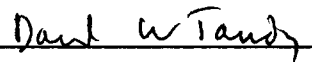


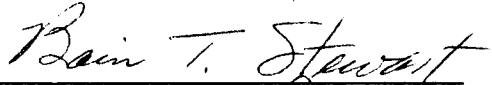
To the Graduate Council:

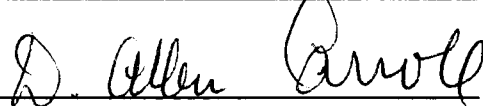
I am submitting herewith a dissertation written by John Meredith Blackburn entitled "An Old-Spelling, Critical Edition of John Ford's The Lover's Melancholy." I have examined the final copy of this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in English.


Norman J. Sanders, Major Professor

We have read this dissertation
and recommend its acceptance:







Accepted for the Council:



Vice Provost
and Dean of The Graduate School

AN OLD-SPELLING, CRITICAL EDITION
OF JOHN FORD'S THE LOVER'S
MELANCHOLY

A Dissertation
Presented for the
Doctor of Philosophy
Degree
The University of Tennessee, Knoxville

John Meredith Blackburn

March 1986

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I wish to thank Professor Norman Sanders for his wise and patient supervision of this dissertation and to thank the members of my committee for many helpful suggestions. Thanks must also go to Roger Karl, Sally Robertson, and Sugg Carter--librarians who made my work much easier. Above all, I am grateful to my wife, Lynn, for her invaluable support and encouragement.

ABSTRACT

The Lover's Melancholy is probably the first of eight plays written by John Ford alone. Published in 1629, probably written and performed in 1628, The Lover's Melancholy apparently comes between his early collaborations, such as The Sun's Darling and The Witch of Edmonton, and his later independent successes, such as The Broken Heart and 'Tis Pity She's a Whore.

This dissertation presents an accurate text of The Lover's Melancholy arrived at through collation of twenty-seven photostatic copies of the 1629 quarto. Also collated was one copy of each subsequent edition of the play. All variants and emendations are reported.

This dissertation also contains a full bibliographic description and analysis of the 1629 quarto, a literary introduction to the play, and commentary on all obsolete, difficult, or conventional terms, constructions, and practices.

PREFACE

The Copy-Text and Its Treatment

This dissertation presents an old-spelling, critical edition of John Ford's The Lover's Melancholy. The 1629 quarto, the only seventeenth-century edition, provides the copy-text, which is treated in the manner set out by Fredson Bowers in his edition of the works of Dekker.

The "accidentals" from the copy-text--the general texture of spelling, punctuation, and capitalization--are retained. Twenty-seven copies of the quarto have been collated letter by letter and point by point. Against these one copy of each subsequent edition has been collated. All emendations of copy-text accidentals (except for the silent alterations listed below) are recorded separately after the text. Substantive emendations are recorded in footnotes; no substantive emendation is made silently. Substantive variants resulting from proof-correction have been recorded in the footnotes. All proof-corrections are listed separately after the text.

Positive mislineation of the text has been corrected. All emendations of lineation are recorded separately after the text. Line numbers for the text have been added. The convention is followed of indenting a part-line which continues or completes a full line of verse.

Silent Alterations

Certain alterations of accidentals are made silently.

- (1) The old long s is modernized. (2) The old uses of I for J, i for j, V for U, v for u, and u for v are modernized. (3) Display capitals, ornamental initials, factotums, or ornaments are not reproduced, nor are their deletions recorded. The upper-case letters following display or ornamental letters are reduced to lower-case. (4) Upper-case letters beginning false verse lines are reduced to lower-case when the lines are restored to prose. (5) The spacing of lines, sections, words, and ellisions is normalized. (6) Speech prefixes are expanded and regularized. (7) Entrances are centered. (8) Exits are set in the right-hand margin. (9) Abbreviated names and titles are expanded. (10) Pointing in stage directions is normalized and the convention of printing the characters' names in roman is followed. Thus, "Exit. Prince" becomes "Exit Prince." (11) Tildes and ampersands are expanded. No other italics, spelling, or punctuation are altered silently.

