print "Moth." as the catchword on "C", but the first speech of "Cv" is Goodlove's "May your wish be prophetick," a reasonable response to the last speech on "C". One might, however, postulate a lost speech in which Mother seconds Father's salutation or voices her own wish for joy, luck, or progeny.

6-7 May . . . example.] Bullen prints this as verse:

> May she make him a happy wife,
> And prove obedient from my example.

8 Salute] 1) welcome with the usual and therefore trivial greetings of social intercourse; 2) kiss.

10 Her entertainment] her reception, my greeting of her.

I, v (C/Cv)

M. Fer. Fy, sweet heart now you flatter. 'Tis virtue enough in us to be obedient and dutyfull: we should lay our selves under our husbands feet if they command it. [To Fer.]But i'le exalt my// self or somewhat else above your head, you malkin of suburb authority set up only to fright crows from the carrion of the common wealth, that it may ly still and corrupt government. Your worship had best bind my tongue to the peace, my nayles should soone bayle it. Soft Music.

The fifth Scene

To them Father, Mother, Raven, Bride, and maides attending her.

Good. My Bride come?
The welcom'st guest that ever blest this roof.
Fat. Joy Crown yee both./
Good. May your wish be prophetick.
But why is she so sad?
Moth. 'Tis onely custome.
Maides have their feares which by degrees must leave them.
M. Fer. May shee make him a happy wife; and prove obedient from my example.
Good. Salute my Bride sonne: shee should be they joy As well as mine.
The. I better shall expresse
Her entertainment in my pious wishes,
Then any complement. I will be ready

---

11 complement. I] complement I All copies.

22 Or . . . book.] the "book" he offered to swear by was her hand. She suggests her lips as a more acceptable alternative.

I, v (Cv)

To pay you my best duty. *Goodlove and Raven whisper.*

Bri. Love you meane sir;
Give it no other name, might I own that
And call it my possession, soone this melancholy
Should leave it's mansion, and a *Brides* full joy
Inhabit here. You surely do repine;
And it may be this act begets your feare
Of being dispossest a fathers love.
Which he must now in some proportion
Confer on me.

The. Let me with reverence sweare *Offers to kisse her*
By this white hand--- *hand.*

Bri. Let me prevent your oath;
Or sweare by another book. Perhaps 'twill be
The last warme kisse my lips shall ever feel. *[They]kisse.*
I do beleeve you love me. *[She]weeps.*

The. [aside] How shall I
Interpret this? how hard she claspt my hand,
And prest my lips? as wishing their conjunction
Might be eternall. Teares with her last words fell:
And in their silent oratory taught me

---

12 *Bri.*] *Bride,* All copies.

21 *hand.*] hand All copies.

Bri.] *Bride,* All copies.

33 discontents] lack of contentment, unhappiness.

sympathize] have an affinity (for each other).

36 billing] from the courting activities of doves and other birds; kissing, caressing.

41 Whether] whither, where.

42 wast] was't, was it.

I, v (Cv/C2)

To know my selfe more wretched by the knowledge
Of what should make me happy.
Good. Can this be? [Good. and Raven
Rav. It hath both possibility and circumstance Aside.]
To make it probable. Good sir observe
Their discontents: how they do sympathize,/
And meet each other. Pray sir let them have
An oportunity; Ile be the spy:
And call you to their billing.
Good. 'Tis well counsail'd
If'tplease you Gentlemen I have within [To Rhen. and Mal.]
Some rarities, whose sight shall be your business
'Till we are ready. Sweet you shall forbeare them
'Till you are made their Mistress. Exeunt.[except Rav., Theo., and
Rav. Whether will you go? Bride.]Theo. offers to follow.
Wast not my plot to get this liberty
That you might put your purpose into act
If you have any? Why do you delay it?
You see shee's willing; I prepar'd her to it.
The. Willing to what good Cousin?
Rav. To be your Bride.
Bri. My blushes speak consent: then if you please
Prevent prevention. My desires were never
Setled on any other, though I durst not

---

36 counsail'd.] counsail'd All copies.

52 crosse] adverse, thwarting.

57 Discourse] discuss.

Play] waste, gamble.

58 Her's] here is. It is a common spelling practice of the 1640 edition that when the "i" of "is" is dropped in a contraction, a preceding "e" also disappears.

back gate] the back of Goodlove's property opens onto the river (see below I, vi, 30).

1-2 The . . . over.] the 1640 edition prints this with the line division between "hypocrisie" and "or", making the first line: "The old man! aide me now hypocrisie,". Although this first line has the right number of syllables, the meter is faulty, and it is really prose as is the line which follows it. Prose seems fitting for the surprise and haste expressed in both lines, and it would seem that the best place for a change from verse to prose would be with the scene change that marks an interruption of Raven's thoughts and the entrance of more characters.

I, vi (C2/C2v)

Reveale my passions aw'd by feminine custome,
And my strict parents eyes. If you'l receive me,
The desperate state of my crosse fortune armes me
To any enterprise you'l be my guide in.

The. I shall be tempted to neglect that duty
I would not rashly violate, to possesse
All that my wish can covet.

Rav. You may hereafter
Discourse your loves. Play not away th'occasion.
Her's the key of the back gate: take water presently, and away
To the--------whispers--------I'le follow, get ye a Licence and see
all dispacht. Feare not persuit: that I'le hinder. [Theo. and
So, the foundations layd on which I'le build Bride]Exeunt.
May selfe a fortune, and with better safety
Then making him away: Yet he must not marry her.
That were t'enable him if my villany
Should be discovered to revenge and punish it./

The sixth Scene.

To him Goodlove, Father, Mother, Ferret, M^rs. Ferret,
Maligo, and Rhenish.

[Rav.] [Aside.]The old man! aide me now hypocrisie, or all miscarries.
Oh sir I have search't for you all the house over.

---

53 in.] in All copies.
61 build] bulid All copies.
1 or] Or All copies.

4 condoling] expressing sympathy to each other.

5 stolne] stolen.

sent] scent.

8 faire entrance] good beginning (of his plot against Theophilus).

9 in expectation] in reflecting on what is to occur today.

10 businesse] subject for consideration.

17 Answering her portion] equalling her dowry.

21-22 con-cern your credit] reflect upon your reputation.

I, vi (C2v)

Good. Hast observ'd any thing?

Rav. I left them here so close condoling. They are questionles stolne to some private place. I'le sent them out, and bring you word. I must absent my self for fear my joy [Aside.] For this faire entrance doth discover me. Exit.

Good. Father in expectation I have suddainly Bethought me of a businesse.

Fat. Pray' what is't?

Good. You see I am old; unfit for such a Bride. Suppose I make a resignation, And give my right up to another man, One that your daughter and your self should like of. What if my son were Bridegroom? 'twere a match Would carry more proportion.

Fat. None more gladly, So you'l confer upon him an estate Answering her portion.

Good. It shall be considered of. Wee'l know their likings.

Fer. Will you not Marry her your self then after all these preparations? Why sir the world takes notice of it, and it may concern your credit.

Good. Your husband counsailes well M^rs. Ferret.

M. Fer. I cannot in obedience but allow of his wisdom. [To Fer.]Thou

---

24 M. Fer.] M. Fe. All copies.

25-26 changling . . . noddle] a reputedly favorite trick of the fairies was to substitute for a favored child an ugly, or in this case, stupid one--because nursed with the milk of the dull-witted ass.

26 noddle] noodle, head.

motion] plan, idea.

30 water gate] the gate opening onto the river whose key Raven gave to Theophilus (see above I, v, 58).

31-32 give . . . relation] believe my story.

45 extremity] maximum punishment or sentence.

I, vi (C2v/C3)

changling nurst with the milke of an asse whence thou derivest thy great empty noddle: must you hinder a good motion? Are there not cuckolds enough already?

Good. Where's the Bride Cousin? Raven returns./

Rav. Vanish't sir, not to be found. They are questionlesse run away together: the water gate is fast lockt, and the key without. You were doubtfull sir, and would hardly give credit to my relation.

Fat. How! stolne away together! what plots are these?

Good. Yours sir, to undoe the reputation
Of an old man.

Fat. Rather your own, to ruine
My only comfort.

Fer. Proceed you sir in your late motion and this difference will soon find a reconciliation. Is not the Gentleman his only son.

Good. No sonne of mine, but the most monstrous birth
Of base ingratitude that ever made
Charity frozen. I found him in the fields,
An Infant almost starv'd, and bred him up,
It seems for this.

Moth. Alasse our child's undone.

Fat. Pursue the villaine. If the extremity

---

43 up,] up. All copies.

49 A party in't] an accessory to the elopement plot.

your . . . crack] your estate or mine shall suffer ruin. Typically Elizabethan, Father is already considering legal proceedings.

51 credit's] reputation is.

52 once . . . priviledge] just this one time give you exemption from the obligations of a guest and a gentleman.

53 to water] pursue them via the river (an important means of transportation in London at this period).

54 Tower] the Tower of London, situated where the southeast wall of the City meets the north bank of the Thames, was outside the jurisdiction of the City, and in addition to being a royal palace, a prison, an armory, a mint, and the resting place of the Crown jewels, it was a place where secret or hurried marriages could be performed (Sugden, 521).

55 my precinct] Ferret's area of jurisdiction, Southwark.

57 burn for it] wives who murdered their husbands were burned at the stake (Besant, London in the Time of the Tudors, 380).

> And you know, sir, what an ominous thing it is, when a woman does not love her husband; she will either cuckold him, or poison him, and so be burnt for a martyr in wedlock.
>
> Shakerley Marmion, A Fine Companion (1632-33), II, iii.

58 sell . . . kitchinstuffe] waste fat, drippings, and oils were saved up and sold for use in making candles.

64-65 de . . . water] a lady of the south bank brothels; thus in Richard Brome's The Weeding of Covent Garden (1632), Nicholas says to Damaris, a supposed courtesan:

> Are thou travelled cross the seas from the Bankside hither, old Countess of Codpiece Row? I, i.

65 revard . . . reward] this is one of several inconsistencies in rendering Kickshaw's accent.

I, vi (C3/C3v)

Of Law can do it, I will hang him for't.

Rav. [Aside.]I should be glad of that.

Fat. If I can prove sir your least knowledge makes you
A party in't, your state or mine shall crack for't.

Good. Do you sir threaten me in mine own house?
My credit's more at stake, then that I should
Be calme: but once I give you priviledge.

Fat. Come let's to water: we perhaps may take them.

Rav. Yes at the Tower questionlesse. Exeunt. Father and Mother.

Fer. Sir if I find them in my precinct.

M. Fer. [To Fer.]What will you do? If thou dost the least wrong to the loving couple, though I burn for it, I will roast thee alive and sell thy greasie kidnies for kitchinstuffe.

Kickshaw enters with plate under his cloake.

Rav. [Aside.]A good proceeding hitherto.

Kick. No vench, no veding: Me bid you adiew Mounsieur;
you no need a me varke.

Good. Farewell Mounsieur. Reward him cosin.

Kick. [Aside.]Here be revard: two, tree silver dish, and tree, foure spoone make Mounsieur a jentleman an buy de fine vench beyond/ de water. Me no stay for de reward. Exit.

Good. Ha hah hah he. Laughs.

---

50 house?] house.? All copies.

53 let's] lets' All copies.

74 insinuate] acquaint by subtle or devious methods.

83 Dispense with] grant a dispensation for, overlook.

I, vi (C3v)

Mal. Why laugh you sir? make you no more account of so
great an injurie?

Good. They'r gone: and now I'le tell ye gentlemen,
I knew the boy did love her, and I meant
He only should enjoy her, but pretended
My self would marry her, thereby to worke
A greater portion out of her covetous Father;
And to insinuate my selfe into
A perfect knowledge of his true estate.
Now since h'hath play'd the wagge, preventing me
Of mine own plot, you all shall in and witnesse
My act of love to him: I'le instantly
Confirm him my full heire, reserving something
For you my kinsman: whom I desire
Use your best diligence to finde them out,
And bring them home, but coupled. And you gentlemen
Dispense with this dayes accident, your cheer
To morrow shall be doubled. Exeunt. [all but Rav.]

Rav. How is this?
My plot's prevented too; curse on the charme
That witcheth you to love him. Bring them home,
But coupled: fine employment. Yet 'tis well
You tell me your intent. By brain must work
Some more succesfull mischiefe that may hit.

8-9 in the yellow bed-chamber] Bullen notices the parallel with Richard Brome's The Sparagus Garden (1635):

> Gardiner What did the rich old Merchant spend upon the poore young gentlemans wife in the yellow bed-chamber?
> Martha But eight and twenty shillings, and kept the roome almost two houres. I had no more of him.
> Gar. And what the Knight with the broken Citizens wife (that goes so Lady like) in the blew bed-chamber?
> Mar. Almost foure pound.
> Gar. That was pretty well for two.
> Mar. But her husband, and a couple of servingmen had a dish of sparagus, and three bottles of wine, besides the broken meate into one o' the Arbors. III, i.

11 collops] sliced meat, especially bacon.

13 quire] twenty-four sheets.

bastard] a sweet Spanish wine.

14 the Buls-head] it was the custom to name the various common rooms of taverns, especially after animals (see below l. 21).

15 below stayres] downstairs.

16-18 Sawcy . . . since.] typically Scriveners are portrayed as having lost their ears as punishment for their part in the publication of libelous or seditious pamphlets and books--the scrivener in William Rowley's A Match at Midnight (1621-23) is named Ear-Lack--but this one suffers from the effects of syphilis.

0.2 Squirrell] although the identification of the name of the vintner, Squirell, with the name of his tavern is only casually suggested by Kickshaw's later reference to it as "vat you call de little nutcrack house" (see above IV, iii, 5-6), it is interesting to note that a tavern of ill-repute, located in Southwark, and called variously "the Squirels," "the Three Squirrels," and "the Three skipping Conies" figures in two other plays contemporary with The Bride, suggesting the existence of a real life model (See Richard Brome's The English Moor (1637), IV, ii, and Henry Glapthorne's The Hollander (1636), I, i and iii).

1 Your deligence] (make) your best effort, speed it up.

canvase] knock about, beat, shake.

1-2 pole davyes] poldavy; a rough canvas cloth, primarily of a type used for sails and sacking, but sometimes applied to a coarse cloth used for cheap clothing:

> . . . so it is with our common Authors, if they have any wit at all, they set it like Velvet before, though the backe (like a bankerupts doublet) be but of poledavy or buckram.
>
> Thomas Peacham, The Complete Gentleman (1634), 54.

Bullen glosses "canvas your pole davyes" as "sack you, dismiss you from my service," but I think Squirell is threatening his men with a beating.

2-3 deafen . . . over-reckoning] "anon anon sir:" the stereotyped response of a servant to a customer whom he cannot service immediately; thus, take care that you do not put a customer out of patience, and therefore likely to scrutinize our padded bills, by making him wait too long for service.

5 commings In and goings Out] (1 income and expenses; (2 the bustle of customers and servants in and out; (3 with bawdy reference to the sexual activities for which Squirell provides rooms.

7 Mr. Serge the Mercer] typically, the textile merchant bears the name of one of the fabrics he sells, and the durable practicality of serge cloth suggests something of the character of his social class.

II, i (C3v/C4)

No villain can prosper without wit. Exit.

The second Act, the first Scene.

Squirrell, and after him a Drawer.

Squi. Your deligence knaves, or I shall canvase your pole davyes, deafen not a gallant with your anon anon sir, to make him stop his eares at an over-reckoning. Can a mansion pur-/chased and payd for be converted into a house of enterteinment, and subsist without commings In and goings Out? Now sir what say you?

Dra. The reconing sir for Mr. Serge the Mercer, and the Scri-veners wife, that have been these two houres in the yellow bed-Chamber.

Squi. And what had they?

Dra. A dish of collops and egges, and wine.

Squi. Sixteen shillings! 'tis well.

Dra. But her husband had half a quire of paper and bastard by himself in the Buls-head: which would hardly keep him emploi'd below stayres; he was going up to peep through the key hole.

Squi. Sawcy Scrivener! peep through a key hole! shouldst have had him by the eares.

Dra. His peeping through a hole cost them long since.

---

1 Squi.] Squir. All copies.

3 him] hiw All copies.

29 mainteiners . . . occasion] providers of those things--excitement, noise, whores, and dupes--which draw other customers to his house and thus bring him profits.

30 venter cracking] venture, risk damage to credit or reputation.

his sign . . . lasts] as long as he stays in business. A bush was a generic name for a tavern from the piece of ivy--symbol of Bacchus--that was originally hung out to signify a vintner and later frequently figured on painted tavern signs.

4 to drive a trade] to actively and vigorously conduct business (OED's earliest citation of this phrase is 1872).

19 And . . . freely!] Squirell's thoughts are back upon the exorbitant amount he has succeeded in charging the party.

20 woundred] wondered.

21 pottle] (1 a liquid measure equal to two quarts; (2 a vessel of this size.

22 roaring] rioting, noise.

22-24 They . . . egerly.] stave off, the original "stane of" is apparently a misreading of "stave of," literally to hold off with a stave or pole. The Blades provide women for Squirell's customers and keep order among them when necessary.

egerly] eagerly.

24-25 Though . . . gain] though he makes the greatest profits out of his citizen patrons who play at being gallants or men of social standing in their best clothes on their days off.

25-26 my . . . fields] Squirell sees the Blades in their single-minded devotion to the pursuit of riot and women as united in a fraternal order such as that of the medieval knights. His "Knights" are "free" both because of their self-indulgence and lack of restraint and because they frequent the suburbs--the areas, including Southwark, outside the liberties of the city and the jurisdiction of the city authorities, and noted for the absence of civil and moral restraints. One of their favored places for wandering in search of their quest was the twelve-acre plot of undeveloped land adjacent to the west walls of Lincoln's Inn. It had a reputation as a place of duels and assignations, murders and thefts.

26 randevous] rendezvous. One suspects this variant spelling was purposely chosen by Nabbes to point out the <u>double entendre</u> that results from a variant pronunciation suggesting a relationship with "randy:" (1 rude, aggressive; (2 lustfull, wanton; (3 riotous, noisy.

27 gunpowder house] possibly a reference to the tavern in Gun Powder Alley which ran west out of Shoe Lane and was thus in the vicinity of Lincoln's Inn fields.

terrible] fit to excite fear, terror; exciting.

smock tribute] from the traditional synecdoche for female; pander's fees (<u>OED</u> does not list this combination):

> . . . take not me for a Pimpe-errant,
> To deale in smock Affairs.
> Jonson, <u>The Magnetic Lady</u> (1632), V, iv, 19-20.

II, ii (C4/C4v)

Squi. And this came freely!

Dra. He woundred sir it was no more. Exit. Dra.

Squi. Go carry the blades in the Lion a pottle of sack from me: their roaring must be maintain'd out of my profit. They are good procurers; and help now and then to stave of an over heated Cittizen that persues his game, too egerly. Though my ho ly-day squires of the city bring me in most gain, my free Knights of the suburbs, the erants of Lincoln-Inn fields, where their randevous makes the gunpowder house terrible, and the smock tribute due to their order is daily and nightly exacted: these I say are the best mainteiners of my profits occasion; and Squirrell must venter cracking to maintaine them whilst his sign and bush lasts.

The second Scene.

To him Theophilus and Bride.

[Squi.] Y'are welcome sir.

The. The Master of the house!

Squi. The poore owner of some goods and chattels; moveables and immoveables, with a small stock to drive a trade.

The. We would desire the use of a roome.

Squi. You shall be accommodated/

The. We expect a friend; 'till he comes this may serve.

---

23 stave] stane All copies.

7 friend] frieind All copies.

8 sirrah] a contemptuous term of address.

11 fit] ready

12 fulnesse . . . joyes] realization of my wishes.

15 surfet] surfeit; a derangement of the system brought on by some intemperance.

19-20 suddain . . . happy] quick to establish securely the basis of our happiness; that is, quick to get married.

21 Can . . . parents] the 1640 edition prints this:

Can reach us to prevent it. The. That word parents.

23 infamous recordes] in addition to formal histories and records, popular examples of immorality and crime were regularly immortalized in ballad sheets, pamphlets, and plays.

24 punish] Bullen conjectures "publish," which is a good suggestion from the point of sense. Although Theophilus undoubtedly would be shamed by public knowledge of his conduct, for many ballad sheet principals notoriety was a recognition of their "heroicism."

25 suddaine dumbs] perhaps a sudden attack of dumbness in the sense of stupidity or senselessness, as opposed to speechlessness. Possibly an established medical term on the pattern of "suddan stroke," "suddan taking" (see OED: "suddan").

II, ii (C4v)

Squi. What you please sir. A towell sirrah quickly. Exit.

Bri. Thou seem'st sweet hart as if th'hadst feares within thee.
We may securely now discourse our loves,
And weary time with words, 'till we are fit
To act our wishes.

The. The fulnesse of my joyes
Happ'ning so suddain ere I was prepar'd
To taste them with an appetite, hath bred
A surfet in me.

Bri. Now you smell of flattery
I would not have you court what you possesse
With any attribute above its merit.
If my being yours you count your happinesse,
Let us be suddain to confirme our selves
Mutually happy, e're our parents rage
Can reach us to prevent it.

The. That word parents
Makes me reflect on my ingratitude:
Being greater far then infamous recordes
Did ever punish; and like pleasant dreames
My joyes are chang'd to nothing.

Bri. Suddaine dumbs:

---

18 With] with All copies.

21 parents] parents. All copies.

26 they] joyes.

to my self] in my opinion, or conscience.

28 prethee] contraction of I pray thee.

31-32 and . . . dependance] and in pursuit of a noble end, no cowardly timidity should interfere.

38 it] "any bastard thought."

to a growth] to a realization in fact.

39-40 thrown . . . guilt] blamed upon me.

40-43 And . . . you] at first reading this passage would appear to make more sense if it read "And though thy love . . . ." However, as it stands, its consistency seems to depend upon catching the implication that pure and unblemished love is incapable of using force. Thus by saying that he used force, Theophilus offers to deliberately misrepresent himself and the quality of his love.

II, ii (C4v/D)

Whence are they? to my selfe I am not guilty
Of a behaviour that should merrit this.
I prethee let me blush, and kisse away
The clowdes hang on thy brow. No discontent
Should interpose where equall love hath mixt
Equall desires; and for the noble end
No base dependance. For could I but think
Thy soule did harbor any basterd thought
Which goodnesse might not father, I would back
To my disgrace; and confidently meet
My parents anger; all th'affronts of rumor;
And what the rabble pleas'd rather then stay
To nurse it to a growth.

The. Then pray' return;
But not to your disgrace; all shall be thrown
Upon my guilt. And though my love (unstain'd/
With the least blemish of impure affection)
Gave th'act allowance, I'le belye my self,
And say I did enforce you; which the law
May punish with my life. I'le give it up,
To end th' affliction of my soule; divided
'Twixt love to you, and duty to that man
I have so wrong'd.

Bri. Can love admit such scruples?
Or is't thy coldnesse? I was too too credulous.

57 here] in me.

58-59 taxt With] accused of having.

60 credible] to my credit.

II, ii (D)

But the necessity deny'd more tryall.
Here's a pretence indeed.
The. Can there be greater?
Ingratitude's a monster. Shall I then
Repay that man with injurie, that gave
My almost starv'd life warmth, and made me breathe
Though to be miserable?
Bri. Thou dost surely
Want the best part of man, and art not capable
Of resolution. Such a coward spirit
Lodgeth not here. I now suspect thy worth,
And blame my rashnesse.
The. Why should I be taxt
With such defect? Know then I dare deserve you
By any enterprize that may be credible.
Invention cannot fancy an employment
I would not manage to confirm my love
Worthy your best opinion, only this
My conscience frights me from.
Bri. Why then farewell.
Passion will guide me some where, goodnesse guard me
From a despaire; and whatsoever end

---

54 miserable?] miserable All copies.

55 capable] capable. All copies.

68 in denying me] in denying (thyself) me.

12 black mouth'd] (1 slanderous; (2 because of black teeth. The English were known for their fondness for sweets, and sugar in various forms played a large part in the daily diet, with the consequence that extensive tooth decay was common:

> In drinking sack, the cup was half filled with sugar. Indeed, sugar or honey was taken with everything: with roast meat, with wine, and in the form of sweetmeats; so that the teeth of most people were black in consequence.
> Besant, London in the Time of the Tudors, 293.

15 therefore on] continue on with my original resolution to marry and be happy.

17 dues] duties (to Goodlove).

II, ii (D/Dv)

I am dispos'd for, I'le remember thee
Deny'st thy self good in denying me. Offers to go away./

The third Scene.

To them the Drawer with a towell.

Dra. What's your wine sir?

The. Presently. Stay. Puls back bride.

Dra. Your pleasure sir. Bride weepes.

The. I meane not you.

Dra. I know your meaning sir. Exit. Drawer.

The. Why should those pearles be wasted,
Till they enrich my funerall? Distraction
Hurries my thoughts, and hindreth them from ord'ring
Any resolve. Have I proceeded hitherto?
And shall I now give back? The infamy
Sticks on my name already; and the stain
Thrown on it by the black mouth'd multitude
For being ingratefull, by bare satisfaction
Cannot be washt away. Her vertue likewise
Will be suspected. I must therefore on
Since reason prompts me to it. Love shall excuse
The act, and my neglect of other dues.
Sweet I am now resolv'd.

Bri. Resolv'd] to what?

---

15 Will] will All copies.

19-20 stay, and try] wait and test.

25 goshipps feast] meeting of gossips; persons, especially women, who delight in "feasting" on reputations.

26 No matter for't.] no subject for it, no subject for mirth.

27-28 t'examine . . . taking.] to consider what it is that is so attractive about you.

28 indifferent handsome frame] moderately attractive form and bearing.

30 building] body.

34 warrant] legal right to exert influence.

II, iii (Dv/D2)

The. To consummate our wishes.

Bri. Now I think on't

'Tis better not. I find my flame abated:

My lov's not half so violent, I can stay,

And try you first.

The. How's this? why will you now

Change your intent that seem'd so resolute?

'Twill make us be the subject of discourse,

And libelling ballads; every goships feast

Will make mirth from our shame.

Bri. No matter for't.

I now begin t'examine what's in you

So taking. An indifferent handsome frame;/

The superficies neatly varnisht over.

In it should dwell a soule rich as the building

Doth promise to the eye; but I suspect it.

Thy actions suit not with a noble spirit.

Thy lov's but wanton passion, not the vertue

Should give it warrant. He that would be mine,

Must in his mind as well as outward shine.

Agen farewell. Offers again to go.

The. Stay: I have fool'd my selfe

---

26 for't.] for't All copies.

38 M'instructive part] my reason.

44 accidents] symptoms.

45-46 desist . . . cure] stop short of a complete cure.

48 hindred] hindered (OED does not list this spelling).

49 succedes] follows.

53-54 Is . . . you?] (1 haven't you already concluded that there is no merit in me? or (2 everyone else thinks that I have merit, why do you only suspect it? or (3 everyone else thinks that I have no merit, why do you just suspect it? The line is ambiguous, but the first meaning seems most likely.

II, iii (D2)

Into a maze of errors, and do want
M'instructive part to guide me. All my faculties
Of soule are puzled, and at every turning.
Do mate themselves with doubts. Why should you feigne
This cruelty to kill me, when my joyes
Were almost strengthned in the life you gave them,
So far as not to feare a new relaps?
Having corrected all the accidents
Of my diseas'd love, will you now desist
To make a perfect cure?

Bri. Medicines apply'd
To an unwilling or distrustfull patient
Their working's hindred. You have ill receiv'd
The meanes; and what succedes, your selfe is guilty of;
No cruelty of mine.

The. Are you resolv'd then
To send me back to my first misery?
And anew make me wretched?

Bri. 'Till confirm'd
Ther's merit in you.

The. Is my want of that
Onely suspected by you? Heare me first,
And then farewell. May I be curst beyond

---

39 turning] turning. All copies.

61 public ceremony] normally parental consent was one of the requisites for the usual marriage ceremony at the parish church. Special licenses were needed for marriages performed outside of the proper church or in a private place, outside of the canonical hours (8:00 A.M. to 12:00 noon), or without parental consent (Giles Jacob, The Law-Dictionary: Explaining the Rise, Progress, and Present State, IV, 244-45).

62 Figure a more] imagine a greater.

64 The . . . with't.] the rashness will be the reason for granting the dispensation of the vow.

II, iii (D2/D2v)

Recovery by my penitence; let heaven
Ne're make me master of a wish that may
Include my least good, if I marry you---

Bri. How's this?

The. Untill your parents free consent,
And the good liking of that injur'd man/
Allow it publike ceremony.

Bri. Thou canst not
Figure a more impossibility.
It must be never than. Call in thy vow;
The rashnesse will dispense with't.

The. That might give
A new occasion for your cruell wit
To tax me with new weaknesse. Know I can
Be man as well as lover; and am fixt
In my resolve, beyond the power of change
By any passion.

Bri. I have play'd too long
With the false shaddow of my happinesse,
And mockt away the substance. By my love
Zealous as ever kindled a chast flame
In any maidens brest, I but dissembled

---

61 ceremony.] ceremony All copies.

64 with't.] with't All copies.

76-78 that . . . malice] possibly this imagery is out of the plague experience. Swelling of the tongue was one of the symptoms of this disease, but the characteristic suppurating tumors (buboes) did not usually appear in the mouth, although lesser ulcers might.

81 conveighed] conveyed.

83 silenst] silenced (OED does not list this form), prohibited.

84 equall] equal to hers.

84-85 to interpret . . . characters] "lookes, Teares, smilles" are unspeaking letters which can be read though not heard.

88 Jealousie] (1 suspicion; (2 apprehension; (3 indignation.

92 To make . . . of] to make use of, to use as a means.

II, iii (D2v)

To try thy patience, and beget discourse.
I am so well confirm'd in my opinion
Of thy desert, that should a thousand tongues
Swoln with detraction, break their tum'rous bags,
Venting from thence the most corrupted malice
That ever made man infamous, to me
It should be flatt'ring praise.

The. Did you dissemble?
Could she who through her eyes conveigh'd her heart,
And the assurance of her best desires
When other meanes were silenst; shee that taught
My equall passion to interpret lookes,
Teares, smiles, and read in those dumb characters
Her soule, dissemble? or with any counterfet
Disturb his joy that only from her truth
Derives its true possession? Jealousie
May then be warranted, since 'tis a vertue
Noble and masculine when justly grounded.
Was not your love dissembled? meant you not
To make a property of these proceedings
For some ends of your own? Dispose your self
As your will guides you; 'twill but make my life/

---

79 infamous, to] infamous to All copies.

88 its true] it true All copies.

97 I man] I renounce all men.

99 as . . . serves] if an opportunity presents itself.

106 passive] suffering.

108 To . . . sacrilege] that is, to break his vow.

108-109 Anon . . . something.] presently we will consider the situation and do something.

II, iv (D3)

Somewhat more tedious wanting your society:
Besides whom I renounce all woman kind.

Bri. I man besides thee. Do not tempt thy fate
Too far beyond a reconciliation
With opportunity; as yet it serves.
If this day give thee not possession of me
Never expect it. I shall find a place
To keep out shame. In some chast fellowship
I'le learn to pay religious vows to heaven.
And pray since here we cannot, we may be
Happy heareafter in eternity. weeps.

The. Dissolve not with those teares my passive heart
That weeps within me. They will almost tempt me
To worse then sacrilege. Anon we will
Consult and practice something.

The fourth Scene.

To them Squirell. After him Raven.

Squi. By the description he makes of you a gentleman below enquires for you. I was not curious to aske your name, but I know his.

The. My cosin Raven!

Squi. The same sir.

The. Pray' direct him to us.

Squi. What's your wine sir?

The. When he comes.

9 hide-bound] stingy, cheap.

9-10 proportions . . . pension] regulates his expenses so as to live within his allowance.

10-11 wencheth . . . cheescakes] OED defines "to wench" as "to associate with common women." A treat of stewed prunes and cheesecakes is apparently the cost of the ladies' company. Stewed prunes were a generally favorite dish, but one also especially associated with bawds and brothels as a supposed venereal disease preventative (see notes to Measure for Measure (1603-4), II, i, 85; I Henry IV, III, iii, 106; The Complete Works of Shakespeare, Irving Ribner, George Lyman Kittredge, edtrs., [Waltham, Massachusetts: Ginn and Company, 1971]). The Tottenham Court manor-house, which stood on the southwest corner of Hampstead Road and Tottenham Court Road, was a popular gathering place for citizens of seventeenth century London who walked out to enjoy the countryside and the cakes and cream served there.

12 cosin] cheat.

17 expectation] state of anticipation.

21 layd] ended.

22 Some . . . run.] the Tower of London had a reputation as a place of hurried or irregular marriages (see above I, v, 56). The Parish church of St. Pancras in the north of London enjoyed a similar notoriety.

24 convented] gathered, convened.

25 wide mouth'd oyster wives] known for their verbal proficiency:

> . . . Be quick
> As the tongue of an oister wench.
> Thomas Dekker, John Middleton, The Roaring Girl or Moll Cutpurse (1604-10), I, i.

29 libells] (1 leaflets, pamphlets, or ballad sheets; (2 lies.

30 M. P.] Martin Parker, a prolific and popular ballad sheet writer who commonly signed his work with his initials:

> So Martin Parker's laurell'd by some men
> With as much boldness as the wise do Ben.
> Alexander Brome, "On the Comedies of the late facetious Poet, Mr. Richard Brome deceased," Richard Brome, Five New Plays.

See also Hyder E. Rollins, "Martin Parker," Modern Philology, XVI (1918-19), 449-74.

II, iv (D3/D3v)

Squi. This is sure some hide-bound student, that proportions his expence by his pension; and wencheth at Tottenham court for stewed prunes and cheescakes. Hee's not acquainted with the generous way, and I shall have the lesse scruple to cosin him. Exit.

The. Be not so clowdy sweet; our sun of joy
May shine at full, and cleere those dusky mists
Obscure it for a season. Welcome Cosin
Unto our expectation./

Rav. The wine boy.

Within. Anon anon sir: by and by.

The. Cosin the news? how go matters?

Rav. The tempest's layd, but they are scatter'd by it.
Some to the Tower; to Pancrace others run.
Noise fils the roomes within, and in the street
The rabble is convented; where a jury
Of wide mouth'd oyster wives, to whom the foreman
A one legg'd ballad singer opens tunably
The marry case, not onely do acquit you,
But prayse the act; and sweare a ballad of it
Would out sell all the libells ever yet
M. P. subscrib'd to.

---

15 mists] mists; All copies.

19 Within.] within. All copies.

31-32 a Chronicle A legend] types of medieval romance and adventure literature, the chronicle history and the secular or saint's legend, which survived in various forms to the edification and delight of the Elizabethan middle class reading public (L. B. Wright, Middle Class Culture in Elizabethan England, 81-120).

33 the learn'd . . . Hogsden] Hogsden, now Hoxton, was a district north of London whose fields were popular for walking. It was especially frequented, according to Sugden (251), by the Cheapside apprentices whom he identified as "the learn'd youth of Hogsden."

34-36 Shall . . . buttermilke.] the apprentices, of course, lived with the families to whom they were apprenticed in the vicinity of Cheapside, the major market place. Milk Street, which ran north from Cheapside, was so named because of the preponderance of vendors of dairy products which were brought in from the country.

> . . . when the whole City went to Armes to take in Islington; marry I heard the Ale-wives curse the report of their Muskets, it made their Pies and Custards quake ith'Oven, and so come out dow-back't, which almost broke the poore Harlots.
>
> Henry Glapthorne, The Hollander (1636), II, i.

35 sowring] souring

37 pleasant] free with your humour.

40 ayery] airy.

44-45 But . . . doubtful] melancholy on a wedding day raises questions.

47 apprehends] realizes, anticipates.

49 effect] result of the wedding night.

II, iv (D3v)

The. 'Tis an act indeed — Drawer enters with wine and Exit.
Deserves reproach.

Rav. Deserves a Chronicle
A legend of delight. Which when 'tis read
By the learn'd youth of Hogsden after supper,
Shall cause such laughter 'mongst th'attentive family,
That cheap-side wives shall curse the noise, for sowring
The market womens creame and buttermilke.

The. Y'are very pleasant cousin. Some mans jelousy
Would soone interpret it to be but scorn.
What you intend it---

Rav. Cosin it is my zeale
Makes me thus light and ayery; yet rather
Then my behaviour should give way unto
The least suspition, I'le put on a shape
Of like dejectednesse, as seems to cloath
Your melancholick Bride; But how 'twould show
Th'occasion makes it doubtfull. If shee'l weep
Upon her wedding day, let it not be
But that shee apprehends th'ensuing night
Brings on her joyfull feares. Cosin lets drink
A health to the effect: a jolly boy

---

31 reproach.] reproach All copies.

37 jelousy] jelousy. All copies.

53-54 doubt . . . successe] wonder what the outcome.

55 Are . . . time] the 1640 edition prints this:

Are destin'd to. Rav. Sucesse! the best that time,

57-66 Yet . . . it.] interestingly, Raven's apparent bold faced lie is on second reading a carefully ambiguous statement of the truth. Goodlove, for example, does intend to give Theophilus something other than the smallest part of his estate. He means to give him the largest part.

62-66 Which . . . it.] I would give up all my claims upon Goodlove (claims of a poor relation upon a rich relation) before I would take part in his disinheriting of you.

68 this possession] the Bride.

69-70 restrain'd . . . liberty] lacking complete freedom to come and go anywhere.

II, iv (D3v/D4)

Will follow feare not. Drinkes.

Bri. Yet the cause is hindred.
Pray' let your counsailes in our danger be/
Movers unto more serious thoughts and actions.
Our peace is not yet settled; and we doubt
What the successe may be which our proceedings
Are destin'd to.

Rav. Successe! the best that time,
And th'application of endeavours can
Crown your desires with. Yet I must confesse
Your parents storme, and threaten death if law
By any trick can urge it. But the old man
Seems to forgive you; onely his intent
Is to dispose his state some other way
Then leave the least part yours. Which to comply for
With any least submission I should rather
Banish my self his sight, and cancelling
All th'obligations of indebted duty,
Scorn to be flatter'd into payment of it.
Cosin be rul'd by me; confirme yourself
In this possession. You may find delights
Enjoying one another though restrain'd
A generall liberty. Get into the Country

---

50 Drinkes.] Drinkes All copies.

72 intelligence and means] information and money.

72-73 in . . . expence] enough to live moderately.

76 offices] services.

79 Requitall . . . studied.] means of repaying your kindness must be considered.

82 labor] work, obtain.

88 Her's] here is.

1 right gentlemen . . . another] very gentlemanly, each considerate of the other (because willing to share a woman).

2 carrion . . . leaving] flesh so corrupted that Raven would discard it.

4 tainted] spoiled, diseased.

II, v (D4/D4v)

Remote enough, but where you may receive
Weekly intelligence and means from me;
Which I'l supply you with in a proportion
For moderate expence. As things grow ripe
I can informe you. As it hath been ever,
It shall be still my care to do you offices
(For mine own ends.)[Aside.]

The. You have my deerest cosin
Given large testimony of your love;
Requitall must be studied. But for this
You have advis'd to, a quite different course
Is here resolv'd on, and my vow hath seal'd it.
I must returne to labor a consent
From those I have so wrong'd; which if deny'd me,
I never must enjoy what I desire
Above my self.

Squi. [Aside.]Consent! 'twould soone be had,
If I prevent it not. A noise within.
What noise is that?/
Perhaps some that pursue you; hide your selves;
Her's an inner roome. Puts them into another roome.

The fifth Scene.

To him Squirell peeping.

Squi. [Aside.]So, so, this is right gentlemen; one for another. Yet shee lookes not like carrion of Mr. Ravens leaving; I have sel-

8 wench] loose woman.

10 puny . . . state] novice politician; a beginner in the trade of running a brothel.

12 Rashbe, Spilman, Poinard] the Blades' names reflect their pursuits. A poniard (from the French poignard) is a small, slender dagger.

15 attempt] make an attack or assault upon.

16 an affront] an insult; specifically to look at with obvious contempt.

18 chostly] costly (OED does not list this spelling). The "author" of The Fashionable Lover (1706), prints "costly" in his version of The Bride.

20 a bird . . . flesh] doubly appropriate because of the raven's reputation as a carrion or flesh eater.

21 old standard] generally acknowledged example of perfection in his chosen pursuit.

22 execution] execution of the plot.

II, v (D4v)

dome known him turn over any flesh to another that hath not been sufficiently tainted.

Rav. [Aside.]This accident what ere it was hath gain'd me an opportunity. Squirell thou must be intelligent and trusty. Hast observ'd?

Squi. Why is she a wench?

Rav. Ther's a question now to bring thy wit in question, and condemn thee for a puny politick in the smock state. What blades are in the house?

Squi. Rashbe, Spilman, Poinard, and others.

Rav. And they made the noise?

Squi. Right sir.

Rav. Will they attempt?

Squi. Any thing for you sir. Shall it be an affront?

Rav. More, more: send them up; and applye thy self with cunning as thou expectest ever to thrive by the chostly sins of wenching.

Squi. I have known you Mr. Raven a bird of the flesh these many yeares, and if I should not respect an old standard. Exit.

Rav. Away then to the execution.

Cosin our feares was causelesse. Theo. and Bride come forth againe.

The. Had they been

---

6 trusty] trnsty All copies.

2 use to answer] in the habit of responding to questions from such as you. Captain Whibble, a "roarer" character in Marmion's A Fine Companion (1632-33), says:

> You know my humour,
> To men of ordinary pretence I seldom
> Use to debase myself below the nod
> Of salutation, but for your sake
> I receive him as a man deserving. IV, i.

2-32 Lady . . . Cit.] the punctuation variances in these lines of "E" are distributed among the copies consulted in exactly the same way as the changes made at III, i, 53, 78, 167, signatures "E2v", "E3", and "E4v" respectively, all three pages a part of the same form. Apparently when the deliberate changes of "E2v", "E3" were made, a preferred spelling was included on "E4v" and the missing periods of "E" were either added, or in the unlocking of the form to make the first two changes, the levels of the type set for "E" shifted slightly, resulting in the two previously sunken periods beginning to print, while the previously printing apostrophe sank and ceased to make an impression in the remainder of the printing.

3 fellow] man (contemptuously).

4 will . . . fellow] will not admit that there is any man equal to himself.

6 rudenesse] deliberate plot to be unmannerly, threatening.

11 she familiar] intimate female companion, whore.

14 fledge] with feathers fully developed; full grown.

14-15 shell . . . head] (1 just hatched, still a baby; (2 but already a fool and/or a cuckold, with whom the cuckoo because of the sound of his name and call was associated:

> And to married men
> Cuckoo is no delightful note . . . .
> James Shirley, Hyde Park (1632), IV, i.

15 scoured] (1 cleaned, polished; (2 exercised sexually.

II, vi (D4v/E)

Such as it spake them, we might well have staid
And yeelded to them. We had only seem'd
Compell'd to what we freely must performe./

The sixth Scene.

To them the Blades.

Ray. Have you businesse with any here sir?

1 Bla. I do not use to answer sir. Sweet Lady.

The. What fellow's this?

1 Bla. Fellow? one that will admit no fellow sir. Fellow! Fellow your selfe.

The. More! I suspect some rudenesse. Pray' Cosin call the Master of the house.