Textual Apparatus

The textual apparatus for the play consists of (1) a textual introduction, (2) footnotes to the text, (3) explanatory notes on important emendations, (4) details of the press-variant formes, (5) a list of the readings in the accidentals altered from copy-text except those silently altered, and (6) a historical collation of the

substantive and semi-substantive variants in all editions subsequent to the 1629 quarto.

The footnotes list all substantive departures in the present edition from the copy-text. The basic footnote provides a lemma drawn from the precise form of the emended reading in the text. The siglum following the square bracket indicates the earliest source from which the alteration was drawn. The rejected reading of the copy-text concludes the note. Thus, if the faulty reading "this" in the quarto were editorially altered to "these" for the first time in the present edition, the footnote would read

these] this ed.; this Q

but if another edition had been the first to make the required change, the footnote would read

these] Weber; this Q.

Since the footnote is designed to identify only the earliest source of a substantive emendation, the readings of editions later than the earliest source may be ascertained in the historical collation.

If a press-variant from a corrected forme (c) is accepted instead of one from an uncorrected forme (u), the footnote might read

younger] Q(c); young Q(u).

The full facts of press-variants, arranged by formes, are listed separately following the text.

The wavy dash and the inferior caret are freely employed. The wavy dash in the listing of punctuation variants takes the place of the repeated word associated with the pointing. The inferior caret calls attention to the absence of pointing either in the copy-text or in the edition being collated:

end,] Q(u); ~ ^ Q(c).

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ABBREVIATIONS AND REFERENCES

- Abbott E. A. Abbott, A Shakespearian Grammar, 1879.
- Arber Edward Arber, A Transcript of the Registers of the Company of Stationers of London, 1554-1640, 1875.
- Baldwin Thomas W. Baldwin, The Organization and Personnel of the Shakespearian Company, 1927.
- Bentley G. E. Bentley, The Jacobean and Caroline Stage, 1941-68.
- BH The Broken Heart, T. J. B. Spencer, ed., 1980.
- Burton Holbrook Jackson, ed., The Anatomy of Melancholy, 1932.
- Dyce and Gifford Alexander Dyce and William Gifford, eds., The Dramatic Works of John Ford, 1869.
- FCN The Fancies, Chaste and Noble, Hartley Coleridge, ed., 1840.
- Greg W. W. Greg, A Bibliography of the English Printed Drama to the Restoration, 1939-59.
- Hill R. F. Hill, ed., The Lover's Melancholy, 1985.
- Jonson Stephen Orgel, ed., Ben Jonson: The Complete Masques, 1969.
- Leech Clifford Leech, John Ford, 1964.
- LS Love's Sacrifice, Hartley Coleridge, ed., 1840.
- LT The Lady's Trial, Hartley Coleridge, ed., 1840.
- OED Oxford English Dictionary.
- Partridge Eric Partridge, Shakespeare's Bawdy, 1955.
- PW Perkin Warbeck, Peter Ure, ed., 1968.

- Q The Lovers Melancholy. Acted at the private house in the Blacke Friers, and publikely at the Globe by the Kings Majesties Servants. London, Printed for H. Siele, and are to be sold at the Tygers head in Saint Pauls Church-yard. 1629.
- Sargeaunt Joan Sargeaunt, John Ford, 1935.
- Shakespeare David Bevington, ed., The Complete Works of Shakespeare, 3rd ed., 1980.
- Tilley Morris Palmer Tilley, A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries, 1925.
- TP 'Tis Pity She's a Whore, Derek Roper, ed., 1975.
- Weber Henry Weber, ed., The Dramatic Works of John Ford, 1811.