2. Bla. The Master of the house is the master of the house; but we will master both him and you unlesse you deliver.

The. My purse?

3 Bla. Your she familiar sir; we would be familiar with her.

The. You are foule mouth'd.

1 Bla. How sir Cittizen! do you think e're you are quite fledge in the nest, with the shell of your cuckows egs upon your head to confront us? We are blades; and blades must be scoured.

---

2 Lady.] DB2, GOS, F, HH, MI, NY, T, Y. Lady BD1, BM, CH, H, I, P, PF1, PF2.

6 Pray'] BD1, BM, CH, H, I, P, PF1, PF2. Pray BD2, BOS, F, HH, MI, NY, T, Y.

12 mouth'd.] mouth'd All copies.

20 Cit.] contemptuous abbreviation of citizen

the cane] to be caned, beaten.

31-33 Who . . . goshippings] the Blade mistakes Theophilus for a callow young citizen of the type of Walter Widgine who expresses his passion in Brome's The Northern Lasse by avowing:

> . . . I never long'd
> more for my mothers coming from a
> Christning, than to be at this Northern
> Lass.
>
> IV, iii.

A plate of sweets was a standard offering of hospitality at gatherings, especially of women, and extras were taken home for the children (see Middleton's A Chaste Mayd in Cheapeside (1611-13), III, ii, 51-65).

33 vernish] varnish (OED does not list this spelling); adornment, surface, thus skin, face, makeup.

34-35 dry . . . stillyard] the Stillyard was originally the headquarters of the merchants of the Hanseatic League. After their expulsion from the country in 1597, their hall was converted to a tavern famous for its Rhenish wine and such thirst provocatives as dried ox tongue:

> He saw her yesterday at the still-yard
> With such a Gallant, sowsing their dry'd tongues
> In Rhenish, Deal, and Back-rag . . . .
>
> Richard Brome, The English Moor (1637), IV, ii.

35 command] have the use of.

35-6 toss and tumble] to know carnally; thus Ophelia's rhyme:

> By gis, and by S. Charity,
> Alacke, and fie for shame:
> Yong men wil doo't, if they come too't,
> By Cocke they are too blame.
> Quoth she before you tumbled me,
> You promis'd me to Wed:
> So would I ha done by yonder Sunne,
> And thou hadst not come to my bed.
>
> Hamlet (1599-1601), IV, v, 2796-2803.

II, vi (E/Ev)

Bri. What meane you sir?

2 Bla. Your servant sweet Lady.

The. She is none of your pleasure Ladies, 'tis a wrong direction of your base thoughts.

3 Bla. Base! Cit. thou deserv'st the cane: but this Ladies goodnesse commands thy pardon.

Bri. You are mistaken sir, I have no skill
In th'art of prostitution.

1 Bla. You shall be instructed Lady; 'tis the Blades profession

The. Forbear your rudenesse; if you must be wicked,
Let your temptations be directed where
The sin is grown to custome. Her chaste eares
Never receiv'd such sounds.

2 Bla. Come come, you must sweet Lady.

Bri. What sir?

1 Bla. A long with us: we are company indeed. Who would let a Cit. (whose teeth are rotten out with sweet meates his mo-/ther brings him from goshippings) breathe upon her vernish for the promise of a dry neats tongue and a pottle of Rhenish at the stillyard, when she may command a Blade to toss and tumble her? and (if she should pawn a petticoat) beat such a fellow

---

20 Cit.] BD2, BOS, F, HH, MI, NY, T, Y. Cit BD1, BM, CH, H, I, P, PF1, PF2.

25 wicked,] wicked. All copies.

32 Cit.] BD2, BOS, F, HH, MI, MY, T, Y. Cit BD1, BM, CH, H, I, P, PF1, PF2.

38 Advantage . . . much] the Blades have the advantage of number and are armed.

48 Hold . . . hold.] stop, have mercy.

49-50 Thy . . . satisfaction] your life is too worthless to count in my avenging of the insult to her.

51 issue] emerge.

53 scape] escape.

55 Finsbury muster] Finsbury fields, north of London, was the site where the City militia drilled. The military accomplishments of the citizen soldiers were a favorite subject for ridicule.

II, vi (Ev)

as this is till he hath redeem'd it.

The. Advantage may do much; but I would wish ye
Desist, and be more civill: 'tis not th'odds else
Shall fright me from attempting to correct you.

2 Bla. Correct us! nay then along Lady. One drawes &
Bri. Help me sweet heart, will ye use violence? stands at the
The. Ye cowards, 'gainst an unarm'd man! door, whilst the
Rav. May not I passe? other carry her away.
3 Bla. Not through me sir, unlesse you were a Blade; the fra-
ternity may claime some priviledge.
The. Then arme me Justice. Theo. throwes his cloake
3 Bla. Hold, for heavens sake hold. on the others point; gets with-
The. Thy life! I scorn it: tis too base to pay in him and takes
A satisfaction; she must be redeem'd away his sword.
At a far higher rate. [The.]Exit.
Rav. My wishes issue
In all things yet. Are you much hurt sir?
3 Bla. A scratch or so. If the rest scape no better, I shall be-
leeve there is more valour in some, then what's onely shown at a
Finsbury muster. Exit. Ent.[er]Squi. hastily.
Squi. Your ayd master Raven, or we shall have murder done.
The young gentleman sir, the young gentleman--- Exit.

---

46 priviledge] privildege All copies.

59 unlookt business] unexpected opportunity.

63 proof against] invulnerable to.

65 suborne] bribe.

66-67 villany . . . another.]

Frailty is fruitful, one sin gets another.

George Chapman, Bussy d'Ambois (1600-04), II, ii, 100.

65-66 make . . . lawes] place him under the power of the law because accused of the murder of one of the Blades.

3 sword . . . point] the foil is one with a dulled or capped point, the type usually used for practice, a proper weapon for a man of mock-valour.

payd him home] given him what he deserves.

5-6 if . . . abuses] formerly certain sections of the city and suburbs, particularly the precincts of a church or royal palace, had "privilege of sanctuary," whereby persons within the precincts were immune from arrest on criminal charges. The last criminal sanctuary was abolished in 1625, thus Squirell's could be "priviledged" only by his extra-legal connivance (Sugden, 450).

11 expire them] breathe them (soules) out at the moment of death.

III, i (Ev/E2)

Rav. I hope so, if my plot succeeds.
This was an unlookt businesse thrust upon me.
But I must practise my hipocrisie
With best art; else suspition may discover
The guilt that's in me. Sure he's dead by this time,
Unlesse his skin be proof against their points.
If one of them should fall, and he escape
The rest I will suborne to make his life
The lawes. Thus villany like a pregnant mother
From the successe of one begets another. Exit./

The third Act, the first Scene.

Theophilus beating in the Blades before him; Bride,
Raven and Squirrell.

1 Bla. Hold hold; I am hurt.
2 Bla. I bleed too.
1 Bla. If my sword had had a point, I had payd him home.
Squi. I beseech you sir be pacified.
The. Sir if your house be a place priviledg'd
For such abuses, it must be inform'd of,
That law may punish it. But for these shadows,
Mockshapes of valour; were it not for stayning
My innocent hands, I would compell your soules
Black as they are to give me satisfaction

18 quiet] rest; that is, death.

20 rise] achieve.

31 Baffled] defeated, publically disgraced.

32-33 Ye properties . . . onely] with the form and appearance of men, but not the substance and reality.

III, i (E2/E2v)

As ye expire them.

Bri. Prethee sweet no more;
Tis well th'art safe.

1 Bla. We do acknowledge an error sir; and for satisfaction sir and to preserve peace, our weapons shall be deliver'd up to the Master of the house.

Rav. [Aside.]Mischiefe upon their basenesse; how are they
Declin'd from men! I hop't one desperate thrust
Or stroake e're this had sent him to his quiet,
And cut off farther labor to contrive it;
It racks my invention. Yet I cannot rise
To what I ayme at but by his ruine.

1 Bla. We hope you'l do the like sir.

The. If I were confident of safety.
But you must give me leave being one that can
Command my selfe and passion. This with me
Serves as an instrument of peace, and may
Fright an intended mischiefe from me. Good sir
Retaine their weapons as you'l answer it
At your own perill.

Squi. [Aside]Surely Mr. Raven, you were mistaken; this is no wench. // Exit./

2 Bla. Baffled and hurt! we may revenge it sir.

The. Ye properties of men, made up of rags
And outside onely, shoot your threats at those

36 safties] safeties.

34-39 Think . . . sack.] "sconch" is a variant form of "sconce," a term of military science for an earthwork or fort; an "engine" is a means of breeching it such as a battering-ram. In this figure, the "sconce" is the bar bill run up by the Blades. This figurative usage of "sconce" is common in writers contemporary with Nabbes. In Marmion's A Fine Companion (1632-33), the Drawer warns Captain Whibble, a roarer:

> Sir, you have built a sconce, since you came in, of thirty pounds, and before you have any more me master intends to be satisfied. IV, i.

The Captain and his fellow roarers leave their gull, Lackwit, to pay the bill and make off with his clothes.

39-40 Hath . . . sir.] the 1640 edition prints this:

> Hath built with sack. 3 Bla. So sir.

45 persons] bodies or physical capacities.

minds] purpose, resolution.

46-51 Honor . . . prisons.] delineating "the proper postures of a compleat Roarer," Richard Brathwait deplores tavern brawling Blades and their spilled blood "which might have been employed better in defence of their country . . . ." The English Gentleman (1630), 40.

49 but] except.

51 chargeable] (1 costly; (2 recoverable by citizen taxation.

53 scaboord] case or sheath for a sword. The spelling "scaboord" seems to be the original and preferred spelling which was changed in the course of printing to "scabbard" to free an "o" for the correction of "clwdy" to "clowdy" at III, i, 78, both pages ("E2v" and "E3") being a part of the same form.

55 pretence] excuse.

56 Battoone] (1 a short stick or club used as a weapon; thus, (2 a lower order of roarer.

III, i (E2v)

That feare the bubbles. Think not here to triumph
As o're your easie guls, that must redeem
Their safties from the danger of your furies,
By battering downe with th'engine of their purse
Some sconch your drunken valour in a taverne
Hath built with sack.

3 Bla. So sir.

The. Be gone, for feare you urge me
To more impatience: Yet my charity
Affords ye this good counsayle. The world's full
Of brave imploiments for men capable.
Y'have persons, but want mindes for actions
That might ennoble ye. Honor attends
On warre; ye only call your selves by names
Of Captaines and Lieftenants here where peace
Is most secure, but when your drunken quarrells
Disturb her. Go to th'warres, and save the Citty
The chargeable reparing of their prisons.

1 Bla. Wee'l think upon your satire.

3 Bla. Take the scaboord too. My belt I'le pawn for a scarfe to hang my arme in, that the not wearing of a sword may have pretence; 'till whose recovery I am degraded from a Blade to a Battoone. Exeunt the Blades.

---

53 scaboord] BD1, BM, CH, H, I, P, PF1, PF2. scabbard BD2, BOS, F, HH, MI, NY, T, Y.

64 Ice of melancholick spleenes] the spleen was considered the source of melancholy or depressed and morose feelings. The characteristics of the humour melancholy were coldness and dryness, hence the identification with ice.

69-70 I . . . possest] the 1640 edition prints this:

I do begin weighing the circumstance
To be possest

Bullen's rearrangement is adopted.

70 Weighing] considering.

71 suspect] suspicion.

70-71 be . . . sincerity.] bring his honesty into question.

72-73 occasion'd . . . attempt] was the cause of the recent attack.

III, i (E2v/Ev)

Bri. How lovely showes this valour? That in men
There should be so much difference.
The. Why so sad Coz? What think you on?
Rav. I was contriving mischiefe.
The. Mischiefe! 'gainst whom?
Rav. [Aside.]I shall betray my selfe.
A merry harmlesse mischiefe; whose relation
Shall make the Ice of melancholick spleenes
Dissolve with laughter. 'Tis a pretty plot
Upon those roarers.
The. Pray' impart it then.
Rav. There is a passage in't unperfect yet.
How apt is guilt to be its own discoverer!/[Aside.]
I almost had spoil'd all.
The. [Aside.]I do begin
Weighing the circumstance to be possest
With a suspect of his sincerity.
Hee's surely trecherous; and perhaps occasion'd
The late attempt upon me, so to have
Remov'd the bar he feares might shut him out
From an inheritance I never coveted.

---

70 Weighing] weighing All copies.
to] To All copies.

77 clowdy] see above note III, i, 53.

79 lightsomnesse] cheerfulness, liveliness.

80 fancy] imagine, invent.

84 I mind no] I am not thinking about, I am not concerned with.

85 safe. Safe!] (1 free from danger, secure; (2 unable to act, to intervene, to escape.

86 wrest] put the wrong construction on, strain the meaning.

88 miscarry] come to harm.

91 assurance] (Law.) "The securing of a title to property" (OED).

III, i (E3)

I must not be too credulous. What's the reason
You are so clowdy Cosin? In your eyes
Me thinks I read sad thoughts; your merry mischiefe
Promis'd more lightsomnesse.

Rav. I cannot yet
Fancy a good conclusion; it hath passages
That would beget a neate one. Are you Cosin
Resolv'd on your returne? or will you practise
As I advis'd?

The. Doth that concerne your plot?

Rav. I mind no plots; my mind is onely busie
To make you safe.

The. Safe! which way meane you Cosin?

Rav. Pray' wrest it not. Suppose those baffled roarers
Should in revenge way-lay you: they are mischievous;
And if you should miscarry---

The. No great matter:
There were an end of misery. You need not
Be much sollicitous to prevent my danger;
Since on my death depends the assurance
Of an estate to you. When you enjoy it,
If my cold ashes might be capable
Of such expressions, they should dance for joy

---

78 clowdy] BD2, BOS, F, HH, MI, NY, T, Y. clwdy BD1, BM, CH, H, I, P, PF1, PF2.

96 above] more than.

96-99 which . . . deity.] Theophilus considers that his taking precedence over Raven as heir to Goodlove's estate is the most extreme example of Fortune's fickleness and a greater mistake even than that by which ignorant men, supposing themselves wise, irreligiously call Fortune a goddess.

100 faln] fallen.

103 jelousy] suspicion.

104-111 I . . . feares.]

> Nor would I have you violent in defense
> Of a suspected folly. Guilt is aptest
> To make excuse.
>
> Covent Garden, II, vii.

106 perfected] completed.

116 out fac't] out face it, bluff.

III, i (E3/E2v)

Fortune had so rewarded you, that merrit
Above her flattery: which she but practis'd
When I was interpos'd by greater accident
Then ever yet made learned error give her
The prophane attributes of a deity.

Rav. [Aside.]He surely doth suspect me.

The. Had I faln/
(As ten to one I might, had not the cause
Given me the greater ods.) Had you contriv'd it---

Rav. How's that! your jelousy is an unkindnesse
My love deserves not.

The. I hope you are not guilty,
That catch th'uncertain meaning of my words
E're they are perfected; and preinterpret
Thoughts that had never being! I may then
Justly have doubts. For innocence unmov'd
At a false accusation, doth the more
Confirme it selfe; and guilt is best discover'd
By its own feares.

Rav. Pray fancy what you please
To strengthen your suspition: 'tis indeed
So weakly grounded, that unlesse you prop it
With better circumstances, your own shame
Shall ruine it, and justifie my truth.
I must out fac't.[Aside.]

117 one] a better circumstance.

120 surfets] surfeits, indulges to excess.

134 One] one practice, plan, device.

III, i (E3v/E4)

The. Your own impatience
May serve for one. This house you sent us to
For ought I know a Brothell. You are noted
For one that surfets in the pleasant sin:
And he that without scruple dares persue it,
Dares without scruple do or be consenting
To any mischeife from whose execution
The meanes may be derived that will maintaine
His lust and riot.
Rav. 'Tis not well that you
Digresse from your first plea to this foule satire.
You should not tax my life, since it hath done you
Those offices deserve (besides your thanks)
Your most indulgence to my greatest faults
Nor doth it show of noble nature in you
To credit infamy from a report,
Until confirm'd by knowledge. Howsoever
You have declar'd your self in your suspition;
And hence forth I desist: my practices
Have been so fruitlesse. One I had contriv'd/
To Crown th'expression of my zealous care
In your affaires. You might have us'd my love
To better ends.
Bri. Pray' sir continue it,
And reconcile your passions, he shall be

140 warrent] assurance, guarantee.

142 settled] confirmed.

144 after accidents] subsequent events.

149 fairely constred] justly construed, interpreted.

153 least satisfaction] slightest attempt at explanation.

157 confirm'd] assured.

III, i (E4)

No more in such an error, to mistake
The ayme of your intentions. From my warrant
He shall agen be settled in's opinion
Of your fidelity, not to be alter'd
By after accidents.

Rav. When once suspected,
Can I presume that any undertaking
Will be received well?

Bri. Prethee sweet remove
Th'ill grounded jealousy and heare him. Hee'l
Propose what my be usefull.

Rav. I shall never
But feare hereafter all my actions
Will not be fairely constred.

The. It must be
By that feare onely. Cosin I nere brought
My doubts to such a positive conclusion,
But that they might be chang'd to better truth
By your least satisfaction. If you have
Design'd ought for our good, and that my judgement
Gives it allowance, no suspition shall
Hinder the execution.

Rav. Might I be
Confirm'd no missinterpretation should
Wrest the intent.

161 Epping] a market town and popular picnic spot at the north edge of Epping Forest, sixteen miles northeast of London (Sugden, 181).

167 friendship] this spelling is apparently the preference of whoever proofed the form while correcting the error of "E3" (see above notes II, vi, 2-32 and III, i, 53, 57).

173 husbandry] careful management, thrift.

175 trust] confidence in my integrity, honesty. Theophilus is apparently associated with Goodlove in his business.

III, 1 (E4/E4v)

The. I am not capable
Of a new doubt, unlesse your doubts beget it.
Then pray' impart your counsaile.

Rav. Thus it is.
I have a little country house neer Epping;
Thither I could convey you. You may there
Conceale your selfe some time; In which I'le practise
A reconciliation with their loves/
By all the meanes that my invention
Can worke. Nor thinke I have sinister ends;
But faire, as ever perfect friendship made
Glorious in the successe.

Bri. Prethee consent
To this faire motion.

The. Cosin to expresse
How far I am from feare of any trechery
You might be guilty of; what you advise to
Shall be put into instant act. This key
Will leade you where my husbandry hath stor'd
Something from honest gain, without least wronging
The old mans trust; I pray' convey it hither
Where wee'l expect you.

---

167 friendship] BD2, BOS, F, HH, MI, NY, T, Y. freindship BD1, BM, CH, H, I, P, PF1, PF2.

171 guilty] guilry All copies.

177 store] savings, resources.

178 suddaine pollicies] hastily concocted strategies.

180 an't] if it.

180-184 Within . . . Within.] the first of these unassigned speeches is obviously Squirell's since he enters with the Ferrets. With the other two speeches, it is difficult to say which Ferret speaks which speech. The phrase "my warrant" would suggest the Justice is speaking except that the strictly legal sense may not be intended, and even if it were, Mrs. Ferret usually acts as if she held office jointly with her husband and offers to fulfill his duties even more readily than he.

0.3 and Squirrell.] the 1640 edition reading "and Raven" is probably a case of the compositor thinking ahead to the next line. Raven is already present on the stage with Theophilus and the Bride, while Squirell's entrance goes unnoted in the original.

3 send] God send.

5-6 Let . . . place?] Pyannet Sneakup, also a Justice's wife, berates her husband:

> . . . You will be speaking,
> Will you? And your Wife in presence, will
> you? You shew your bringing up.
> Richard Brome, The City Wit (1629-37), III, ii.

6 sessions lecture] at the beginning of the Court session, the Justice of the Peace gave the jury "the charge," that is, made a speech specifying what matters they were to inquire into Parts of this oration were more or less standardized and used to cover a variety of situations (J. P. Eddy, The Justice of the Peace, 26).

6 in place] present, at hand.

8 least . . . delinquents] "least" a variant spelling of "lest." If the bad grammar is not Nabbes', then the line might have been meant to read:

> least you be found the most delinquent.

III, ii (E4v)

Rav. Please you to command
My store; what I am Master of is yours.
I shall gaine time to plot: my suddaine pollicies[Aside.]
Wanted a right foundation.

Within. [Squi.]They are here an't please your worship.

Bri. We are anew betray'd.

Rav. Mischiefe forbid it.

Within. [Fer.]You shall have justice feare it not.

Within. [M. Fer.]You may take my warrant gentlemen.

The second Scene.

To them the Blades, Justice Ferret, M^rs. Ferret, and Squirrell.

Rav. [Aside.]The Justice! then all's marr'd.

Fer. What Mr. Bridegroome?

M. Fer. And Mistresse Bride! send you joy.

Fer. Are you the---

M. Fer. Let me speake sir parrat; must you be repeating your sessions lecture, and I in place?

Squi. [To Blades]The Justice knowes them. Best shift for your selves, least you be found the most delinquents, and forced from your

---

0.3 and Squirrell.] and Raven. All copies.
3 M. Fer.] M. Fe. All copies.
5 M. Fer.] M. Fe. All copies.

10 Bridewell] a palace at the juncture of the Fleet ditch with the Thames which was given by Edward VI to the city for a workhouse for the poor and idle. "It gradually degenerated into a prison for women of bad character, and it was also used as a place of detention for men who were pressed for the army and navy" (Sugden, 76).

23 commision] official charge, instructions.

25 cock sure] (1 as secure as can be from the security of a turned off cock or tap; (2 with bawdy reference to the traditional sexual proclivities of the barnyard cock, and perhaps to "cock" as slang for "penis" (but the earliest usage the OED cites for this is 1730-36).

III, ii (E4v/F)

bower of pleasure here to peepe through a grate or taste the/
charity of Bridewell. Exeunt Blades.

M. Fer. You are complaind of by these---

Fer. Ha! whether are they gone that accused you?

The. Without their accusation I submit
My selfe to th'law. And if you have direction
To use your power, let it acquit this gentlewoman
From the ensuing scandale, I'le be patient
With any punishment the just revenge
Of Those I have so wrong'd can lay upon me.

M. Fer. Is she not your wife?

The. Heaven hath forbid it, and my penitance
Restores her back.

Bri. It shall not by my hopes
Of comfort in thy love. If your commission
Be for our apprehension---

M. Fer. Truly Mistresse Bride I should be glad to apprehend you in bed together: 'twas expected all had been cock sure by this. 'Twas but a plot of your old foster father to pretend marrying her himselfe when he meant her onely for you.

---

11 M. Fer.] M. Fe. All copies.

19 M. Fer.] M. Fe. All copies.

23 apprehension---] apprehension.--- All copies.

24 M. Fer.] M. Fe. All copies.

32 hand . . . writing] has signed the document as a witness.

43 whilst . . . drinks.] Mrs. Ferret drinks the wine that was brought in by the drawer (II, iv, 31-32) and whose cost is later made up at Kickshaw's expense (III, iv).

III, ii (F/Fv)

Rav. [Aside.]They will discover all; curse on the accident
That brought them hither.

M. Fer. To expresse it more fully, and how deere you are to him, he hath conferred his whole estate upon you. My Worshipfull husbands hand is to the writing.

Fer. It is indeed sir.

M. Fer. [To Fer.]Is it so sir: as if my word were not sufficient!

Rav. [To The.]Heare them attentively, and then your eare.

The. [Aside.]I do heare words that must be scan'd and constred.

Fer. He appointed that gentleman to find you out.

The. Amazement hath possest me wholly.

Rav. Although my person came before you, sir,
You were the first deliverer of this joy,
Which I conceal'd for reasons: but desire
I now may finish all in private.

M. Fer. Talke your fill sir, whilst I drinke mine. drinks.

Rav. Cosin I know you wonder at the strangenesse
[Rav. and The. aside.]
Of all: for which take this briefe satisfaction.
You are betrayd to receive punishment,/
For what you rather do deserve a Crown.

---

30 M. Fer.] M. Fe. All copies.

34 M. Fer.] M. Fe. All copies.

51-52 And . . . them] and make a mockery of my original fears by concealing such a multitude of much more serious possibilities.

54 profest] professed; declared, acknowledged, and in this case with the implication of only professed, not existing in fact.

fiegn'd] feigned; pretended, false.

55 smooth] insidiously disguised.

56 easie] optimistic, good natured.

57-58 would . . . danger] would have flattered your selfe into belief of them rather than believe in your own danger.

62 prevent] avoid, preclude.

63 here.] the neat spacing between the "r" and the period in the original suggests that the "e" fell out after the form was locked up while the other type remained properly aligned.

III, ii (Fv)

This Justice and my selfe had the instructions.
All's nothing but a plot to get you back.
The. Why then would you pretending love conceale it?
And mock my feares with such diversity
Of dangerous accidents, you brought upon them?
Rav. Alasse had I reveal'd the circumstance
Of his profest love; fiegn'd intentions
And the smooth traps were layd to catch you in,
I know your nature of such easie temper,
You rather would have flattered your selfe
Into beliefe of them, then your own danger.
'Twas my prevention.
The. [Aside.]How I shall determine,
And reconcile these differences to truth
Is hard. Be firme my resolution:
I will be satisfied, and yet prevent
The danger that is here. My Cosin, Raven
Is certainly a villaine. [To Fer.]You have been sir
The comfortablest messenger of pardon
That ere ingag'd a man; and if you please
To be the instrument of farther good;
You'l find us gratefull.

---

48 instructions.] instructions All copies.

63 here.] her. All copies.

75 how] "now" seems to make better sense. One is tempted to assume a misreading of the manuscript or an error in composition.

78 And . . . liking] and be welcome because it is my husband's wish that she be welcome.

79-80 constables . . . day] apparently a common form of corruption in the lower judiciary was the sharing of fees with the underlings who helped to make their collection possible.

80 chargeable] expensive.

80-81 complement a-way] offer as a means of showing esteem or honor.

III, ii (Fv/F2)

M. Fer. Command both me and mine husband.

The. Pray' take this gentlewoman to your care,
Whilst I go back to make acknowledgement
Of the greate benefits are done me.

Bri. I will along with thee likewise.

Rav. By no meanes
Let him be satisfied of all that's past
Which I'le instruct him how without his danger,
Whilst you are absent.

The. Shall shee be your charge?

Fer. She shall go to our house.

M. Fer. And welcome with my husbands good liking. [To Fer.]To your house? as if the enterteinment of constables on a sharing day were not chargeable enough, but you must complement away wine and sweet meats. 'Tis enough that we wish them well; let others do them good./

Fer. Sweet wife be patient; I have found out another way.

Rav. [To. The.]Observe me sir, I will discover more.
D'you thinke 'tis fit my cosin go alone sir? [Aloud]
Suppose those baffled roarers (whom he did
Justly correct) way lay him; may there not
Be danger in't?

---

69 M. Fer.] M. Fe. All copies.

78 M. Fer.] M. Fe. All copies.

89-90 Standish . . . Dash . . . Catch] the association of name with occupation is obvious in the case of Catch, and the name of Dash is appropriate for one who is occupied with writing, as is the name Standish. A standish was another name for an inkpot and more commonly for the stand that was used to contain and carry ink, pens, and other writing materials.

91 Marshall] an officer of the law responsible for the custody of prisoners.

94 so] if.

96 You . . . these.] Squirell still has in his keeping the weapons surrendered by the Blades (above III, i, 13-15), including the blunted one which he inadvertently gives to Raven with important consequences later (see below IV, iv).

100 conferr'd] bestowed, blamed.

102-103 that . . . creditted] because the Blades have a motive: revenge.

103 quit] acquit.

104 suspect] suspicion.

107 stored] well supplied.

107-108 the Capitall] one of the hills of Rome, originally the site of a number of temples, including the Temple of Jupiter Capitolinus, which were filled with treasures dedicated to the gods (Sugden, 99).

III, ii (F2)

Fer. You say well sir. Standish and Dash my Clerkes shall a long with him. Or what thinke you of my neighbour Catch the Marshalls man? the sight of him would fright them.

Rav. [To The.]Do you marke that sir he would have you guarded. Would you were off: I'le tell you more by th'way. I'le along with you Cosin, so I may [Aloud] Borrow a weapon.

Squi. You may have one of these. [Squi. offers weapons. Rav. selects one.]

The. Lett's on; I will returne to our full joyes; I go but to prepare them. [Aside.]And find out The meaning of these riddles.

Bri. My prayers go with thee. Exit.

Rav. [Aside.]By this, what I intend shall be conferr'd Upon those roarers, that will carry circumstance To make it creditted, and quit me wholly Of all suspect. In mischeife ther's content, When we on others lay the punishment. [The. and Rav.]Exit.

Fer. Come Mistresse Bride, wee will walke and see some rarities and antiquities till they return. There is one in the neighbourhood is stor'd with them; as if he had translated the Capitall hither.

121 affect] take a great interest in.

124 presage] portend, forewarn.

126-127 attendance . . . wine] "attendance" usually means the action of waiting upon. This phrase apparently means the cost of the wine plus the service, thus what would be charged the customer.

127-128 crack without credit] be ruined unless I can get goods without cash.

129 advantage] opportunity.

110 Phenix] "A mythical bird, of gorgeous plumage, fabled to be the only one of its kind, and to live five or six hundred years in the Arabian desert, after which it burnt itself to ashes on a funeral pile, and emerged from its ashes with renewed youth, to live another cycle of years" (OED).

111-112 enough . . . market] such a quantity that if it were put up for sale it would flood the market and bring down the price. "Enough" could be referring to the hay or to the skins, but it seems more likely that prosaic Mrs. Ferret would think of a market for hay than a market for rareties.

113-114 inscriptions . . . letters] an even earlier version of the ancient joke about the coin dated B.C.

114 a Colossus] a giant statue.

116 the] there is no other evidence that Mrs. Ferret stutters, so the extra "the" of the 1640 edition is dismissed as an error.

members] (1 parts or organs of the body; especially (2 the sexual parts.

pignie] pygmy; one of a race of little people supposed to inhabit India and Ethiopia, and a popular item for exhibit in England. In Covent Garden, Warrent threatens Spruce:

> When I have kill'd thee, and got my pardon, I will have thy skin stuff't; and with a protest show thee at countrey Faires and Markets for a Ginney Pigmie. II, i.

Whether the misspelling is another example of Mrs. Ferret's way with words or a compositorial error is undetermined.

117 multiplying glas] magnifying glass.

118-119 Phylosophers stone] a substance much sought after for its ability to change base metals into gold and silver.

119 I] aye; yes.

Unicornes horne at Windsor] the horn of the legendary beast having a horse's body and a long straight horn sprouting from its forehead. Windsor Castle, twenty-one miles south-west of London, was a popular attraction for its exhibit of some of the royal treasures and curiosities, among which was the reputed Unicorn horn, probably that of a narwhale (Sugden, 569).

III, ii (F2/F2v)

M. Fer. [To Fer.]The motion's good: it should have been mine sir.// [To Bri.]You shall see the feathers of a Phenix; the beake of a Pelican, and the skins of Birds, beasts and fishes, stufft with hay, enough to bring down the market. For coynes and meddalls he hath those with inscriptions that speake their date 500 yeeres before the use of letters. He hath the fingers and toes of a Colossus, and three hayres of a giants upper lip, each of them as big as a bull rush. Then he hath the members of a pignie, that cannot be discern'd but through a multiplying glas. Yet it is thought he would gladly part with all he hath for the Phylosophers stone; I or the Unicornes horne at Windsor./

Fer. Come come, he hath those things a prince might glory to be owner of, and 'tis bravely done of him to affect them.

Bri. Such sights will be delightfull. [Aside]I must strive
In what I may my sad thoughts to withstand;
Which do presage some mischief's neere at hand. Exeunt.

Squi. Y'are welcome with a mischiefe to the occasion that brought you hither. Here hath been attendance for a quart of wine and that not payd for. Some better customers, or I shall crack without credit. My Blades baffled too! Their losse must be repair'd upon the next advantage.

---

109 M. Fer.] M. Fe. All Copies.

116 the members] the the members All copies.

0.2 like] dressed like.

2 back . . . hot] from lust (see below III, iv, 10 and note).

4 cooler] woman. In Brome's Sparagus Garden (1635), Moneylack speaks of the aphrodisiac qualities of asparagus:

> . . . you must thither, to the Garden of delight, where you may have it drest and eaten in the due kind; and there it is so provocative, and so quick in the hot operation that none dare eat it, but those that carry their coolers with 'em, presently to delay, or take off the delightful fury it fills 'em with. II, ii.

8 Non intendo] Squirell claims not to understand French and proves that he cannot speak it by combining a French negative with a verb that could be French or Spanish, and an apparently Spanish conjugation.

14 Larone] larron (French), thief.

III, iv (F2v/F3) The third Scene.

To him Kickshaw like a Gentleman.

[Squi.] You are welcome sir.

Kick. Pray' take a me cloake: me back be so hot, will burn a hole in it.

Squi. Would you have a cooler sir?

Kick. You understand for bien: de vench, de vench.

Squi. Excuse moy pur c'la.

Kick. Parle Francois Monsieur?

Squi. Non intendo.

Kick. You sall intand dat me be de French jentleman; dat me have two tree crown in me pocket and me vuld have a de vine and de vench, and be merry in de shamber.

Squi. I'le send one to you sir. Exit.

Kick. Remercie Monsieur. Voe call a me Cooke now! de greasie Larone! True; me make de Franch dish for de Lor: he give me two tree peece; me steale two tree peece of plate more, dat buy de sor, de hat an de feder; and Monsieur be so good a jentleman as---/

The fourth Scene.

To him the Blades, first one, then the rest and afterwards the Wenches.

1 Bla. Who sir? Drawer brings in wine

9 back canopie] any article of clothing that covers the back, but apparently specifically a slang term for the large feather that gallants affected in their hats:

> Is half your feather molted? This does make
> No shew; it should spread over, like a canopy;
> Your hot-rein'd monsieur wears it for a shade,
> And cooler to his back.
> James Shirley, The Lady of Pleasure (1635), IV, ii.

10 halfe roasted kidneis] a symptom of lust. Quicksands in Brome's The English Moor (1637) requires his wife to black her face to discourage gallants:

> After this tincture's laid upon thy face
> 'Twill cool their Kidnies and allay their heats. III, i.

11 in . . . way] under friendly circumstances.

13-23 But . . . Monsieur.] the sense and humor of this passage depend upon the repeated misunderstanding by Kickshaw and the First Blade of the meaning of key words in the other's speeches, thus:

hot in de mout] (1 bad tempered, argumentative; (2 reeking of tobacco.

Tobaco . . . Spanish] good Spanish tobacco, not some inferior type that burns hot and foul smelling.

de Spanish] the Spanish people or nation.

Blade] Spanish sword; a Toledo blade was a standard of excellence. French tempered steel, of lesser quality; thus as the First Blade exaggerates: not even sharp enough to cut rotten straw and such for use in making bricks and plaster.

You . . . mode.] Kickshaw's double negative is a transfer from his native tongue, but the "al" of the original in what should be "a la mode" is a strange mistake for a Frenchman, undoubtedly a compositorial error. In any case, Kickshaw is still addressing himself to the question of national characteristics, French modes or manners being very much in the fashion in England.

Poxe . . . Monsieur.] Kickshaw takes the Blade too literally.

III, iv (F3)

Kick. Me have noting to say to you. and Exit.

1 Bla. I had thought you had sent for me.

Kick. You be no vench Monsieur.

1 Bla. Would you have me to procure you one?

Kick. Me give you de vine and you fetch a de vench.

1 Bla. Do you take a Blade for a Pandare?

Kick. You no quarrell vid me?

1 Bla. Yes and pisse upon your back canopie, that shadowes your halfe roasted kidneis if you dishonor a Blade with the least suspition. Yet in a faire way I care not to exchange a glasse or two.

Kick. Vid all mine art. But pray' Monsieur be you no so hot in de mout.

1 Bla. Do you disparage my Tobaco? I assure you sir it is right Spanish.

Kick. Me can no endure de Spanish.

1 Bla. Not your Blade? why your French temper will not beare an edge to chop rotten lytter for morter.

Kick. You speak not like a jentelman dat love not to be a la mode.

1 Bla. Poxe on your mode.

---

2 you.] you All copies.

20 la] al All copies.

22 mode.] mode All copies.

24 touch] concern.

25 French Herald] the blame for the origin and spread of syphilis was variously placed according to the nationality and prejudices of the speaker (see below III, iv, 34, "De gran English pock").

26-27 tow-sand] I follow Wilson O. Clough, ["The Broken English of Foreign Characters of the Elizabethan Stage," Philological Quarterly, XII (1933), 265] in assuming that "two-sand" is an error, a reversal of letters.

30 mettal] (1 courage; (2 metal blade, sword.

33 enter'd . . . bonds] (1 given securities; (2 been tied up.

38-39 Oh . . . play] Oh, Devil! What are you going to do? Puppet plays were a favorite form of entertainment during this period, and the seriocomic antics of a devil, a common source of amusement (Louis B. Wright, Middle Class Culture in Elizabethan England, 47).

III, iv (F3/F3v)

Kick. Dat be no good vard Monsieur.

1 Bla. Doth it touch you sir? why 'tis your credit to be markt by that French Herald for a gentleman of fashion.

Kick. Me can be no more patiant. Me cut in two tree tow-sand peece for dishonor the French jentelman.

2 Bla. Will you so sir? we are for you. *As he offers to draw,*

Kick. Oh de base coward. *the Blades come in and binde him.*

3 Bla. We shall be valiant enough to overcome your mettal.

Kick. Help help; de teeves rob me. *Picks his Pocket.*

1 Bla. No no Monsieur, you shal have a vench for your mony,/ when you have enter'd into bonds for your good behaviour.

Kick. De gran English pock on you all. Vat you do vid me?

1 Bla. Worke a cure (if we can) on the itch in your blood, that hath infected many of our wenches, and made them dangerous to us.

Kick. Oh diable! que faite vous?

2 Bla. He speakes ends out of a puppet play.

Kick. Help help; de teeves kill me beate me.

1 Bla. Peace Monsieur; you shall have a wench presently.

Wine, Musick, and whilst you in dalliance meet
Wee'l tread a measure with our nimble feet
Shall tempt you to be sportive, if desire

26-27 tow-sand] two-sand All copies.

47 fall to] begin, dig in.

49 Maquarell] bawd.

52 wher's those] where there is those.

54 Cook] Cook's.

1-2 bedle . . . vip]

> . . . you shall sing in another place to the whip, to the whip, Sir? Bring in the Beadles, and away with him to Bridewell.
>
> Richard Brome, The City Wit (1629-37), IV, iv.

III, v (F3v)

Want whetting, and renew the active fire.

Come wenches. Monsieur ther's a she for you.

Your meat is paid for; if you lik't fall to.

Having taken away his money, sword and belt they sing and dance about him, whilst an ilfavour'd greasy wench offers sometimes to kisse him.

Kick. Oh fye fee. De teef, rogue poison me vid de stinking Maquarell.

1 Bla. Lett's leave him now t'his patience, and go share.

And when you want a wench to coole you Monsieur,

You know wher's those can take your courage down sir. Exeunt.

Kick. Oh de villain, de Laroone! my sor an my money; and de slut leave a varse stinck behind her den de Fransh Cook kishin stuffe.

The fifth Scene.

To him Squirrell.

[Kick.] Oh Monsieur help me. Me go to de Constable, and de bedle sall vip for dis. Squirrell unbinds him.

Squi. What's here? how came you bound? Not for any good behavior.

---

45 whetting, and] whetting and All copies.

46 ther's] rher's All copies.

52 Exeunt.] Exeunt All copies.

55 stuffe.] stuffe All copies.

12 surety] collateral.

15-16 I am . . . of] I am not responsible for.

16 admit of company] receive men into your fellowship.

17-18 over-reach't] swindled.

21 in quirpo] from cuerpo (Spanish) body; with the body exposed, without a cloak.

25 correspondence] arrangement.

26-27 pur-chases] things acquired, especially by irregular means; thus, booty, plunder.

27 honest] free from blame, but only in the sense that there is no formal link between Squirell and his business and the criminal activities of the Blades.

though] however, never the less; the connotation of contrariness or contrast does not seem to be appropriate to the sense here.

III, v (F3v/F4)

Kick. De teefes kille me and rob me. Fetch a me cloak, me go to de Justice and his clerk. Fetch a me cloak I say./

Squi. Presently sir. But now I have releast you, who shall pay the reckoning? 'tis five shillings you and your company have had in wine.

Kick. Oh Diable! me no drink vine: De teefe leave me no vine penny.

Squi. Your cloak then shall be your surety: it shall be forth comming when you please to release it.

Kick. I say vill have a me cloak.

Squi. Not till you have payd the reckoning. I am not to take notice of all mens behaviour; if you admit of company and they abuse you, you must suffer for it. I meane not sir to be over-reach't with any of your French cheats.

Kick. Is English cheat to send me no vench---but my cloak.

Squi. Not without the reckoning.

Kick. Me must den valke in quirpo.

Squi. A fashion of your own, and apt to be followed upon the like occasion.

Kick. Me sall fetch de Magistrate. Exit.

Squi. Even whom you please. My correspondence with these Blades and Wenches helpes me and themselves to many such purchases; yet still my house is honest. Though many will say,

28 No . . . in] it doesn't matter how it is attracted, as long as there is money coming in.

3 own] (1 acknowledge; (2 possess, have.

6-7 abroad] widely.

8 grosly] roughly, critically.

9 curiosity] interest, especially scientific or artistic.

reposing] collecting. To repose: "to place or put; especially to deposit or lay up in a place" OED.

10-12 a prodigall . . . purchaseth.] state: status; thus, an extravagant folly in as much as I support myself solely by my own work, having no financial resources other than what I earn.

15-16 care of] concern with.

18 to . . . sallet] to pick a salad; figuratively, to make a selection.

Dioscorides] Greek botanist and pharmacologist (fl. 1st century A.D.), author of De Materia medica, an herbal of plants with medicinal properties (Chambers's Encyclopaedia, IV, 535).

IV, i (F4/F4v)

No matter how, so they have comming in,
And sin thrives best that is maintain'd by sin. Exit.

The fourth Act. The first Scene.

Maligo and Rhenish meeting Horten.

Mal. It should be he by the description was made of him.

Rhe. Let us salute him then. If your name be Horten sir?

Hor. I own no other.

Mal. We are commended to you by some freinds of yours,
that request for us your leave to see rarities and antiquities
you have, and for which you are so much spoken of abroad in the
world.

Hort. The world I do beleeve speakes grosly of me;/
And calls my curiosity in reposing
Such things, a prodigall vainesse being one
That lives by my endeavors: have no state
But what my labor purchaseth.

Mal. May we have leave to walke to your house?

Hor. And command
The sight of all. I must confesse my care
Of knowing and possessing rarities
Makes me so skilfull, I dare undertake
To pick a sallet out of Dioscorides,

---

28 how, so] how so All copies.

9 And] Aud All copies.

28 rustic] peasant, the common man.

Hipericon] Hypericum, St. Johnswort. Gerard comments:

> I am accustomed to make a compound oile hereof, the making of which you shall receive at my hands, because I know that in the world there is not a better, no not the naturall Balsam it selfe; for I dare undertake to cure any such wound as absolutely in each respect, if not sooner and better, as any man shall or may with naturall Balsam.
>
> Herball, 541.

29 Memphis] the capital of ancient Egypt, situated south of modern Cairo, on the Nile.

Judea] one of the three divisions of Palestine, west of the Dead Sea.