CHAPTER I

INTRODUCTION

The Text

1629 quarto. The Lover's Melancholy (Greg, Bibliography, no. 420) was entered to Henry Seile in the Stationers' Register on 2 June 1629:

Henry Seile. Entred for his Copie under the handes of
Sir HENRY HERBERT and master Weaver The
lovers Melanchollye by JOHN FFORD
(Arber, iv, 179)

The same year it appeared in quarto as follows:

THE | LOVERS | Melancholy. | [rule] | ACTED | AT THE
PRIVATE | HOVSE IN THE BLACKE | Friers, and publikey
at the Globe | by the Kings Maie^sties Ser- | uants.
[double rule] | LONDON, | Printed for H. SEILE, and
are to be sold at the Ty- | gers head in Saint Pauls
Church-yard. | 1629. |

variant imprint] LONDON, | Printed for H.S. 1629. |

HT] [orn. (90 mm X 23 mm): urn with flowers and birds]

THE LOVERS | MELANCHOLY. | [rule]

RT] The Louers Melancholy. B1^v-4^v, C1^r-1^v, C2^v-4^v, D1^r-2^v,
D3^v-4^v, E1^v, E3^v-4^r, F1^r-1^v, F2^v-4^v, G2^v-3^r, C4^v, H-M

The Melancholy Lover. D3^r, E(o), E2^r, F2^r, G1^r, G(i)

The Lovers Melancholp. C2^r

Coll: 4^o: A-M4, signed in rom. caps with arabic numerals;
48 leaves, pp. [8] 1-86 [misprinting 50-51 as 66-67 and
54-55 as 70-71].

Contents: A1^r: title. A1^v: "The Sceane Famagosta in Cyprus" and
"The names of such as acted." A2^{r-v}: orn. (90mm X 23mm):
[urn with flowers and bird]; Dedicatory epistle, beginning
with orn. "T" (32mm X 33 mm), and signed "IOHN FORD."
A3^r-A4^r: fleuron headpiece (90mm X 25mm) over commendatory
verses by George Donne, William Singleton, Hum. Howarth,
and Ophilos, separated by ornamental rules (91mm X 4mm).
A4^v: fleuron headpiece (90mm X 14mm) over "THE PROLOGUE."
B1^r: HT with text headed "Actus I. Scena I." and orn.
"D" (20mm X 20mm). In margin of B3^r this note: "Vide
Fami. stradam. lib.2. Prolus. 6. Acad. 2. Imitat.
Claudian." On D1^v "Finis Actus Primi." followed by an orn.
rule (91mm X 4mm) and "Actus II. Scena I." text beginning
with a 3-line "O."
On F2^r "Finis Actus secundi." On F2^v orn. rule (91mm X 4mm)
followed by "Actus III. Scena I." text beginning with 3-
line "D." In margin of F4^v this note: "Vid. Democrit.
Iunior." On H3^v orn. rule (92mm X 4mm) followed by "Actus
IIII. Scena I." text beginning with 3-line "D." On H3^r
"Finis actus Tertii." On K3^v orn. rule (91mm X 4mm)

followed by "Actus V. Scena I." text beginning with 3-line
 "T." On M3^V "FINIS." On M4^r between orn. rules (91mm X
 4mm) "EPILOGUE." M4^V: blank.

CW: A4^V THE B3^VA fel- [A fellow] B4^r Willingly, [Willingly.]
 D4^V bent D3^r Kal. [Kala.] E3^V Menander F4^V Though G3^r
Tham. [Tha.] H4^V To I3^r OF [Of] K4^V Cleo. L3^r Ret. [Rhet.]

Type: The text is roman pica (Body 95. Face 95 X 2.0 : 3.0);
 s.d.'s, sp. pref.'s, RT's, names, Dedicatory Epistle,
 Prologue, and Epilogue are italic (Body 92. Face 90 X 1.0 :
 2.0).¹

The Lover's Melancholy was not printed again until the nine-
 teenth century, when it appeared in the first volume of the collected
 edition of Ford's works by Henry Weber: The Dramatic Works of John
Ford, With an introduction and explanatory notes (2 vols., Edinburgh,
 1811). Weber modernized the spelling and punctuation of Q, apparently
 using as copy-text a quarto with a corrected H outer forme and an
 uncorrected C inner forme. Weber's numerous errors and unnecessary
 emendations were scornfully exposed by the next editor of the play,
 William Gifford: The Dramatic Works of John Ford, in two volumes,
With notes critical and explanatory (London, 1827). Gifford's edition
 is a substantial improvement over Weber's, although it is not clear
 how much collation of the quartos underlies his work. He corrects a

¹Measurements of type and ornaments, taken with a ruler, were
 supplied by The Folger Shakespeare Library.

number of Weber's substantive errors and improves some of Weber's misleading punctuation, but still manages to reproduce many of Weber's errors, probably because "he sent to the printer as copy a marked-up set of Weber's pages" (BH, p. 7).

The Lover's Melancholy next appeared in the first volume of The Old English Drama (3 vols., London, 1830). In the following year the play was reprinted in volume one of the Harper's Family Library Series: The Dramatic Works of John Ford (2 vols., New York, 1831). An anonymous editor wrote the introductions, but the text is Weber's. Gifford's text was again reprinted, without his notes, in Hartley Coleridge's The Dramatic Works of Massinger and Ford (London, 1839).

After Gifford, the most important edition of the play was Alexander Dyce's three-volume revision, The Works of John Ford (London, 1869). In his revision Dyce collated Gifford's text with copies of the quarto, making numerous corrections. For example, on A4^r where Gifford, following Weber, printed "a borrowed phrase," Dyce restored the quarto reading, "a borrowed praise." In correcting Gifford, Dyce inadvertently introduced errors of his own, but the text is generally reliable, and the reissue by Lawrence and Bullen (London, 1895; reprinted by Russell and Russell, 1965) has been the standard scholarly edition. The Gifford-Dyce text was the basis for Havelock Ellis' collection of five Ford plays, including The Lover's Melancholy, in the Mermaid series: John Ford (London, 1888). A type-facsimile of the quarto became available in W. Bang's John Fordes Dramatische Werke (Louvain, 1927), and a photographic facsimile of a copy in the Bodleian

Library (shelfmark Ma1. 238-1) has been published in no. 271 of The English Experience (Amsterdam, 1970). Late in 1985, R. F. Hill's critical edition was published in the Revels series (Manchester, 1985).

The present edition is based on an examination of photostats of twenty-seven copies of the 1629 quarto. The following photostats have been collated: Carl H. Pforzheimer Library (1), cropped direction lines; Carl H. Pforzheimer Library (2); Glasgow University Library; Henry Huntington Library (1), cropped title head; Henry Huntington Library (2) cropped running titles; Columbia University Library; New York Public Library; Library of Congress, wants M4; Folger Shakespeare Library (1) (cs 76); Folger Shakespeare Library (2) (cs 49), defective L1; Folger Shakespeare Library (3);² Boston Public Library, defective E3; Worcester College Library; Harvard University Library; Newberry Library; Bodleian Library (1) (Arts°S.34-6; Bodleian Library (2) (Arts°T.36-6); Bodleian Library (3) (Ma1. 203-3); Bodleian Library (4) (Ma1. 238-1), cropped title head; Bodleian Library (5) (Ma1. B.166-10), defective E1 E2 I1, wants M3 M4; Victoria and Albert Museum (1) (25 c.28); Victoria and Albert Museum (2) (25 c.28); British Library (1) (c.12.g.3), cropped running titles; British Library (2) (644.b.34), cropped title head; Yale University Library;

²A prompt copy. See Clifford Leech, "A Projected Restoration Performance of Ford's 'The Lover's Melancholy'?" Modern Language Review, 56 (1961), 378-81.

Eton College Library, wants M4; Harvard Theatre Collection,³ cropped headlines and direction lines, defective C3^r H3^v H4^{r-v}.

The relatively low number of misprints, the regularity of the speech prefixes, the retention of orthographic forms peculiar to Ford, and the inclusion of Ford's marginal notes (see p. 22) suggest that Q was set from Ford's fair copy or a manuscript close to it. There is little reason to suspect that Q is based on prompt-copy, although the evidence of the stage directions is inconclusive. Anticipatory stage directions and notes concerning stage props (two characteristics of prompt-copy in Greg's view⁴) are found in Q; but the majority of entrances are not anticipatory, and there are places where props called for in the text are not noted in the stage direction. The entrance of Cuculus, for example, at IV.2.172 makes no provision for the letter he delivers to Cleophila; nor do the stage directions mention the mirror that Rhetias produces at V.1.381. Some stage directions fall short of the specificity and brevity usually associated with prompt-copy: e.g., the indeterminate "Attendants" (I.1.21) and "Servants" (III.1.1); the descriptive "Enter Pallador, the Prince, with a Booke in his hand." (II.1.51) and "The Dance: Which ended, they all run out in couples." (III.3.96). These directions, which

³A prompt copy, complete but defective due to Macklin's additions being pasted onto some pages. See Robert R. Findlay, "Macklin's 1748 Adaptation of Ford's The Lover's Melancholy," Restoration and Eighteenth-Century Theatre Research, 8 (May, 1969), 13-22.