30 sophisticate] adulterated, impure, or fraudulent.

30-32 Balsame . . . water] the oil of liquor of the "Balsame tree," which according to Pliny (Historie of the World, I, 12, xxv, 376) grew only in a few gardens of Judea, while Konrad Gesner (The Treasure of Euonymus, 261) names Syria as its exclusive home, was fabled as the universal cure for most of the ailments of man. Gesner was of the opinion that the tree no longer existed (262). Pliny advises:

> . . . put a drop of pure Baulme into warm water, it will settle to the bottome of the vessell, and congeal: but contrariwise, the counterfeit Baulme, will flote and swim above like oile . . . . would you know in a word the right Baulme indeed? It will turne milk, and curddle it; and it will not staine a cloth. In summe there is no marchindise and commoditie in the world, wherein there is practised more fraud and deceit, than in the trafficke of Baulme (I, 12, xxv, 377).

35 closet] cupboard, cabinet.

36 aromatiz'd . . . lamps] spiced, scented to make it more pleasant when used as fuel in oil lamps.

37-81 You . . . revolv'd] this passage with elisions was included by Lamb in his Specimens of English Dramatic Poets (see above 65 note 18).

39 affect] prefer, be interested in.

tradition] history, experience.

4] They . . . them] we prove them to be the things we want them to be.

19 Doctors college] the Royal college of Physicians, granted letters of patent by Henry VIII, September 23, 1518, "to examine and license all physicians within the several dioceses of England, except graduates of the two Universities . . . ." (Edward Wedlake Brayley, Londiniana, IV, 178).

20-21 Aesons . . . Magick] Ovid's Metamorphoses, VII, gives a description of Medea's rejuvenation of Jason's aged father, Aeson, by means of an elaborate decoction of herbs and animal parts.

Thus, Horten's boast is that his expertise is such that he can surprise and inform even as sophisticated and learned a group as the physicians of England with exotic medical knowledge culled from ancient authors. By 1652, the Doctors' College was becoming famous for its dedication to gastronomic as well as professional excellence as evidenced by its monumental anniversary feasts (Brayley, Londiniana, IV, 178). Horten's choice of metaphor suggests that the reputation of the physicians as men of discriminating palate dates from much earlier.

22-23 simples . . . drugs] the contrast is between medicines made directly from plants and those composed from chemicals.

23-24 shew . . . them] the effects of the simples shall look like miracles when compared to the effects of the compounds.

24 weapon salve] "an ointment superstitiously believed to heal a wound by sympathetic agency when applied to the weapon by which the wound was made " OED.

26 Persicaria] Polygonum Persicaria, spotted or dead arsmart.

> The leaves and seed of Arsmart doe waste and consume all cold swelling, dissolve and scatter congealed bloud that cometh of bruisings or stripes . . . . They grow very common almost every where in moist and waterish plashes, and neere unto the brims of rivers, ditches, and running brooks.
>
> John Gerard, The herball, or General historie of plantes, 446-7.

27 Panax Coloni] Clown Wound-wort, All heale. Gerard's Herball gives a first hand account of a "poore man" who cured himself of a very serious wound by use of "this herbe stamped with a little hogs grease." The healing was "fully performed in seven daies, that would have required forty daies with balsam it selfe" (1005).

IV, i (F4v)

Shall feast the Doctors colledge, with rare practises
Stranger then AEsons restitution
To youth by Magick. From my garden sir
I can produce those simples, shall out-worke
All the compounds of drugs, and shew like miracles
Compar'd with them. What needs the weapon salve,
Condemn'd by some for witchcraft? when each dunghill
Affords the Persicaria, that on wounds
Works the like Magick. Panax Coloni
Is known to every rustick; and Hipericon,
And yet we must from Memphis and Judea
Fetch Balsame, though sophisticate; there is not
An ounce in Europe, will endure the triall
Of milke or water. Yet my Ladyes gentlewoman
Bit by her Monkey, sweares by her lost maydenhead
The world hath not a Balsame like to that
Her closet yeelds; when 'tis perhaps but oyle
A little aromatiz'd for lamps.

Rhe. You are learned likewise in antiquities.

Hor. A little sir.

I should affect them more, were not tradition
One of the best assurances to show
They are the things we thinke them. What more proofes

---

25 witchcraft] witchraft All copies.

42 circumstance] circumstantial evidence.

44 delphos runies] the ruins of Delphi, a town in Phocis, Greece, and seat of the oracle of the Pythian Apollo. The sanctuary and treasures of this most famous oracle of antiquity were systematically mutilated and destroyed by the Christian Emperor Theodosius II in 390 A.D. (The New Century Classical Handbook, 373, 376-77).

48 optick] magnifying glass.

49 Sibills] Sibyl's. The Sibyls of the ancients were women, either of a very great age or perennial maiden loveliness, who had the gift of prophecy though often in equivocal language. They generally resided in caves or near springs (The New Century Classical Handbook, 1005).

51-52 'Tis . . . beliefe] Horten seems to suggest that one can satisfy one's curiosity with a belief while at the same time judging it insufficient according to the laws of proof.

54 affection] inclination, disposition, interest.

54-55 hath . . . done] has caused others to mimic the Princes' interests and this fad has merit.

56-60 For . . . lost] by an interest in ancient artifacts, man's knowledge of aesthetic principles is enlarged, and many times those who apply ingenuity in their study of antiquities, in an attempt to rediscover what was once known but forgotten, by chance are successful and learn.

62 Nor . . . Gesner] Gaius Plinius Secundus, "Pliny the Elder" (A.D. 23-79), Roman civil servant, and Konrad Gesner (1516-65), Swiss naturalist and physician, both authors of encyclopaedic interests. Pliny's Historia Naturalis, with its extensive sections devoted to zoology, was an important authority for the Renaissance world. A popular English translation by Philimon Holland was published in 1601. Gesner's Historia animalium, with its comprehensive survey of all known animals and emphasis on the most modern and reliable descriptions and illustrations, was a model for Renaissance scientific study (Chamber's Encyclopaedia, X, 811-812; VI, 328).

IV, 1 (F4/G)

(Unlesse perhaps a little circumstance)
Have we for this or that to be a peece
Of delphos ruines? or the marble statues
Made Athens glorious, when she was suppos'd
To have more images of men then men?/
A weatherbeaten stone with an inscription
That is not legible but through an optick,
Tells us its age; that in some Sibills cave
Three thousand yeares ago it was an altar.
'Tis satisfaction to our curiosity;
But ought not to necessitate beliefe.

Mal. Antiquities sir are grown of late good merchandize.

Hor. Th'affection of some Princes hath begot
An imitation, and 'tis nobly done.
For by such things mans knowledge is inform'd
In principles of art, and many times
They light upon instruction by them, that
Direct invention to recover what
Neglect or ignorance hath lost.

Rhe. Pray' sir what are the rarities and antiquities you have?

Hor. Nor Pliny sir, nor Gesner ever made
Discription of a creature, but I have

---

49 cave] cane All copies.

65 under Grecian] more modern, of a later date than those of the Greek period.

66 toyes] trifles, things of little value.

67 counterfet] imitated.

68 mouldings] moldings; copies cast from molds.

70 confident of yours] convinced that your antiquities are authentic.

of more doubt] of more questionable authenticity (because of greater age).

71 easiness] lax observation of the rules of evidence.

72 credit] believe.

73 own, all] own that all.

78 will . . . what] the correction here ("G") was made at the same time as those at IV, iii, 57 ("G2v"), IV, iii, 67 ("G3") IV, iv, 4 ("G3"), IV, v, 53 ("G4v"), all a part of the same form.

78-81 what . . . revolv'd]

> . . . those twelve pictures that you see there are the portraitures of the Sibyls, drawn five hundred years since, by Titianus of Padua, an excellent painter and statuary . . . . Then, here is Marius to the middle, and there Cleopatra with a veil over her face; and next to her, Marcus Antonius, the Triumvir; then, he with half a nose is Corvinus, and he with ne'er a one is Galba.
>
> Marmion, The Antiquary (1634-36), II.

IV, ii (G/Gv)

Some particle thereof: and for antiquity
I do not store up any under Grecian.
Your Roman antiques are but modern toyes
Compar'd to them. Besides, they are so counterfet
With mouldings, 'tis scarce possible to find
Any but copies.

Mal. Yet you are confident of yours that are of more doubt.

Hor. Others from their easinesse
May credit what they please. My triall's such
Of any thing I won, all the impostors
That ever made antiquity ridiculous
Cannot deceive me. If I light upon
Ought that's above my skill, I have recourse
To those whose judgements at the second view
(If not the first) will tell me what Philosophers
That eyelesse, noselesse, mouthlesse statue is,
And who the workman was, though since his death
Thousands of yeeres have been revolv'd---/

The second Scene.

To them Justice Ferret, Mrs. Ferret and Bride.

Fer. A good evening to you neighbour Horten.

---

78 will tell me what] BOS, CH, F, H, I, MI, NY, P, PF1, PF2, T, Y. will what BD1, Bd2, BM1, HH.

3-4 My . . . shrew] Mrs. Ferret likes to be first in everything--including the instigation of the conversation with Horten--a characteristic of the shrew:

> I should have chid you for not bringing it,
> But like a shrew you first begin to brawle.
> The Comedy of Errors (1590-94), IV, i, 1036-1037.

"Omen," a token or identifying sign, is the reading which makes sense. Although Ferret prevents Mrs. Ferret from having the first word, he has not prevented her from having the last word, the "amen."

13 faire . . . me] just or favorable interpretation of my adventures.

the vulgar] the ignorant, the common people.

14 Borrow . . . act] use my elopement as a topic of gossip and a source of amusement.

16 light heeld] wanton.

18 motions] proposals, plans. In their whispering (see above l. 3), Ferret and Horten must strike the poses of men making decisions about the entertainment of the Bride.

19 exordium] (Latin) "the beginning of anything; especially the introductory part of a discourse, treatise, etc. . . ." OED.

21 eyewitnesses] the "eyewitnessesses" of the 1640 edition has been rejected as too awkward to be a deliberate piece of verbal characterization.

IV, ii (Gv)

Hor. And to your worship.

M. Fe. My husband will still be before me, to prevent the o-
men of a shrew. Fer. and Hort. whisper.

Mal. You are happily met Mistresse Bride.

Rhe. But 'tis my suddain wonder what accident should guide
her this way.

M. Fe. These gentlemen are witnesses to the old mans deeds,
as well as my worshipfull husband.

Bri. The fortune of this day hath led me through
Events both strange and dangerous. I hope
As you are Gentlemen that you will make
A faire construction of me, though the vulgar
Borrow discourse and pastime from my act.

Mal. You are a brave woman. [Aside.]Yet had I opportunity---

Rhe. [Aside.]She is sure a light heeld wench, and if---

Hor. With all my heart and welcome.

M. Fer. [To Fer.]Are you making motions now, before I can recover
breath to begin my exordium as my sonne at the University
taught me to say. Neighbour Horten 'tis thus. My selfe and my
husband have this day been eyewitnesses of strange accidents;

3-4 o-men] BD1, BD2, BOS, BM, CH, H, HH, I, MI, P, PF2. a-men F, NY, PF1, T, Y.

18 M. Fer.] M. Fe. All copies.

21 eyewitnesses] eyewitnessesses All copies

24-25 trinkets . . . hurt)] "trinkets, knaks and Knaveries"--terms all suggesting ingenious toys and mountebank contrivances which Horten would certainly consider an insult to his collection.

29 command] ask and receive your desires.

31-32 The . . . crampe] the name "sea horse" was applied to a number of animals, real and imaginary, including the hippopotamus and rhinocerous (Edward Topsell, The History of Four-Footed Beasts, 328) and numerous medical virtues attributed to various parts of its body, but I have been unable to find a recipe for using this animal as a cure for that favorite and all-inclusive Renaissance ailment, "the cramp."

33 wanton] provocative.

34 attempt her] attempt her virtue.

36 a philter] a potion, a love potion.

IV, iii (Gv/G2)

chance upon chance, and fortune upon fortune: one disaster hath been the cause and cure of another. Now we desire the favour that we may see your trinkets, knaks and knaveries (pardon me neighbour I meane no hurt) to delight this melancholick gentlewoman that hath found and lost, and lost and found a husband yet no husband--

Hor. You shall command me: [Aside.]but shee chiefely.

M. Fer. And shall we see all?

Hor. All I assure you.

M. Fer. The great Sea horse what you call that cures women of the crampe./

Mal. [Aside.]What a wanton tempting eye she hath?

Rhe. [Aside.]I will attempt her.

Hor. [Aside.]A handsome lasse. I must have her home and give her a philter.

The third Scene.

To them Kickshaw.

Kick. Vich be de Justice?

M. Fer. What justice sir?

---

28 Hor.] Hort. All copies.

29 M. Fer.] M. Fe. All copies.

30 Hor.] Hort. All copies

31 M. Fer.] M. Fe. All copies.

2 M. Fer.] M. Fe. All copies.

3 cony hole] rabbit hole; see above "The Speaking Persons," note 7.

6 little nutcrack house] Squirell's establishment undoubtedly was distinguished by a painted signboard as was the practice of this time when street numbers were non-existent or capricious. From Kickshaw's reference, one concludes the sign portrayed the proprietor's name, picturing a squirrel--a nutcracker.

8 much suspected] of dubious reputation.

9 since] before.

13 tro] trow; suppose, do you suppose?

13-14 a reproofe . . . notes] a table book is a pocket notebook. Mrs. Ferret accuses Mr. Ferret of keeping at hand prepared statements for use during the course of his daily business.

14 enlarg'd] supplemented.

a charge] the formal instructions given to a jury (see above III, ii, 6 note).

14-15 half bribe and single fees] that is, less than could have been levied under the circumstances.

18 come . . . on] apparently a substitute phrase for a variety of action verbs--in this case, "explain" or "confess."

> . . . hee shall charge you, and discharge you, with the motion of a Pewterers Hammer; come off, and on, swifter then hee that gibbets on the Brewers Bucket.
>
> II Henry IV (1597-98), III, ii, 1794-97.

roundly] unsparingly, completely, without excuses.

19 with . . . mittimusses] with only the fees collected on simple warrants--writs granting permission or orders for arrest--and mittimusses--authorizations committing prisoners to the care of the Marshall.

20 Will . . . us] will you go with us.

22 By . . . officer] the action of the remainder of this scene seems to demand that "By all means" should read "By no means." Horten does accompany the Ferrets, apparently in fulfillment of his responsibilities as an officer of the court.

IV, iii (G2)

Kick. Justice vat you call run up and downe de cony hole.

M. Fer. My husbands name is Ferret: what's your businesse sir?

Kick. De he teefe and de shee teefe rob me at vat you call de little nutcrack house? and he take a me cloake an me have no vare for my money.

Fer. I know the house he meanes; a place much suspected. But a few houres since there happened a dangerous uproare about this gentlewoman; and the delinquents came to complain first. But had they not conveigh'd themselves away, they should have been punished.

M. Fer. [To Fer.]With what tro? a reproofe or a jeer out of your table booke notes, enlarg'd with a peece of a charge; then with a half bribe and single fees they are released to boast how cheap they have scaped. Come come you shall back to this house, and be severe, and wise and say little, let mine be the speaking part, yours the doing: I'le make them come off and on roundly. Do you thinke I can keep house with bare warrants and mittimusses?

Fer. Will you with us neighbour?

Hor. I desire to be excused.

M. Fer. By all meanes neighbour; you are an officer.

Hor. What shall become of this gentlewoman then?

---

4 M. Fer.] M. Fe. All copies.

13 M. Fer.] M. Fe. All copies.

29-31 righteous . . . routous] Mrs. Ferret misspeaks herself with "righteous," but covers her mistake with a fine point of law:

> Riot . . . The forcible doing of an unlawful thing by three, or more persons assembled together for that purpose.
> Rout . . . an assembly of persons, going forcibly to commit an unlawful act, though they do not do it.
> Jacob, The Law Dictionary . . . , V, 537, 551.

31-32 shall . . . holes] a typical example of the bawdy humour that often underlies Mrs. Ferret's innocent pronouncements.

33-34 a Tantalizing] a torment comparable to that of Tantalus, the muthical king of Phrygia, who was condemned to stand in Tartarus with fruit and water ever in his sight and ever just beyond his grasp.

44 To . . . service] (1 as a gentleman; (2 as a lover.

IV, iii (G2/G2v)

M. Fer. Please these gentlemen to walke a turne or two with her? The evening's pleasant if the mist rise not.

Hor. [Aside.]I had rather I had her at home.

Both. [Mal. Rhen.]We are her servants.

Kick. [Aside.]Is de fine vench./

M. Fer. We will along with you sir to this righteous---

Fer. Riotous you would say.

M. Fer. No sir 'tis routous place; and my husband shall ferret the hee theeves and the shee theeves holes never feare it.

Hor. [Aside.]To have seen this wench and not to enjoy her, is such a Tantalizing to me. Exeunt.

Kick. [Aside.]Me sall turn back agen from you to dis fine vench. Me give her my dublet cost two tree pound for lye vid her two tree time. Oh fine vench! Exit.

Mal. [Aside.]Tis most opportune.

Rhen. [Aside.]Could I but remove him.

Mal. Please you to walke, and let my hand support you.

Rhe. Please her to be my charge. They strive which

Mal. I'le be your servant Lady. should lead Bride.

Bri. What meane ye gentlemen?

Mal. To do you manly service.

---

24 M. Fer.] M. Fe. All copies.

29 M. Fer.] M. Fe. All copies.

42 Bride.] Bride All copies.

49 wanton] capricious.

52 th'event] the outcome.

54 the object] the reason.

55 Your gravity] a title of address like "your worship;" thus, you men of maturity.

judicious] discreet.

minde] concern yourselves.

57 Heated] See above IV, i, 78 for the correction of this turned letter.

58 a tun] a cask or barrel. "Tun-bellied" is equivalent to "pot-bellied."

59 red . . . water] red herring acquired its color from the smoking process, and a common method of preparing smoked herring for eating involved soaking it in boiling water.

60 shotten] (1 originally of fish, one that has spawned; (2 exhausted, lacking strength or resources.

Jackalent] a man of straw who figured in festivities and as a target for children's games during the Lenten season:

> Then Jake a Lent comes justlinge in
> With the hedpeece of a herynge,
> And saythe, repent yowe of yower syn,
> For shame, syrs, leve yower swerynge;
> And to Palme Synday doethe he ryde,
> And sprots and herryngs by hys syde,
> And makes an ende of Lenten tyde!
>
> Elderton's Ballad of Lenten Stuffe, 1570, quoted in Hazlitt, Faiths and Folklore, I, 344.

IV, iii (G2v)

Rhe. If you could sir.

Mal. How sir?

Bri. I am betrai'd unto a new misfortune.
There is a malice in the stars that guide me,
Which yet seem wanton, as their influence
Were but a sportive mockery to show
The various fates that do depend upon it.
I have had strange deliverance; but th'event
Of this is full of horror. I pray' gentlemen
Do not make me the object for a quarrell.
Your gravity should be judicious,
And not minde trifles: such as youthfull bloud
Heated with wine can no way be excus'd for.

Mal. He shall not touch you: his belly is nothing but a tun
full of red herring, and boyld water.

Rhe. And thou art a shotten herring Jackalent Spanyard.

Mal. A word in privat. They go aside, and seem to threaten

Rhen. What you dare sir. and challenge one another.

Bri. A challenge sure. Some happy chance direct
Ayd to prevent a mischiefe: Kick-shaw returnes.

Kick. Me be your servant madame.

---

57 Heated] BOS, CH, F, H, I, MI, NY, P, PF1, PF2, T, Y.
HeƟted BM, BD1, BD2, HH.

58 you: his] you his All copies.

67 nax dish] this is the only place in the play that Kickshaw's accent produces gibberish, which makes me suspect that "dish" is a misreading of "bush" by the transcriber or compositor. The next bush--that is, the next vintner (see above II, i, 30)--would be a proper apposition to the "house of good fellowship." Unfortunately, when "vax" was corrected to "nax" (see above IV, i, 78), "dish" went unquestioned.

69 fray] skirmish, battle.

70 prize] war booty, especially a ship captured at sea.

75 differed finely] quarreled admirably, beautifully, with an emphasis on the ironic.

2 least] lest.

4 Exeunt.] see above IV, i, 78.

IV IV, iv (G2v/G3)

Bri. Would you would guide me to some house./

Kick. To de house of good fellowship, or de nax dish.

Here be de fine morall.

Viles Dutch and Spanish make a fray

De Frenchman beare de prize away. Exit. with Bride.

Mal. You'l meet me then?

Rhe. I will not fayle you.

Mal. But wher's the gentlewoman? where hath the mist con-

ceal'd you?

Rhe. We have differ'd finely about a woman in a cloud.

Mal. We must not so loose her.

The foureth Scene

To them Theophilus and Raven.

Rhe. Saw you a gentlewoman sir?

Mal. [Aside.]Her sweet hart! let us avoid him least we be discover'd.

Rhe. I'le home and be drunk, and then perhaps grow friends

with you. Exeunt.

The. The Merchants? were they not?

Rav. Doubtlesse the same.

The. What Gentlewoman should that be they askt for?

---

67 nax] BOS, CH, F, H, I, MI, NY, P,PF1, PF2, T, Y. vax BM, BD1, BD2, HH.

73-74 con-ceal'd] con-cleal'd All copies.

5 Exeunt.] BOS, CH, F, H, I, MI, NY, P, PF1, PF2, T, Y. direction omitted BM, BD1, BD2, HH.

8 Bonaroba] buona roba (Italian) good stuff, dress; thus, a high class courtesan.

9 outlandish] foreign.

10 at pension] in receipt of regular payment for services rendered.

11 even] as equals.