⁴W. W. Greg, The Shakespeare First Folio (Oxford: Clarendon Press, 1955), pp. 124-32.

from the prompter's point of view might be uselessly vague or needlessly literary, seem to indicate the playwright's hand. But there are two stage directions whose form and placement call attention to themselves. Normally in Q the entrances are centered, the exits extend to the right margin, and the entries are made in standard forms such as "Enter Corax." or "Exit Eroclea." However, at III.2.195 one finds "Kala enters." on the right margin one line before she speaks. The placement may be explained by the compositor's need to squeeze the direction onto a crowded page, but the inverted word order is more difficult to explain. It may be that the compositor has set a hasty annotation made by the bookkeeper. The second unusual stage direction is "Exeunt. Kala and Eroclea stayes" (II.1.280). The direction is centered, so it may not represent a marginal note in the copy, but nowhere else in Q is "stay" used to show that a character remains on stage. There are three occasions of "Exeunt all but . . ." and one of "Manet Prince and Rhetias." (The use of the singular Latin verb with plural subject also occurs at IV.2.180 and V.1.142.) It is remotely possible that the compositor has mangled what was intended to be "Kala stayes Eroclea." These peculiarities aside, there is no clear and certain evidence of the bookkeeper's hand in Q.

Two other indications that Q was set from a manuscript close to Ford's holograph are the frequent printing of 'ee for ye--a form so identified with Ford that is commonly used in authorship tests--and the abundant and idiosyncratic use of italics. This use, which is a feature of all Ford's plays, goes beyond the customary

italicization of proper nouns, foreign names, speech prefixes, stage directions, and songs. It includes nouns used in the vocative (Minkes, I.2.57; Whiske, III.1.83; faire subtilty, IV.3.102; Genius, V.1.173; Cruell-mercy, IV.3.85); nouns used in antithetical or complimentary constructions (simplicity---truth, IV.3.121; Martyrdome---holinesse, IV.3.122; Vertue---Truth, V.1.36; Eyes---Heart, V.1.191-92); abstract nouns (harmony, I.1.36; Elixer, II.1.111; Minerals, III.2.79; Man, IV.3.47); elsewhere italics are used for dramatic emphasis (The bird, I.1.144; Her, II.1.170; Greatnesse, IV.3.82; what's what, IV.2.187; We both, V.1.416). Since this heavy use of italic is peculiar to Ford and is not a feature of any of the printers who brought out his plays, it seems likely that Q stands in very close relation to Ford's holograph.⁵

Neither the printer's name nor an identifying device appears in Q, but the printer was almost surely Felix Kingston. This identification was made by William A. Jackson, apparently based on a comparison of the ornaments in Q with those found in other books known to have been printed by Kingston.⁶ Jackson's annotated copy of the Pforzheimer catalogue, in Harvard's Houghton Library, does not indicate

⁵For an analysis of Ford's use of italic, see Roper, pp. lxiii-lxiv and Spencer, p. 3.

⁶William A. Jackson and Emma V. Unger, The Carl H. Pforzheimer Library: English Literature 1475-1700 (New York: Biblio Corp., 1940), I, 366.

which books by Kingston he used for comparison, but there can be little doubt that his conclusion is correct.

The headpiece on A2^r and B1^r of Q appears in a Kingston book as early as 1610 (John Higgins, A Mirror for Magistrates, STC 13446). Two books printed by Kingston in 1629, the same year as The Lover's Melancholy, also support Jackson's identification. The first, John Barclay His Argenis (STC 1394), was also printed for Seile, the bookseller named in the imprint of Q. The headpiece mentioned above is the same found on the following pages of Argenis: A2^r, B1^r, G1^r, M8^r, T5^r, Cc4^v, and Ii8^r. Furthermore, the ornamental I on A2^r of Q is identical to that on G1^r and Cc4^v of Argenis, and the roman type looks to be the same in both books. The second book from Kingston's shop is The First Comedy of Pub. Terentius, Called Andria after the method of Dr. Webbe. Eng. from Latin. (STC 23896); it contains on ¶ 3^r the same headpiece found on A2^r and B1^r of Q and in Argenis as well as the ornamental I on A2^r of Q.