14-16 common] the play of these lines, of course, depends upon shifting the meaning of "common" from "of frequent occurrence," to "shared," to "vulgar, low class."

16 freindship . . . common] "Among Friends all things are common" (Morris Palmer Tilley, A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries, F 729).

20 stile] steps or the like to facilitate crossing a fence.

20-21 turning back] turning around.

22 Pox . . . point] Raven has the blunted weapon that belonged to the First Blade (see above III, i, 3, 13-15 and III, ii, 96).

27 owes it] possesses the information about Theophilus.

not-] I am at a loss to explain the significance of this punctuation. The dash in the 1640 edition is not composed of hyphens, so this cannot be taken for an incomplete dash.

27-30 I . . . forth]

> . . . I yet am maz'd,
> And wander in a labyrinth of thoughts,
> That throng confusedly together, striving
> Who should first issue, 'til their multitude
> Choakes up the passage.
>
> Physander in Microcosmus, II.

IV, iv (G2/G3v)

Rav. Some Bonaroba they have been sporting with. Your
outlandish merchants are notable barterers for such English ware.
Many of them keep their recreations at pension; and sometimes
two copartners will share as even nightly.

The. That's strange; if love will brooke no rivalls, lust should
Being the more raging passion.

Rav. 'Tis common.

The. How common?

Rav. Wenching is like freindship hath all things common.

The. The mist is great: have we not lost our way?
We might e're this have got to th' waters side
Though we had trod a labyrinth. Raven draws and runns

Rav. Over this stile and then at Theophilus, and he tur-

The. Ha! what devill mov'd thee to attempt it. ning back

Rav. Pox on these French blades: no point! wounds Rav./
I have payd a debt to all my vaine attempts
With mine owne ruine. Hell hath left me yet
One meanes t'expresse my malice. In my death
Dye to all knowledge of thy self; the world
Besides me ownes it not- Fals and lyes as if he were dead.

The. I cannot give
Utterance unto my thoughts; the narrow passage
Is choakt up with a multitude, that strive

---

11 ware.] ware All copies.

30-31 How . . . destruction] "Envy shoots at others and wounds herself" (Tilley, E 174).

34-36 Though . . . testimony] in Tottenham Court, when Cicely comes across the lifeless form of Bellamie, who has fainted from exhaustion, she says:

> Should she miscarry, I were in danger having no witness to purge the suspition of being her murderess. I, iv.

35 to heaven] in the eyes of heaven.

36 foule to opinion] guilty in the eyes of others.

testimony] witnesses.

37-39 th'act . . . determined] the act of killing Raven puts me in the power of the law. Since I am subject to the judgment of the law, I am no longer only subject to my own conscience.

IV, v (G3v)

Which should first issue forth. How fruitlesse envy
Brings on its own destruction! Innocence
Is proofe 'gainst all the battery of malice:
And he that's arm'd with't needs not feare t'encounter
The most severe tribunall. Though I am
Guiltlesse to heaven, yet I shal appeare
Foule to opinion wanting testimony;
And the'act makes me the lawes; I am no more
The subject of my conscience, which by judgement
Must be determin'd. Can I not prevent it?
Flight may procure my safety. 'Twill bring on
A greater danger, and cause supposition
That I am guilty by the circumstance
Of mine owne feares.

Within. [Bri.]Help, help, a rape. Villaine keep back.

The. Horrors on both sides round me.
Hath my crosse fortune found new instruments
To draw more mischiefes on me! By the voyce
(A womans weakly utter'd, as if fainting
Under some violence) 'tis neer this hedge.
I'le ayd her, though my ruine lay in ambush
With twenty murderers.

The fifth Scene.

To them Bride persued by Kick-shaw.

Bri. Out Villaine:

2 spet] spit.

5 forbeare] forgive, show mercy.

6 Is . . . Monsieur] Theophilus is threatening Kickshaw with the point of his blade.

8 effects] symptoms.

12-123 myne . . . breeshes] apparently a combination of a figurative expression of cowardice, "his Heart is in his hose (heels)" (Tilley, H 314), with one of the literal effects:

> Poore man, I warrant his fear threatens his breeches shrewdly.
>
> Richard Brome, The Weeding of Covent Garden (1632), IV, i.

IV, v (G3v/G4)

Would I could spet a leprosie upon thee./

Help help. *Kick-shaw fals on his knees, and Bride holds back Theophilus.*

The. My deerest!

Kick. Oh pardone moy Monsieur.

The. Villaine thy end's upon thee.

Bri. I being safe

Prethee forbeare him.

Kick. Is no fayr play for give me de prick Monsieur.

The. How cam'st thou hither sweet?

Bri. Soone as my feares

Have finisht their effects of trembling,

And that my breath's recover'd, shalt know all.

The. Monsieur stir not; I have imployment for you

May win your pardon.

Kick. Vid all mine art; but myne art vill be in mine eele anon; is faln already into me breeshes.

Bri. What object's this? Alasse your Cosin Raven

Wounded or dead? what hand hath done it?

The. This;

Justice made this her instrument. He was

A villaine to me, and betrayd my life

To all those dangers which I overcame

By th'causes strength. And lastly his intents

To murder me, have brought upon himself

This punishment as due.

24 composition] settlement mutually satisfactory to the parties involved.

25 tane] ta'en, taken.

28 end's] end which is.

30 justice executioner] justice's executioner.

36 meet th'event] await the outcome, face the consequences.

38 gibets] gibbets; the upright posts on which the bodies of executed prisoners were hung in chains to serve as examples.

39 palsying] characteristic of palsy; characterized by paralysis or uncontrollable trembling.

IV, v (G4/G4v)

Bri. Why dost not fly then?
I'le beare thee company in all adversityes.
Thy person being safe time may effect
A pardon by some composition.
If thou be tane, thou meet'st thy certain end
Mingled with shame; and mine hath the same date:
I'le not out live thee.

The. Did you bid me fly
To shun the end's before me? sure ther's difference
Twixt meritorious acts, and acts of shame.
I was but justice executioner.
His crime deserv'd death, and he had fair triall
By evidence: see here this pointlesse weapon;
If providence had not ordain'd it so,/
As he so I had faln; but innocent.
Should I then fly? and by my feares beget
A worse suspition? No: I'le meet th'event.
And though I now were circled with the terrors
Of racks and tortures; gibets; executioners;
And all the palsying apprehensions
That ever made a malefactor tremble,
Arm'd as I am, I would encounter all
With a fixt confidence. Just causes never

---

33 so,] so All copies.

45 imposition] duty, task imposed.

46 corps] corpse.

passengers] passers by.

49 Play away] gamble with.

50 for't] for it, referring to the clause following; thus, for your flight with me.

even to death] even if it cost me my life.

51 'shalt] thou shalt.

vy] vie; match one thing against another.

53 Exeunt.] see above IV, i, 78.

55 so] flat on her back as Raven lies. Kickshaw is characterized by equal parts of cowardice, lechery, and thievery.

60 he] Raven.

61 counterfeting] playing dead.

IV, v (G4v)

Did yet miscarry; or if any have
'Twas to the greater glory of the cause.
And Monsieur 'tis your imposition
To watch this corps, and give to passengers
What answers you have wit or language for.

Bri. Wilt thou not fly then? prethee do not rashly
Play away safety.

The. If I fly, and so
Provide for't, will you with me?

Bri. Even to death,
In that 'shalt find me resolute. I'le vy
Against thy courage with my constancy.

The. Let's go then. Exeunt.

Kick. Me be glad you be gon, for me will no stay long vid de dead man. If de live jentlevman ly so--but me shall see vat you have in your pocket. Kick-shaw searching Ravens pocket he stirrs.

Kick. De man be no dead: but me sall make you dead rader den go vidout your money. Kick. offers to take the sword from Raven and he riseth.

Rav. What wilt thou villaine?
'Tis time then to leave off counterfeting.

---

53 the.] then All copies.

Exeunt.] BOS, CH, F, H, I, MI, NY, P, PF1, PF2, T, Y. direction omitted BM, BD1, BD2, HH.

61 counterfeting.] counterfeting All copies.

62-63 but . . . me] by simply donning the fancy clothing that he got in exchange for the plate stolen from Goodlove, Kickshaw has succeeded completely in disguising his person in conformity with popular Renaissance dramatic convention.

66-67 those . . . forerunners] those symptoms that precede death.

68-71 I will . . . death] being judged guilty, by reason of his suspicion-provoking flight, of assault with intent of murder upon Raven, Theophilus will be eliminated as heir to Goodlove's estate, leaving the way open to Raven.

78 I . . . life] Raven threatens to reveal Kickshaw's crime to the authorities.

79 intent] attempt.

IV, vi (G4v/H)

Kick. Dis be de jentelman hire me to vark at de vedding; but he no know me, and day be sure de jentelman an de jenteluman dat run avay togeder.

Rav. I'm wounded, but I hope not mortally.
I have no feeling of those accidents
Are deaths forerunners. Would I had a surgeion.
If I survive, I will convert this mischiefe
Into a benefit; and by his flight/
Possesse my self as well of what I covet,
As by his death. Sir you can witnesse for me
How and by whom I did recieve this wound.
Although you know him not, make a description.

Kick. Pardon me Monsieur; me no see him do it.

Rav. You must dispense with scruple
If you will serve my purposes a little,
I can and will be thankfull; otherwise
What e're you are I can betray your life
For your intent of rape.

Kick. Me be your servant Monsieur. Me do any ting; swear any ting; go to de divell along vid you rader den be hang.

Rav. Go with me to a surgeon.

The sixth Scene.

To them Goodlove with three or foure servants.

Good. We need make greater haste; 'tis almost night;
The mist is risen much.

9 he be] the one that did it (attacked Raven) is.

16 satisfaction] explanation.

21 post] hurry.

IV, vi (H/Hv)

Rav. [Aside.]My Uncles voyce. [Aloud.]Help a surgeon: assist me now.

Good. Look about knaves: I have heard that voyce.

1. Ser. Here sir a man wounded.

2 Ser. 'Tis Master Raven.

Good. My cosin Raven? what misfortune brought
This ill upon him? hold that gentleman. [Servants seize

Kick. Me no do it Monsieur: he be de yong jentelman in Kickshaw.]
black, an de jenteluman.

Good. What gentleman in black? Theophilus?

Rav. My cosin sir? alasse; ther's so much goodnesse
In him, I must not think he could be tempted
To weare such guilt about him. Good sir have me
Unto a surgeon; and that gentleman [Pointing to Kick.]
Shall give you satisfaction, ere you give
Him a release.

Kick. Now me sall be discover, and hang for teefe.

1 Ser. Wee'l carry him to one Hortens house, and fetch a surgeon thither: 'tis close by./

Good. One call my friend justice Ferret; and post you over to Mistris Brides father: his presence at the examination of these circumstances will be needfull. 'Till truth satisfies my desires I am in torment---

---

24 torment----] torment. All copies.

2 charity] hospitality.

3 art] skill, especially in medicine.

7 simples] herbal remedies (see above, IV, i, 22-23 note).

8 first intention] "healing of a lesion or fraction by the immediate reunion of the severed parts . . ." (OED).

11 shock] the Iceland cur, a dog with long shaggy and curling hair, much favored by the ladies as a lap dog (OED).

14 'tis . . . worth] it's nothing; a commonly used expression.

V, i (Hv)

Rav. [Aside.]I have a new designe.

Good. And 'till I see

Theophilus.

Rav. [Aside.]Which I hope ne're will be. Exeunt.

The fifth Act. The first Scene.

Goodlove, Ferret, M^rs. Ferret, and Horten.

Good. Sir we are troublesome: the accident

Hath made a subject for your charity

As well as for your art; and neither shall

Be unrewarded. But may I presume

Hee'l need no other surgeon?

Hor. Doubt it not sir.

The wound's but slight; were it more dangerous,

The simples that I have apply'd would cure it

Acording to the first intention

As surgeons call it.

M. Fer. Truly sir my neighbour is very skilfull; he cured my little shock of the mange so perfectly, that it hath fam'd him through the neighbourhood for an excellent dog-leech.

Hor. I ow much to your commendation M^rs. Ferret.

M. Fer. Truly neighbour 'tis not so much worth.

---

25 'till] till All copies.

14 M. Fer.] M. Fe. All copies.

24 besides] altogether.

25 my affected riches] a luxury in which I indulge myself.

26 command] have at your disposal.

31 Prettie] clever, artful.

V, i (Hv/H2)

Good. [Aside.]I dare be sworne it is not.
I dare not with much confidence rely
Upon this mans endeavours. Would I had
A surgeon here, whose judgement and experience
Might give me further satisfaction.
Is the French gentleman dispos'd of safely?/
Hor. I have confin'd him to a chamber sir,
A too delightfull prison. He may feast
His eyes with rarities.
Good. I think you are
Owner of more then all the towne besides.
Hor. 'Tis my affected riches.
Good. I have some
You shall command sir.
Hor. I'le have gratitude,
And something to exchange. This accident
May bring me in a purchase.
M. Fer. Pray' neighbour let's see the late giants boot, and the dwarfes shoe.
Good. Prettie extremes no doubt.
M. Fe. Extremes sir! me thinks their differences should make a very good meane. Suppose the one was a great drinker or wencher; the other must needs be a little one. What the one

---

29 M. Fer. M. Fe. All copies.

38 distraction] mental disturbance.

39 often] frequent.

48 relations] narrations.

V, ii (H2/H2v)

wasted in boots the other sav's in shoes. But I'le in to the wounded gentleman, and help to talke away his paine.

Hor. By no meanes: sleepe would give him more ease, and prevent a distraction; which he seemes to occasion some feare of by his often digressions and interruptions of discourse.

Good. Indeed sir I am troubled when I weigh
The accident and circumstances of it.
Nor can we urge him to give satisfaction
With any positive truth, but all his answers
Are carelesse and imperfect; many times
The second contradicts the first: and then
Hee'l name Theophilus, as if he were
The mischiefes worker. But of all kind friends
Your strange relations have begot most wonder.
The roarers, and Theophilus brave act;
My cosins not revealing my intents;
The maide left with the Merchants, and the Monsieurs
Stealing away, then found with my hurt kinsman,
What to conclude from these---/

The second Scene.

To them a Servant hastily.

Hor. The news! what meanes your haste?

Ser. Alasse sir you are rob'd.

Hor. How's that?

Ser. The French gallant sir which you lockt in the chamber,

5 Remoras] the sucking fish (Echeneis remora) or "stay-ship," reported to have the power of stopping a ship under sail simply by affixing itself to the vessel (Pliny, Historie of the World, II, 32, i, 425-426).

Torpedos] the "Cramp-fish Torpedo" (Torpedinidae) a flat fish of the ray type, able to emit electric charges (Pliny, II, 32, i, 426).

11 catcht . . . halter] hanged.

13 safety] from ill-health or death.

15 large . . . corall] by this period, coral in shades of red, pink, and white was known and much valued (OED).

Zibetas] Sivet or Civet cat native to Africa (Viverra civetta) and Asia (Viverra zibetha), source of civet, used as a substitute for musk as a perfume and for medicinal purposes. Topsell considered these animals of sufficient rarity to provide a list of the people who owned them (Topsell, The Historie of Four-footed Beasts, 756-758).

17 Ermines]

> Armins there are aboundance in the Northern partes of Europe, . . . these white Weasels differ nothing from the common vulgar Weaselles of other colours, except that their haire sticke faster to their backes; and it is observed, that in Russhia the Noblest Women are apparailed with these skins . . . . (Topsell, 727).

19 fact] "a thing done or performed," especially in the sixteenth and seventeenth century, commonly "an evil deed, a crime" (OED).

V, ii (H2v)

is run away with your Remoras and Torpedos skins; and we know not what besides.

Hor. Persue him. I'd not loose those rarities [Exit Servant.]
For halfe my state. Alasse sir they are valuable
'Bove any thing I own besides.

M. Fer. Hath Monsieur given you the slip as he gave us? He may chance be catcht in a halter for it.

Good. Be patient sir, and with your best endeavor
Restore my cosin to his former safety,
I'le recompence your losse with things more valuable.
I have large trees of corall, and Zibetas
Both of strange form and colour; I expect
Some living Ermines.

Hor. Would I had them, they
Should pacifie me quickly.

Good. Sure that french man
Is guilty of the fact: why should he fly else?
If by your servants industry that Monsieur
May be brought back againe, 'twill be of consequence.
Something perhaps may be concluded from
A strict examination of him.

Hor. I'le employ all the servants I have about it.

---

10 M. Fer.] M. Fe. All copies.

27-29 How . . . themselves] how variable are the results that may follow from one action, thus the cause may not produce the anticipated effect.

27-34 How . . . issues] this passage was included by Lamb in his Specimens of English Dramatic Poets (see above, p. 65 note 28).

31-32 occasioned By] gathered because of.

33 busie] meddlesome.

36 determin] conclude.

3-5 Chance . . . you] Father's mention of "chance" seems to indicate that the servant, whom Goodlove sent to fetch him upon the discovery of the wounded Raven (see above, IV, vi, 22), did not complete his mission. As it later turns out that Father has Kickshaw in his custody, one may suppose that the frightened Frenchman told him of Goodlove's whereabouts.

8 circumstance] circumstantial evidence.

9 attempted] attacked, assaulted.

V, iii (H2v/H3)

M. Fe. They shall have my husbands authority with them;
wee'l make you a warrant. Exeunt. Good. rema[ining.]

Good. How various are the events that may depend
Upon one action, yet the end propos'd
Not follow the intention! Accidents
Will interpose themselves; like those rash men/
That thrust into a throng occasioned
By some tumultuous difference, where perhaps
Their busie curiosity begets
New quarrells with new issues. I go on
From one consideration to another,
Yet can determin nothing.

The third Scene.

To him Father, Mother and Servant.

[Good.] Your arrivall
Will be of use sir.

Fat. Else my paines were fruitlesse.
Chance brought us hither, for what ends I know not.
But understanding you were here, I come
To aske a daughter from you.

Good. I from you
Must have a wounded reputation cur'd;
It bleeds worse than my kinsman, whom your sonne
And daughter are by circumstance suspected
To have attempted.

10 must] "as a past or hitorical present tense, must is sometimes used satirically or indignantly with reference to some foolish or annoying action or some untoward event" (OED).

16 libells] (1 leaflets, pamphlets, or ballad sheets, especially defamatory ones; (2 lies.

17 well] admirable, noteworthy (with sarcasm).

18 well becomes] complements, agrees perfectly with.

supercilious gravity] overbearing pretense to wisdom and authority.

19-20 Hath . . . Counter] "the Counter" or "Compter," could refer to any one of three prisons, named by their locations--the Poultry Counter, the Woodstreet Counter, and the Counter in Southwark--whose inmates were commonly referred to as "Rats," witness a contemporary pamphlet of doggeral The Counter Scuffle. Whereunto is added, the Counter-Ratt. Written by R. S[peed]. London 1628. Perhaps simply because of his stature and influence, but more likely because of some judicial responsibility, Goodlove can send men to these prisons.

20 free] free with your criticisms.

20-22 You . . . priviledge] Horten, as a neighbor to the Ferrets, must live on the Southwark side of the Thames and is thus outside of the jurisdiction of the laws of the City. Father can libel Goodlove without fear of prosecution. Given the play's theme of the gentlemanly conduct of citizens, "the Cittyes liberties" may additionally refer to the demeanor that could be expected of a truly representative citizen.

23-24 faire . . . you] good reason for your interest in this matter of Theophilus, Raven, and the Bride.

26 spleene] the source of hot-tempered outbursts.

V, iii (H3/H3v)

Fat. My sonne sayd you sir?
I heare that sonne of mine must be your heire;
And I have heard what plots and circumventions
You us'd to catch me: so you have sir finely.
My states mine owne still, though my daughter's lost.
Good. And pray' sir keep it: doubt not but 'twill find
Some gratefull heire, that will preserve the memory
Of such a benefit, with witty libells
Upon your glorious life.
Fat. Your scorn is well sir;
And well becomes that supercilious gravity,
Hath aw'd the citty long, and frighted Rats
Into the Counter.
Good. You are very free sir.
Yet these are not the Cittyes liberties./
Stand not too much upon your priviledge.
If you can give faire satisfaction
For what concernes you, doe; and let not passion
Kindle a new flame. I am calme; have quencht
My spleene that late was fired.
Fat. I acknowledge
I heare your kinsman's wounded, and there is
A supposition by my daughters sweet heart.
But how farre this concernes me, be your selfe
The judge. Sir I have suffer'd in my fame already

41-50 Hands . . . merit]

> . . . if you would give
> To pious uses what you cannot keep,
> Think what a wretched charity it is;
> And know this act shall leave a greater stain
> On your detested memory, than all
> Those seeming deeds of charity can have
> A pow'r to wash away: when men shall say
> In the next age: this goodly hospital,
> This house of alms, this school, though seeming fair,
> Was the foul issue of a cursed murder,
> And took foundation in a kinsman's blood.
> Thomas May, The Old Couple (1636), IV.

50 I . . . it] if this is spoken to Goodlove, then it must mean something like "I don't know how to say this, but . . ." and would require lighter punctuation to link it with the next line. It seems preferable to take this line as Father's exasperated comment to himself on the difficulty of maneuvering Goodlove around to a consideration of Theophilus' possible innocence.

V, iii (H3v)

Too much, to have more added by suspition
Of being accessary to an act
Of such vile nature; and your self may sooner
Prove guilty, if the circumstance be weigh'd:
You have made him your heire.

Good. My intention
Had done it; neither did it want the forme
Of law for confirmation: but 'twas when
I was too partiall in affection: now
I am resolv'd to satisfie that error
With severe justice.

Fat. You'l revoke your act!