The most marked irregularity in the printing of Q is the occasional setting of verse as prose, of prose as verse, and the running together of verse lines and half lines, which obscures the line divisions. One explanation of these features might be that Kingston's shop was unaccustomed to printing plays. As one might expect, a check of STC for the years 1624-1629 shows that Kingston printed practically everything except drama. During this time he printed mostly religious tracts and sermons, a book of rates for the customs office, public notices, a Latin dictionary, and visitation articles for the Church of

England. Only one other play in these six years has been attributed to him, the edition of Terence's Andria (1629) mentioned above. Still, the frequency of prose/verse confusion is not so great as to suggest that the compositors had no idea what they were doing or that their copy was unusually confusing. The compositors have plainly erred in some passages, but the explanation of most of these confusions probably lies in the way the copy was set.

There is good reason to suspect that setting was by formes, not serially, although I have been unable to adduce the typographical evidence to confirm this point. The chief reason for this hypothesis is the extremely crowded appearance of many of the pages. Since the play contains a mixture of prose and verse, precise casting-off would have been difficult, and each inaccuracy would have forced the compositor to expand or compress his cast-off copy to make it fit the page. In fact, every signature (except A, which contains the preliminaries) shows signs of the compositor's having to do just that.

For example, signature B, being entirely verse, was rather easy to castoff, but even here the effects of setting by forme show up. B1^r, containing the half-title, has plenty of blank space, so when the compositor finds verses that are too long to be set on a single line, he sets the last word or syllable on the line below, indenting to indicate that the two lines constitute one verse:

Dangers? How meane you dangers? that
 so courtly
 You gratulate my safe returne from dan-
 gers?

Yet on B1^V, space is at a premium, and in the same circumstances he uses a turn-under instead of allowing a single word to consume an entire line:

Amet. Performe your duties where you owe them
I dare not be so sudden in the pleasures, (first,

and he also finds it necessary to squeeze an entrance into the margin beside already filled lines. In the same forme (B4^r) a brief speech is tacked onto the preceding speech instead of being set on a line of its own:

A fellow-mourner with him. Amet. I beleeeve thee.

The first example of mislineation occurs on C1^r; there the compositor has expanded two lines of verse into four, apparently in the interest of meeting the thirty-three lines per page standard:

In stead of a fine guarded Page,
We have got him
A Boy, trickt up in neat and handsome
Fashion. . . .

D4^r shows again the compositor stretching his copy at the expense of accurate lineation. One line of prose is printed as two verse half-lines:

My pitty you are---
But not my reprehension.

One line of verse becomes two of prose:

Prince. Your Soveraigne whiles he liv'd. But what of
him?

And another line of prose is lengthened to two by abnormally wide spacing:

Nothing. I onely dar'd to name him; that's
all.

There is ample room to include all in a justified line, so the compositor's choice in this instance seems governed by a constraint other than justification. Moreover, in the last two examples above, the second line consists of only one word, a situation in which the turn-under would have served as well.

There are numerous instances of settings of verse which obscure the line division by setting two half-lines as a single line; on G4^r, for example:

Your pitie and my fortune.
Tham. Pray conceale the errors of my passions.
Eroc. Would I had

But in most cases in Q the half-lines are properly apportioned, as on B4^r:

I suddenly stept in.
Amet. Thou hast discourst
A truth of mirth and pitie.
Mena. I repriev'd

It seems more likely that these variations arise from the need to save space (four lines can be reduced to three) than from a confusing manuscript.

The assumption that Q was set by formes explains most of the incorrect or misleading lineation, but there are obvious cases of compositorial error, too. On D2^r the lines of Sophronos and Aretus, who speak verse exclusively, are mistakenly set as prose, probably because the surrounding speeches are prose. A similar lapse occurs on F2^r, where the compositor, in the midst of a long verse scene, mistakenly sets Rehtias' prose as verse. As the number of these errors is relatively small, it is unlikely that they were caused by an imperfect manuscript. Nor is it likely that they are the errors of a single compositor, for some of them fall on pages set by compositor A and others on pages set by B.

At least two compositors worked on the play, compositor A spelling has and compositor B spelling ha's. There are four occurrences of ha's (G1^v, H4^r, M1^v, M3^r) and ten of has (C1^r, D4^r, E4^r, F1^r, G3^v, I1^v, K1^v, K4^v, L1^v). Unfortunately, because hath is by far the predominant form of the verb, this test allows one to assign only a fraction of the text to these compositors. The chart below represents further spelling tests in which at least one of the alternate spellings occurs on a page already distinguished by the has/ha's test. It seems probable that these spellings, which occur in unjustified lines, also indicate the work of different compositors:

Compositor A	Compositor B
Mungrill: L1 ^V	Mungrels: D3 ^r
y'ar: F4 ^r	y'are: D1 ^V
wee'l: D1 ^r , D2 ^r	wee'le: C3 ^r
	shee'le: M1 ^V
	hee'le: M4 ^r
fashion: C1 ^r , D2 ^r , I4 ^r	fashon'd: L4 ^V
Heer's: I4 ^V	Here's: L4 ^V , C2 ^V
Device: F4 ^r	Devise (noun): C3 ^r
bigge: E4 ^r , F2 ^V	big: C2 ^r , F3 ^V
seize: F1 ^V	ceaze: M3 ^r
Anticke: I1 ^r , H1 ^V , B2 ^V , C1 ^r	Antike: C3 ^V
politicke: K1 ^r , E4 ^V , E1 ^V	politike: K3 ^V

Compositor A's hand appears in the following formes: B(o) D(i) E(i)(o) F(o) I(i) K(o) L(i); compositor B's in these: C(i) L(o) M(i)(o); there is evidence of both hands in these: C(o) D(o) F(i) G(i) H(i) K(i); and there is no strong evidence of either hand in these: A(i)(o) B(i) G(o) H(o). Compositor A evidently was responsible for more of the work than B, but there is little else to distinguish them. The lineation errors described above and the normal printing house errors a compositor might make are distributed fairly evenly between them. Again, the absence of radical differences in their settings of the text suggests that the compositors had a well-ordered manuscript to work with and that they attempted to follow it closely.

In the twenty-seven copies of Q examined, ten formes were found to exist in both corrected and uncorrected states. There are seventeen press-variants in all (cf. Press-Variants, pp. 244-48); six variants are substantive, six are accidental, and five are adjustments in spacing or additions to the direction line. The relatively low number of variant readings may mean that extensive proof-correction was done. Even so, care was still taken during press-correction. Four of the ten formes were corrected in more than one stage, and D(i), the forme with the greatest number of variant readings, was corrected in three stages: first to close up the space in the middle of a word, next to put a misplaced word (Sophronos, II.1.17) in its proper line, and finally to close a parenthesis. These corrections, and most of the others, could have been made without consulting copy, but the correction of "interpretation" to "interruption" surely required consultation of copy.

One final irregularity of the printing needs comment--the variations in running titles. The running title on most pages is The Lovers Melancholy, but on twelve pages one finds The Melancholy Lover. An analysis of the running titles, summarized in the chart below, indicates that eleven skeletons were used, five of them only once:

Skeleton I	B(o)C(i)D(i)
Skeleton II	B(i)C(o)
Skeleton III	D(o)E(i)F(i)G(o)
Skeleton IV	E(o)G(i)
Skeleton V	F(o)
Skeleton VI	H(o)
Skeleton VII	H(i)I(o)K(i)
Skeleton VIII	I(i)K(o)L(i)

Skeleton IX	L(o)
Skeleton X	M(o)
Skeleton XI	M(i)

B(o) has no running title on B1^r, where the half-title appears. The skeleton was turned for C(i), and the running title for the page corresponding to B1^r (i.e., C2^r) contains the foul-case error The Lovers Melancholp, which was corrected before the skeleton was used for D(i).