Good. Hands stain'd with bloud shall never have the power
To make a distribution of that wealth
Heaven hath blest my faire endeavours with.
Should he be prov'd a murderer (for though
My cosin dye not, his intent was such)
Revenge would waite on all his actions;
And even his charity when he gave almes
Would to his conscience so present the fact
In bloudy characters, that his best deeds
Would loose their merit.

Fat. [Aside.]I am hard put to it.

---

34 weigh'd:] weigh'd All copies.

51-52 attempt upon] plot against.

52 circumstance] motive.

54 Repining at] regarding with dissatisfaction.

preferre] give precedence to.

57 made the act lawfull] by reason of self-defense.

61 others] accomplices.

1 Her's M^{r}. Plaster] Plaster apparently arrives at the instigation of the Servant (see above IV, vi, 19-20).

V, iv (H3v/H4)

But sir suppose your kinsman did attempt
Some practice upon him; ther's circumstance
To make it probable. Suppose your cosin
Repining at it that you should preferre
Adoption before naturall succession,/
Assaulted him first to remove him, who
Defending so himselfe made the act lawfull.
Good. From your suppose I raise a supposition,
That he to cleere himselfe of after troubles
Which might arise by any kinsmans claime,
Attempted this prevention by some others
If not himselfe: which yet we cannot urge
My kinsman to discover.
Fat. [Aside.]There are plots
In these proceedings. Might I sir be witnesse
To an examination of your kinsman?
The knowledge of the truth is of some consequence
And doth concerne us.
Good. If he may endure
Discourse without his danger.

The fourth Scene

To them Servant, Plaster, and then Ferret, M^rs.
Ferret, and Horten.

Serv. Her's M^r. Plaster, the learned Surgeon, that speakes nothing but Latine, because either he would not be understood,

6-7 danger . . . sir] the 1640 edition prints this:

danger. Plast. Are you a surgeon sir?

8-9 M. Fer. A . . . compounds] Bullen re-assigns this speech to Horten, but there is really no reason to discard the original assignment. In terms of sense, it is comic and quite in character for Mrs. Ferret to interrupt to speak for Horten, and she has been his partisan in previous scenes. With reference to mechanics, the accidental substitution of "M. Fe." for "Hor." at this point seems an unlikely mistake for author, scribe or compositor since there is no adjacent speech by Mrs. Ferret that he might be anticipating.

10 rationall . . . empericall] guided by reason and theory as well as practical experience.

11 secundum artem] perhaps "second intention" (see above V, i, 8 for "first intention"): the healing of a wound by the promotion of the formation of pus--suppuration--and subsequently a scab (OED).

13-29 con-tinuitatis . . . alterius] Plaster's penchant for Latin phrases is illustration of his humour (see above 11. 1-3). Penny Boy Cantor finds "cant" to be the common denominator of all pretenders to wit and learning, medical men not excepted:

> The Doctor here; I will proceed with the learned.
> When he discourseth of dissection,
> Or any point of Anatomy; that hee tells you
> Of Vena cava, and of vena porta,
> The Meseraicks, and the Mesenterium.
> What does hee else but cant?
> Jonson, The Staple of News (1626), IV, iv, 37-42.

V, iv (H4/H4v)

or not contradicted.

Good. He is welcome.

Hor. There is no need sir of his trouble: the gentleman is past danger.

Plas. Are you a surgeon sir?

M. Fer. A simple one sir; one I meane that useth no compounds.

Plas. If you are rationall as well as empericall, and that you practice secundum artem 'tis well.

Hor. I dare secure his safety.

[Plas.] You may erre sir. He hath a wound; and where there is continuitatis divortium, you must consider whether it came per contusionem, punctionem, or how; and whether a nerve, tendon, ligament or artery be in danger. The parts likewise whether it be in principalibus vel minus principalibus. Then the adjencts; whether there be fractura or dislocatio; for these make it vulnus compositum./ Then the accidents; whether there be inflammatio echimosis or---

Good. Pray sir what is that?

Plas. It is sir copiosa sanguinis inter cutem diffusio; which many times causeth a dangerous apostema.

---

7 Plas.] Plast. All copies.

8 M. Fer.] M. Fe. All copies.

21 apostema.] apostema All copies.

24 Montebankes] from monta in banco (Italian) mount on bench; applied to itinerant purveyors of wisdom and medicines, who frequently beguiled the crowds from the vantage of a raised platform, bench, or stool.

32 professor] one who professes mastery of an art or science, a professional.

confirme us] verify our confidence in Raven's recovery. Goodlove chooses his words to preserve Horten's pride.

2 devise] device; plot, stratagem.

3 towards] imminent, at hand.

4 Emplastrum consolidans] solidifying, firming plaster; to help hold the wound closed.

8 practice] treatment of Raven.

9 out face] bluff.

10 cures] (1 medical treatments; (2 church offices, including the responsibility for the awarding of certain parish jobs.

11 sextons] parish grave diggers.

V, v (H4v)

Good. You have satisfied very well sir.

Plas. Perhaps you have applyed some Montebankes medicine which you believe will cure secundum primam intentionem.

Good. Pray' sir how is that?

Plas. That is sine suppuratione vel cicatrice. We that worke according to art begin with alteratione substantiae in pus: for ex corruptione unius fit generatio alterius. And then---

Good. You have said enough sir more then we understand. Pray' sir give him leave to see my cosin and his wound: his judgment being a professor may confirme us.

The fifth Scene.

To them Raven.

Hor. He is here sir.

Rav. [Aside.]The Brides Father and a surgeon! what new devise is towards? Fat. and Serv. whisper.

Hor. I'le apply but one Emplastrum consolidans more: I think that's a terme of art. Exit. ser.

Plas. I come not to be jeer'd.

Good. To be rewarded; accept of this sir. gives him mony.

Plas. My thankfullnesse. [Aside.]This is more then my practice would have deserv'd; for to say truth though I can out face it with talking, though I am neigher parson nor vicar yet my cures serve to mayntaine sextons.

I take my leave sir. Exit.

14 scouring] (1 the purging of the stomach; (2 the action of cleaning a sword by rubbing.

15 miscarried] perished.

15-16 seperation . . . breeches] apparently a current affectation among fashionable gallants:

> Your doublet and your breeches must be allow'd
> No private meeting here . . . . .
> James Shirley, The Lady of Pleasure (1635), IV, ii.

16 trust] trussed; past participle of truss: (1 to tie the laces by which the breeches and doublet were joined, (2 to be hanged.

26 forbeare] spare yourself.

30 occasion] provocation, excuse.

V, v (H4v/I)

Hor. The wound was very slight sir.

M. Fer. Indeed Mr. Raven you escapt a scouring in your belly: if you had miscarried, the Monsieur for all the seperation betwixt his doublet and breeches should have trust for't, but that he is run away.

Rav. [Aside]Escap't I'm glad of that: it shall be usefull./

Good. Being past danger cosin, we would gladly
Be satisfied who 'twas that did attempt
This mischiefe on you: you have hitherto
Seem'd as unwilling he should be discover'd.
If 'twere Theophilus, all diligence
Shall be employ'd to find him, that he may
Pay law her due: his flight makes it suspitious.

Rav. Good sir forbeare that trouble.
If he be fled with his faire Mistresse, 'tis
A discreet policy to shun the danger,
Her parents anger might bring on him. 'Twas
The French man wounded me.

Good. On what occasion?

Rav. None sir that I know: I provok't him not;
Unlesse he meant to rob me.

Fat. Will you sir

---

14 M. Fer.] M. Fe. All copies.

29 might BOS, CH, F, MI, PF2, T. mighr BD1, BD2, BM, H, HH, I, NY, P, PF1, Y.

33 Justifie] affirm.

1 committed] put into official custody or confinement.

2 soone] easily, more readily.

3 Upon occasion] when needed.

4 me . . . mine] the Blades took Kickshaw's sword from him at Squirell's (see above III, iii).

8 lighted upon it] discovered a way out of this.

V, v (I, Iv)

Justifie this on oath? Fathers Servant

Rav. Were there necessity: returnes.

'Tis otherwise sufficient I have said it.

Fat. Bring in the Monsieur!

Hor. How sir! is he taken!

Fat. Yes sir; with many trinckets that were yours.

Hor. I am restor'd to my first state.

Fat. We met him:

And for some reason you shall know anon

Brought him back with us.

Rav. [Aside.]I am still discover'd.

The sixth Scene.

To them Kick-shaw.

Fat. 'Tis needfull sir this man should be committed;

That being accus'd he may be soone produc't

Upon occasion.

Kick. Me have no sor to kill de man: de teefes have mine,

True; me take de jenteluman from de dushman and de Spaniard:/

me offer too to kisse de jenteluman; an de yong jentelman in black

dat hurt de man, almost kill me but dat me beg pardon.

Rav. [Aside.]I have lighted upon it.

Unto you all I do submit my selfe,

---

39 And] Aud All copies.

10 discover] reveal.

12 feign'd] passed off as true.

13 officiousnesse] good intentions.

16 chance or malice] (by) accident or evil intent.

19 suddaine apprehention] perception sudden and therefore based on incomplete or misunderstood information.

24 joy] rejoice.

25 Nor will] prove mortal.

29-30 being . . . shame] because unknown, not because foreigners or the French specifically are incapable of shame.

V, v (Iv)

And what I shall discover. I confesse
I may seem not to merit a beliefe
That have already feign'd so many untruths:
But the officiousnesse of them consider'd
I hope you'l credit this. It was my cosin
Theophilus, that hurt me: But I know not
Whether 'twere chance or malice, for this gentleman
Attempting rape upon your daughter sir,
I drew a pointlesse weapon I had got;
My cosins suddaine apprehention
Perhaps made him suspect me: and not knowing
I meant a rescue of the gentlewoman
(Whose voice I heard, but could not through the mist
Discern her person) made his rash hand wound me;
Which for his sake I joy is not prov'd mortall,
Nor will I hope.

Fat. I doe beleeve all this
For certaine truth. But why should you accuse
Another then?

Rav. I did presume this man
Unknown to any here was fled, nor would
Returne to take a punishment: and being

---

16 malice,] malice All copies.

20 made] mad All copies.

31 actor] perpetrator of the crime.

35 election] choice, selection.

37 numerous] (1 extensive; (2 consisting of many individuals.

V, vi (Iv/I2)

A stranger was not capable of shame.
Now my concealing who the actor was
Neither his danger nor disgrace would follow.

Good. Nephew I do admire thy love to him
So ill deserves it, and I now consider
What an injustice my election was.
Henceforth thou art mine heire. I will employ
A numerous search to find him that he may
Be punisht for his fact.

Rav. By no meanes sir:
Call him not back; my wound may yet have danger;
And if he should returne to pay his life/
For mine that's so unworthy---

Fat. But he shall
To make you give the law a satisfaction
For all your villanies. Come forth my sonne,
For so he is sir.

The last Scene.

To them Theophilus and Bride.

Theo. Humbly thus I beg Theo. kneeles.
Your pardon sir.

---

1 kneeles.] kneeles All copies.

2 sir.] CH, F, HH, I, PF1, PF2, T. sir BD1, BD2, BOS, BM, H, MI, NY, P, Y.

4 faire desert] just conduct, good character.

6 favourer] supporter, partisan.

8 Whetted] stimulated, incited.

practises] intrigues, plots.

9 passages] incidents, details, events.

12 repair'd] made his way, came.

13 laboring with] in the process of giving birth to.

14 restitution] return.

19 patient] content, satisfied.

21 dispensation for it] a waver of the usual requirements for licensing a marriage (see above III, iii, 61 note).

V, vi (I2)

Good. Pray' aske your father blessing:

Y'have got one now.

Fat. He hath sir, and shall keep him.

His faire desert won my conversion:

And chang'd me from intents of punishing

To an indulgent favourer. [Pointing to Rav.]This hath been

A villaine to his life, and to his fortunes;

Whetted by envy to such practises

As merrit death when you shall heare the passages.

A man that's guilty; that from foule intents

Proceeded to an act would flye for safety:

Instead of which Theophilus repair'd

To me, that then was laboring with revenge.

First offers restitution of my daughter;

Then passing on from declaration

To declaration, made so confident

By his sweet innocence, he satisfi'd

Mine anger, and gave peace unto my passions.

Nor was I patient to defer their joyes

(Which likewise are myne own) but got them married

This evening with a dispensation for it

---

3 him.] him All copies.

18 passions.] passions All copies.

20 own)] own All copies.

23 enforc't] compelled.

33 Aethiopian Rhinoceros]

> . . . upon his nose their groweth a hard and sharp horne, crooking a little towards the crowne of his head, but not so high: flat and not round, so sharp and strong . . . . whatsoever it is set to, either it casteth it up into the aire or else boreth it through though it be iron or stones.
>
> Topsell, 596-97.

35 terra . . . incognita] unknown southern land.

36-37 Ruc . . . Ele-phants] the chapter on the island of "Maydeygastar," The most noble and famous travels of Marcus Paulus (Tr. J. Frampton; London, 1579) discusses the Ruc, a native bird:

> . . . which is so big, that the quill of his wings is of twelve paces long and he's of such bignesse and strength that he with his talents taketh an Elephante and carrieth him up into the ayre and so killeth him and the Elephant so being dead, he letteth him fall and leapeth upon him, and so feedeth at his pleasure (Chapter 128).

38 stone] (1 precious stone, jewel; (2 testicle.

39 learned . . . Odcombe] Thomas Coryate (1577?-1617), son of the Rev. George Coryate, rector of Odcombe, Somersetshire, whose travels on the Continent in 1608, and beginning in 1612, throughout the middle east, and his writings about them captured the imagination of the English people. While in Turkey, Coryate obtained an audience with the Great Mogul of Agra, Shaw Selim, and delivered an oration in Persian, but there is no mention of any gifts other than money from this powerful ruler in Coryate's published works. In 1617, Coryate died of "a flux" while visiting the provinces of India (Thomas Coriate: Traveller for the English Wits . . . . [London, 1616], 20; Augustus Jessopp, "Thomas Coryate" DNB).

42 the rather] comparative form of "rathe": quick; the quicker, all the more quickly.

V, vi (I2/I2v)

Before we came to you. Where by the way
We met this Monsieur, and enforc't him back:
Whom straight his feares betrayd to a discovery
Of what he was; no gentleman, but Kick-shaw/
In's wenching clothes.

Ser. Monsieur Kick-shaw! we want plate Monsieur.

Kick. Now me sall be hang agen.

Hor. And I want Jewells Monsieur.

Kick. Jewells! me have noting but two tree bable. Pray' vat be dis? Puls the things out of his pockets.

Hor. A bable call you it? This gentlemen is the horne of an Aethiopian Rhinoceros.

Kick. An dis!

Hor. The Taleon of a Birde in terra australi incognita, which the inhabitants call their great god Ruc, that preyes upon Elephants, and will not be gorged under two or three in a morning. This stone of a strange forme and colour was brought by the learned traveller of Odcombe from the great Mogull.

M. Fer. How sir! One of the great mogul's stones.

Fat. Good sir forbeare a little. Now he's mine
I'le own him and the rather if you will
Disclaime all interest in him. For your kinsman

---

37 morning.] morning All copies.

40 M. Fer.] M. Fe. All copies.

stones.] stones, All copies.

53 horror] damnation, Hell.

60-61 Why . . . out] "Time devours (consumes, wears out) all things" (Tilley, T 326).

V, vi (I2v/I3)

Some wise and powerfull authority
Must force truth from him.

M. Fer. My husbands authority sir is both wise and powerfull.

Rav. 'Tis not in all my stock of cunning now
To hold out longer. Shame will be the end
Of all my undertakings.

Good. Cosin your looks are strange, and seeme as if
They would betray your thoughts. If you have guilt,
Let it not presse your conscience with a weight
Will sinck it into horror.

Rav. I have much sir.
Nor will there need another testimony
For confirmation of what I shall utter.
He that with griefe doth publish his own shame,
Speakes from truths records.

Good. What may this preface meane?

Rav. You had a sonne, whose birth depriv'd his mother
Of life; and what bestow'd a joy upon you
Rob'd you of one.

Good. Why dost review a griefe/
Time had worne out? Indeed I had a sonne.

Rav. And have him still: enjoy him in Theophilus.

The. Was this the knowledge of my selfe he spake of,

---

46 M. Fer.] M. Fe. All copies.
powerfull.] powerfull All copies.

66 dispose] arrange.

69 capable of your] capable of (inheriting) your.

71 make . . . away] do away with, murder, the child.

attemps] tries.

72 th'execution] of the act.

77 injunction] admonition, direction.

79 suffer] allow.

V, vi (I3)

That liv'd but in him selfe?

Good. I feare his wound,

And a distraction.

Rav. Heare me sir and then

You will have faith. The child you did dispose

To be nurst by my mother, I being then

An infant likewise. She knowing by law

That I was capable of your estate

Your heire being once remov'd, soone plots

To make the childe away; attemps, but fainting

In th'execution left it in the feilds;

A formall buriall strengthning the report

That it was dead. By providence directed

You found and bred it up, and this is he.

My dying mother did reveale it to me

With teares of penitence, and an injunction

I should discover it: which my avarice

And envy would not suffer me, but tempted

My soule to those black practises, which now

Cease with my shame and my repentance.

Good. Joyes Good. embraceth

Have fill'd me to the danger of a surfet. Theo. kneeling.

Welcome to life; I have a new begot thee.

How often have I wisht in these embraces

The thing I did embrace but knew it not.

90 satisfaction] compensation for previous wrongs.

91 after jealousy] future suspicion.

these] the Bride and Theophilus.

96 habit] "the dress of a particular rank, degree, profession, or function" OED.

97 conditions] character, nature, temper.

98 making all suspected] of imposture.

99 I'le . . . storehouse] lacking a stage direction from the author, this line is ambiguous, but most likely Goodlove is offering to add to Horten's "storehouse" of treasures in recompense for his hospitality.

V, vi (I3/I3v)

Cosin I hope your sorrow is not feign'd
That it may merrit pardon, and preserve me
A loving Uncle.

The. I forgive you Cosin,
You have at length in this discovery
Given large satisfaction.

Rav. I'le remove
All cause of after jealousy.

Fat. We by these Good. and Fat. embrace.
Are reconciled for ever./

M. Fer. But her's a dilinquent must be punished. [Pointing to Kick.]

Good. He shall be pardon'd too upon condition
He will no more play the impostor thus,
To weare the habit of a gentleman
Having such vile conditions; so disgracing
His noble nation; making all suspected.
I'le likewise adde something unto your storehouse. [To Hor.]
And though 'tis late lets have a wedding feast:
To which pray'welcome every loving guest.

---

93 M. Fer.] M. Fe. All copies.

1 I Am] ornamental "I".

6-8 clap . . . Clap] (1 to applaud; (2 "to put, place, set, or stick with promptness and effect" (OED, although OED does not notice the sexual reference that Nabbes and Brome treat as a commonplace):

> . . . he promis'd her marriage, clap't her, you may guess where, and so like the slippery Trojan left her.
> Brome, Covent Garden Weeded (1632), III, ii.

(See also Brome, Sparagus Garden (1635), II, vi--two instances.)

I3v

The Epilogue by the Bride.

I Am a Mayden yet, how can I then
Without some feare and blushes speake to men?
Ladyes and gentlewomen pray' stick to me
If the rude men should offer to undo me.
Would they be kinde, and say I have done well
I'd give them leave to clap me. I can tell
They'd take it for a favor if they might
Clap every Bride upon her wedding night.

FINIS.

FOOTNOTES

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[1]Most readily and recently accessible in Gerald Eades Bentley's The Jacobean and Caroline Stage (7 vols., Oxford: Clarendon Press, 1941-1968), IV (1956), 927-929.

[2]Bentley ["Players in the Parish of St. Giles in the Field," Review of English Studies, VI (1930), 161], recollects no other family of this name in the many documents he has consulted during the course of his studies.

[3]Included in The Springs Glorie. Vindicating Love by temperance against the tenent, Sine Cerere & Baccho friget Venus. Moralized in a Maske. With other Poems, Epigrams, Elegies, and Epithalamiums of the Authors Thomas Nabbes . . . (London, 1638).

[4]Joseph Foster, Alumni Oxonienses: The Members of the University of Oxford, 1500-1714 (4 vols., Oxford: Parker and Co., 1891-1892), III (1891), 1050. On the strength of this entry, Nabbes' birthdate is generally given as c. 1605.

[5]R. W. Vince, "Thomas Nabbes and the Professional Drama: 1630-1642" (unpublished Doctoral Dissertation, Northwestern University, 1968), 5.

[6]A. H. Bullen, ed., I The Works of Thomas Nabbes, Vols. I and II, Old English Plays: New Series, ed. A. H. Bullen (3 vols., London: Wyman & Sons, 1887), xiii.

[7]Bentley, The Jacobean and Caroline Stage, IV, 932-933. Theodore Miles, "Place-Realism in a Group of Caroline Plays," Review of English Studies, XVIII (1942), 428-440.

[8]Vince, 6. Charlotte Moore, The Dramatic Works of Thomas Nabbes (University of Pennsylvania Doctoral Dissertation, 1915; Menasha, Wisconsin: The Collegiate Press, 1918), 4-5.

[9]"Dedication" Every Man Out of his Humour, The Works of Ben Jonson, C. H. Herford, Percy Simpson, edtrs. (11 vols. Oxford: University Press, 1925-52), III (1927).

[10]Moore, 4.

[11]This was published as an addition to the 5th edition of Richard Knolles' General Historie of the Turkes (London, 1638). As Bentley notes (IV, 928), Nabbes apparently made no pretense that the work had literary value.

[12]Two of the plays--Hannibal and Scipio and Microcosmus--are accompanied by Nabbes' own comments about errors made in printing. The prologue to The Bride suggests that Nabbes had restored cuts made when the play was acted, and seven of the eight plays were published with dedications signed with the author's name, while Hannibal and Scipio has a verse indited "To the Ghosts of Hannibal and Scipio."

[13]Bentley, VI (1968), 69. In The Profession of Dramatist in Shakespeare's England, 1590-1642 (Princeton, New Jersey: Princeton University Press, 1971), 264-265, Bentley does note that the seventeen-month closing of the theatres during 1636-1637 because of the plague caused financial difficulties which seem to have resulted in some sort of relaxation of the restrictions by the theatres on the publication of their companies' plays. Between 1637 and 1640, an unprecedented sixty plays by professional dramatists were printed and offered for sale in London. The Phoenix Cockpit, however, was surpassed in influence and financial stability during this period only by the King's Men at Blackfriars (Bentley, The Jacobean and Caroline Stage, VI, 47, 58-65, 68-69).

[14]Nabbes' The Bride did receive the surreptitious compliment of an eighteenth century revival in the comedy, The Fashionable Lover, Or Wit in Necessity, acted at the Drury Lane Theatre in 1706 and published the same year, the "author" of which apparently preferred himself to remain anonymous and leave his original source uncredited. (Allardyce Nicoll, A History of Early Eighteenth Century Drama, 1700-1750 Cambridge, England: The University Press, 1925 , 141). See below pp. 57-58. Montague Summers in The Playhouse of Pepys (New York: The MacMillan Co., 1935), 431-432, says that "The Merry Milkmaid of Islington," the first farce in The Muse of New-Market: Or Mirth and Drollery, Being Three Farces, published 1680, is a shortened version of Tottenham Court. Nicoll (A History of Restoration Drama: 1660-1700 4th ed. Cambridge, England: The University Press, 1961 , 400) speculates that "the Hannibal given at court by the Duke's company on March 9, 1671 may have been Nabbes' Hannibal and Scipio."

[15]Bentley, IV, 932-933.

[16]Bentley, IV, 930.

[17]Bentley, IV, 943 and F. G. Fleay, A Biographical Chronicle of the English Drama 1559-1642 (2 vols., London: Reeves & Turner, 1891), II, 121.

[18]As Bentley notes in The Profession of Dramatist, 55-57, 288-291, Jonson's publication of his plays in folio--a format previously reserved for less "trivial" productions--and with the title "Works" marked the beginning of a significant change in attitude toward dramatic literature.

[19]Bentley, The Jacobean and Caroline Stage, IV, 928.

[20]John Parton, Some Account of the Hospital and Parish of St. Giles in the Fields, Middlesex (1822), 311, quoted in Bentley, IV, 929. As Professor Bentley indicates, these documents seem to put to an end the tradition that Nabbes was buried beneath the organ in Temple Church.

[21]Joe Lee Davis, The Sons of Ben: Jonsonian Comedy in Caroline England (Detroit: Wayne State University Press, 1967), 29-31.

[22]Richard Brome, Robert Chamberlain, Will. Cufaude, C. G., C. G. Oxon., E. B. and R. W. wrote verses for Nabbes' plays, while Nabbes contributed verses for a collection in honor of Henry Welby and for the publications of Thomas Beedome, Robert Chamberlain, Thomas Jordan, Shakerly Marmion, Humphrey Mill, and John Tatham. He dedicated works to Richard Barthwait, William Balle, son of Peter Balle, William Mills, Benedict Roberts, son of Nicholas Roberts, Sir Thomas Rowe, Sir John Suckling and the "Gentlemen of the severall Honorable Houses of the Inns of Court." Bentley (IV, 932) suspects that the exaggerated praise of Chamberlain's commendatory verse on The Bride, published in his Jocabella (1640), is really the result of a poorly executed attempt at satiric ridicule.

[23]Bentley, IV, 929.

[24]Bentley, "John Cotgrave's English Treasury of Wit and Language and the Elizabethan Drama," Studies in Philology, XL (1943), 186-203. Cotgrave quotes from Microcosmus fourteen times; Hannibal and Scipio, eight times. Tottenham Court, Covent Garden, The Bride, and The Unfortunate Mother respectively supply seven, five, three and a single passage.

[25]Vince, p. 27.

[26]Langbaine,(Oxford: G. West and H. Clements, 1691), 379.

[27]Theophilus Cibber (5 vols., London: R. Griffiths, 1753), II, 24.

[28]Orig. edtn. 1808, Israel Gollancz, edtr. (2 vols., London: J. M. Dent and Co., 1893), I, xx. Lamb's Tottenham Court selection with ellipses is from the first scene of the play in which the runaway lovers, Worthgood and Bellamie, become separated from each other in the pre-dawn darkness of Marrowbone-Parke. The selections from The Bride are IV, i 36-80, V, ii, 27-34 (Lamb, II, 260, 262).

[29]Genest (10 vols., Bath: H. E. Carrington, 1832), II, 342; X, 59-61.

[30]Bullen, I,xiv-xv.

[31]Bullen, I, xx.

[32]Schelling (2 vols., Boston: Houghton, Mifflin & Co., 1908), II, 281.

[33]Schelling, II, 280.

[34]Swinburne, Edmund Gosse, Thomas James Wise, edtrs. (London: William Heinemann, 1919), 254-255.

[35]Swinburne, 253.

[36]Swinburne, 255.

[37]Swinburne, 257-258.

[38]Swinburne, 254-255.

[39]Swinburne, 254-255.

[40]Swinburne, 256.

[41]Moore (University of Pennsylvania Doctoral Dissertation, 1915; Menasha, Wisconsin: The Collegiate Press, 1918).

[42]Koch, Anglia, XLVII (1923), 332-382. Koch authored a second article dealing, in part, with Nabbes, "Echte und 'unechte' Masken," Englische Studien, LVIII (1924).

[43]The questionable value of much of Miss Moore's work has been pointed out by several critics (Bentley, Jacobean and Caroline Stage, IV, 936 and Summers, p. 453, note 145). However, it seems only honest to note that her dissertation is very poorly printed and it is thus rather unfair for Mr. Vince to comment among his relevant criticisms (p. 215, note 4) that "her recording of the date of Nabbes' matriculation at Oxford as 1601 rather than 1621 is not inclined to instill confidence in the remainder of her work," when the passage containing the wrong date is footnoted on the very same page (1) with a full citation containing the right date, an obvious indication of a typographical error.

[44]R. J. Kaufman, Richard Brome, Caroline Playwright (New York: Columbia University Press, 1961), 46. For Harbage's full comment, see Cavalier Drama, An Historical and Critical Supplement to the Study of the Elizabethan and Restoration Stage (New York: Modern Language Association of America, 1936), 159-160.

[45]Davis (Detroit: Wayne State University Press, 1967). Vince (unpublished Doctoral Dissertation, Northwestern University, 1968).

[46]Davis, 179-183.

[47]Davis, 128-129, 131-135, 137-139.

[48]Vince, 33.

[49]Vince, 2.

[50]The Sun's Darling by Dekker and Ford similarly combines morality with masque. Originally presented at the Phoenix in 1623/24, there is some evidence that it was revived there in 1638 or 1639, after the production of Microcosmus in 1637 at Salisbury Court.

[51]As Bentley (IV, 938) notes, if the scenery and costumes that Nabbes envisioned for Microcosmus were actually produced in the staging at Salisbury Court, that event was an historic one in the annals of non-courtly theatre.

[52]H. K. Russell, "Tudor and Stuart Dramatizations of the Doctrines of Natural and Moral Philosophy," Studies in Philology, XXXI (1934), 25-26.

[53]Christopher Hill, Society and Puritanism in Pre-Revolutionary England (New York: Secker & Warburg, 1964), 483-500.

[54]"Prologue" to Hannibal and Scipio:

> The Author warrents us the story's cleare;
> Unless to fit the stage he doth transferre
> Some actions that were ones to other men:
> The places sometimes chang'd too for the scene.

See Vince, 130-158, for an extensive discussion of the changes Nabbes made in his sources.

[55]Bentley, IV, 943 and Vince, 158.

[56]Bentley, IV, 944.

[57]Harbage, 73.

[58]Harbage, 157-159.

[59]Kaufman, 75-76.

[60]Harbage, 81.

[61]"Prologue" to Covent Garden:

> 'Twas not a toyle of yeares: few weekes brought forth
> This rugged Issue . . . .

See Bentley, IV, 933.

[62]Miles, Review of English Studies, XVIII (1942), 428-440.

[63]Miles, 431.

[64]Perkinson, English Literary History, III (1936), 270-290, esp. 270-272, 279-280.

[65]This same promise occurs in Thomas Heywood's The English Traveller (1625). The Dramatic Works of Thomas Heywood (6 vols., reissue 1874 edtn. London: Russell & Russell, Inc., 1964) IV :

> Young Geraldine. Your Husbands old, to whom my Soule doth wish,
> A Nesters age, So much he merits from me;
> Yet if (as proofe and Nature daily teach)
> Men cannot alwayes live, especially
> Such as are old and Crazed; he be cal'd hence,
> Fairely, in full maturity of time,
> And we two by referu'd [sic] to after life
> Will you conferre your Widow-hood on me?
>
> Wife. You aske the thing, I was about to beg,
> Your tongue hath spake mine owne thoughts.
> (II, i)

I think that the absence of overt or obviously implied criticism on the part of Heywood or Nabbes suggests that the modern response of moral revulsion would not be the Elizabethan one. For the Elizabethan, the noble decision to endure "the miseries of enforced marriage" apparently justified these questionable futurities.

That Jerker is basically good and Lady Worthy's affection for him appropriate is proven by his admission that were she to give in to his entreaties, he would be delighted, but at the same time:

> . . . those delights would end in such a loathing
> That I should never more have mercifull thought
> There can be any goodnesse left in Woman. (IV, ii)

[66]Both Marmion's A Fine Companion (1632-33) and Mayne's The City Match (1637-38) feature young women who give their would-be husbands a detailed verbal description of the kind of married lives they intend to live. Marmion's Susan Seacraft torments old Warehouse, who believes himself her husband, by allowing him to intercept two handsome gallants that she is having smuggled into his house. In Brome's The English Moor (1637), Millicent, whose new and jealous old husband Quicksands has

forced her to pose as a blackamoor to hide her beauty, wins her freedom by arranging for a gallant to lie with her maid, whose face Millicent has blackened, thus allowing the gallant to honestly swear to Quicksands that he has lain with the blackamoor lady, and Quicksands terminates his unconsummated marriage with horror. The fact that the maid had been previously seduced by the gallant apparently excuses the virtuous Millicent's participation in this intrigue.

[67]From Jonson's example in Every Man In His Humour (1598) and Bartholomew Fair (1614), the mock arraignment became a favorite mode of closing the comic action of a play. See, for example, Brome's A Jovial Crew (1641).

[68]Another [Prologue] to Epicoene; Or the Silent Woman (1609) [Works, V (1935)]:

> The ends of all, who for the Scene doe write,
> Are, or should be, to profit, and delight.
> And still't hath beene the praise of all best times,
> So persons were not touch'd, to taxe the crimes.
> Then, in this play, which we present tonight,
> And make the object of your eare, and sight,
> On forfeit of your selves, thinke nothing true:
> Lest so you make the maker to judge you.
> For he knowes, Poet neuer credit gain'd
> By writing truths, but things (like truths) well fain'd.
> If any, yet will (with particular slight
> Of application) wrest what he doth write;
> And that he meant or him or her, will say:
> They make a libell, which he made a play.
> (1-14)

[69]The business practices of the Tapster of the Inn at Tottenham Court receive the formula exposure that seems to be accessory to every Caroline play that has a tavern scene:

> Changelove. What is your reckoning, Robin?
> Tapst. Nine and three-pence sir.
> Chang. The particulars.
> Tapst. Cakes two shillings. Ale as much. A quart of mortify'd Claret eight pence. Stewed prunes twelve pence.
> Chang. They were deare.
> Tap. Truely, they cost a penny the pound of the one handed Coster-monger, out of his wives fish-basket. A quart of creame, twelve-pence.
> Chang. That's too excessive.
> Tapst. Not if you consider how many Carriers egges miscarried in the making of it; and the charge of Isinglasse and other ingredients to cremifie the soure milke.
> . . . .
> Some Profit comes from hence;
> I have ore-reckon'd one and twenty-pence. (IV, vii)

[70]Few Caroline authors followed the model of the witty but chaste citizens' wives of Dekker's Westward Ho (1604), but more often chose to produce gross variations on the infamy of Jonson's Collegiate Ladies of Epicoene or the Allwits of Middleton's A Chaste Maid in Cheapside (1611-1613). Consider, for example, Mrs. Mixum of Glapthorne's The Hollander (1636), Brome's Mistress Alicia Saleware of A Mad Couple Well Match'd (1637-39), or his terrible pair Mistress Pyannet Sneakup and her daughter Josina, wife of the long-suffering but finally ascendant citizen Crazy of The City Wit.

[71]The same idea is explored in Brome's Jovial Crew in the unwanted attentions from "gentlemen" that Oldrents' daughters are subjected to when they take the roles of beggar girls as a lark and in Oldrents' wistful regret of his youthful seduction and abandonment of the beggar girl who became Springlove's mother.

[72]Bernbaum, The Drama of Sensibility: A Sketch of the History of English Sentimental Comedy and Domestic Tragedy: 1696-1780 (rprt., Vol. III, 1915, Harvard Studies in English; Gloucester, Massachusetts: Peter Smith, 1958), 2, 10.

[73]Although certainly not all of Nabbes' comic targets are drawn as serious and complete ethical portraits, when a serious judgment is made, it is made in terms of failure to fulfill human potential. Frank is punished because he wilfully chooses an unvirtuous approach to Cicely over the more difficult but virtuous alliance by marriage. Bernbaum characterizes the sentimentalist as disbelieving in willful sin: "His notion of pity is sympathy for a person who could not help his error; the orthodox idea of pity is compassion towards one who knows and owns his guilt." (p. 36) Nabbes is orthodox.

[74]Bentley, The Jacobean and Caroline Stage, IV, 943.

[75]Bentley, IV, 930-931.

[76]W. Carew Hazlitt, Faiths and Folklore of the British Isles (based on "The Popular Antiquities of Great Britain"--by John Brand and Sir Henry Ellis 1813) (rprt. of 1905 enlargement of 1870 edtn.; 2 vols., New York: Benjamin Blom Inc., 1955), I, 31. Hazlitt quotes from a tract entitled "Bartholomew Fair or a variety of fancies" (1641).

[77]Allegorical and semi-allegorical names, of course, abound throughout Elizabethan literature, but there was special precedent in such Jonson plays as Cynthia's Revels (1601), The Magnetic Lady (1632) and The Staple of News (1626).

[78]It is significant that one of Nabbes' plays (The Unfortunate Mother) was dedicated to Richard Brathwait, author, among other things, of The English Gentleman (1630) and The English Gentlewoman (1631), popular conduct books which, in their middle class and moral orientation might be said to propose in the same way as Nabbes:

'T expresse a Citizen a Gentleman.

[79]The title page of Microcosmus quotes Horace's Ars Poetica (343-4):

Debent et Prodesse et delectare Poetae.

[80]Goodlove inadvertently poses to Theophilus the test that Bellamy purposely does to her daughter Frances in Shirley's The Constant Maid (1638) [The Dramatic Works of James Shirley. William Gifford, Alexander Dyce, edtrs. (6 vols. rpt. 1833 edtn. New York: Russell & Russell, 1966) IV]: when she pretends that she has fallen in love with her daughter's lover, Hartwell. Frances virtuously defends her mother:

> . . . All the piety
> That ever taught children to love their mother
> Will but suffice to keeping heart obedient
>
> . . . . . .
>
> The herbs that shall adorn your bridal chamber
> Will serve my funeral and deck my herse;
> Beneath which you should say, There lies your daughter
> That dies to shew obedience. (IV, ii)

[81]There is some evidence that Squirell's was meant to represent a real tavern of similar reputation in Southwark (see below, notes to The Bride II, i) known as "the Squirels," "the Three Squirrels," or "the three skipping Conies." To indulge in speculation, perhaps when Raven sends Theophilus and the Bride away (I, v, 58-59), their destination, which is suppressed in a whisper in the text, was spoken in the production "Squirrels." In any case, the tavern comes in for the usual criticism of high prices and immoral practices (II, i, v, III, iii-v).

[82]Norman Berlin, The Base String: The Underworld in Elizabethan Drama (Rucherford, Madison, Teaneck: Fairleigh Dickinson University Presses, 1968), 53-54, and Sylvia D. Feldman, The Morality-Patterned Comedy of the Renaissance (The Hague: Mouton & Co., N.B., 1970), 75, 95.

[83]One would be tempted to label this scene a duel of wits after the manner of Shirley's comedies, except that it has little of the requisite artifically contrived conflict of affected libertinism and similarly affected platonism, and is instead highly serious and potentially tragic.

[84]It is also the Bride who sues for reconciliation between Theophilus and Raven when Theophilus begins to doubt Raven's motives (III, i, 137-143, 168-169).

[85]The Bride's appeal is the same as the one with which she and Raven seduced Theophilus initially in which she rejected his offer of duty:

> Love you mean sir;
> Give it no other name, might I own that
> And call it my possession, soone this melancholy
> Should leave its mansion, and a Brides full joy
> Inhabit here.
>
> . . . . . .
>
> . . . If you'l receive me,
> The desperate state of my crosse fortune armes me,
> To any enterprize you'l be my guide in. (I, v, 13-17, 51-53)

Even Raven's impatient "Play not away th' occasion" (I, xx, v, 57) as he hurries the two lovers away is echoed here in the Bride's:

> Wilt thou not fly then? prethee do not rashly
> Play away safety. (IV, v, 48-49)

[86]Unfortunately, Nabbes gives no indication whether this is simply another ploy on Raven's part to make it look as if he is protecting Theophilus--which it does become--or whether Raven is already beginning to repent his villainy.

[87]This reversal of role is quite ingenious. It allow Father to demonstrate his goodness as defender of the young couple and nicely complicates the action and heightens the suspense by requiring not only the unmasking of Raven, but the conversion of Goodlove to effect a happy conclusion.

[88]It is disappointing that after all his care in the plotting of the action and the motivation of characters, Nabbes neglects to explain Theophilus' decision to return the Bride to her Father. And since there is ample precedent for a second recovery of belief in justice and duty in Theophilus' first recovery at Squirell's, this missing element could be adequately handled with an additional line or two in Father's narration.

[89]See also I, vi, 65-67.

[90]Apparently unable to resist adding one more witness to the Bride's irresistible beauty--and thus emphasizing Theophilus' restraint--Nabbes gives Horten a mild touch of the lechery that infects the much less worthy characters Rhenish, Maligo, and Kickshaw (IV, ii, 35-36, iii, 33-34), but it seems quite inappropriate to Horten's general sense of decorum.

[91]A notable exception, Brome's Jovial Crew.

[92]Although she does not discuss The Bride, Feldman (91-136) deals with the influence of the morality play on a number of other plays.

[93]Feldman, 65-68.

[94]Discussing the Tudor moral interludes, Feldman notes:

> The action . . . is extended beyond the scope of the older moralities. The mankind figure struggles not only for his spiritual salvation, but for his worldly reputation and success as well. For in accordance with the Renaissance concern about man's earthly life, these Tudor moral interludes become exempla teaching men how to achieve both spiritual salvation and earthly happiness (66).

[95]Feldman calls attention to the in medias res pattern in the morality tradition (86-92).

[96]Feldman, 28.

[97]Feldman, 150.

[98]Harbage, 159.

[99]The Case is Altered (1597), The Devil is an Ass (1616), The New Inn (1629) notwithstanding.

[100]Kaufman, 6.

[101]A part of Tottenham Court was revived anonymously as a farce in 1680. See above, p. 7, note 14.

[102]Davis, 208.

[103]Thomas Nabbes, The Dictionary of National Biography, Sir Leslie Stephen, Sir Sidney Lee, edtrs. (rpt. 1885-1901 edtn. 22 vols., Oxford: University Press, 1967-68) XIV (1967), 18.

[104]Schelling, II, 281.

[105]Wilson O. Clough, "The Broken English of Foreign Characters of the Elizabethan Stage," Philological Quarterly, XII (1933), 255-268.

[106]W. W. Greg, A Bibliography of the English Printed Drama to the Restoration (4 vols., London: Oxford University Press, 1939-1959) III (1957), 1517.

[107]Twenty-three of these copies are listed in Greg (II, 714). An additional copy has been located in the University of Illinois Library.

[108]"Law: Blaicklock. Entered for his Copy under the hands of Mr Clay & mr Rothwell warden a play called The Bride by Tho: Nabbs" (Greg, I , 1939), 51.

[109]Greg, III, 1098; Bentley, IV, 929. Bentley is of the opinion that the actual publication date of The Unfortunate Mother was 1639 because "all the front matter of the quarto seems to imply that it was printed shortly after rejection by the actors" (943).

[110]This information confirming Burton's personal possession of the copy was kindly provided for me by I. G. Philip, Keeper of Printed Books, Bodleian Library, Oxford, England (personal letter, Nov. 16, 1972).

[111]Bentley, 929.

[112]Bentley, 943.

[113]Greg, III, 1098.

[114]Greg, II (1951), 714

[115]The title page (A_3) of Hannibal and Scipio (1637) includes these words from the author:

> I desire thee Reader to take notice that some escapes have past the presse; As Tuning for Tunny . . . which not withstanding are corrected in diverse copies: where they are not, let thine own judgement rectifie them, before thy rashnesse condemn me. Farewell.

[116]The Works of Thomas Nabbes, Vols. I and II, Old English Plays: New Series, ed. A. H. Bullen (3 vols., London: Wyman & Sons, 1887) II.

[117]See Samuel A. Tannenbaum's comments on punctuation, capitalization, and spelling in his The Handwriting of the Renaissance (New York: Columbia University Press, 1930).

[118]That is, bound as a part of Nabbes' collected works: Plays, Maskes, Epigrams, Elegies, and Epithalamiums . . . . (London, 1639).

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