Some break in production may have occurred after C(o), perhaps while press corrections were made on D(i), because a new skeleton is employed for D(o); skeleton III introduces the variant running title, The Melancholy Lover, on one page of each forme. Immediately after this change, skeleton IV is introduced, each page of the forme containing the variant. How these variants crept in is puzzling, especially considering that care was taken to correct the instance of foul case in the running title on C(i) and that press corrections were made on D(o) and F(i). But it would have been easy for a tired or harried compositor to transpose the words in the running title; after all, he was not looking at copy when he set them. Moreover, both phrases--The Lovers Melancholy and The Melancholy Lover--are idiomatic and similar enough in meaning that once the variant was set it would be a simple matter to allow it to stand (either consciously or unconsciously) because either phrase, at a glance, would "look right." One potential indication that haste was indeed required of the compositors at this point is the appearance of skeleton V. If the

signatures were printed in alphabetical order, then at least three skeletons (III, IV, and V) remained intact at the same time. The use of three skeletons suggests that the machining was being done on two presses,⁷ and it is known that Kingston had two presses, at least in 1615 (Arber, iii, 699). These assumptions hold true, however, only if the signatures were printed in alphabetical order; and if Q were set by formes from cast-off copy, it is at least conceivable that the sheets were printed in some other order. In other words, F(o) may have been imposed after skeletons III and IV had been dismantled.

On the other hand, the solitary use of skeletons V, VI, and IX may point to some interruption in the printing process. For example, after the variant running titles in skeletons III and IV are noticed, they are replaced by skeletons VI and VII. If the work were going smoothly, one might expect a regular alternation of these new skeletons as the most efficient way to complete the job, but skeleton VI is used for only a single forme. In short, the evidence of skeleton formes is incomplete and allows for contradictory inferences; without more detailed knowledge of the practices in Kingston's shop, it is impossible to be certain about what happened. But whatever the cause of the variant running titles and the irregular pattern of the skeleton formes, these disturbances do not seem to be part of a larger problem that would cast doubt on the textual authority of Q.

⁷Fredson Bowers, "Underprinting in Mary Pix, The Spanish Wives (1696)," Library, 5th ser. 28 (1954), 248.

Date

There are no records to substantiate the claim, made on the title page of Q, that The Lover's Melancholy was performed at both the Globe and Blackfriars, although Bentley (I,101) leans toward the idea that performance followed closely after licensing. Nor is there certain evidence for the date of composition: the licensing date--24 November 1628--provides one terminus, and the date of the first edition of The Anatomy of Melancholy (used as a source for the play)--1621--provides the other. Derek Roper (p. xxlii) would allow the assumption that the play was written shortly before licensing, and there is at least one piece of evidence that points to 1628 as the date of composition. This comes from Juliet Sutton, who believes that Ford relied on the third edition of Anatomy, which appeared in 1628.⁸ Her conclusion is derived from a comparison of a speech by Thamasta with a section from Burton. These appear below with my italics:

The constant Loadstone, and the Steele are found
in severall Mines: yet is there such a league
Betweene these Minerals, as if one Veine
Of earth had nourisht both. The gentle Mirtle
Is not ingraft upon an Olives stocke:
Yet nature hath between them lockt a secret
Of Sympathy, that being planted neere,
They will both in their branches, and their rootes
Imbrace each other; twines of Ivie round
The well-growne oake; the Vine doth court the Elme;
Yet these are different Plants. (III.2.77-87)

⁸"Ford's Use of Burton's Imagery," Notes and Queries, ns, 10 (1963), 415.

How comes a load-stone to draw iron to it? jet, chaff, the ground to covet showers, but for Love? No creature, S. Hiercom concludes, is to be found, quod non aliquid amat, no stock, not stone, that hath not some feeling of love. 'Tis more eminent in Plants, Herbs, and is especially observed in vegetals: as betwixt the Vine and the Elm a great Sympathy, betwixt the Vine and the Olive, Virgo fugit Bromium, betwixt the Vine and the Bays a great antipathy, the Vine loves not the Bay nor his smell, and will kill him, if he grow near him: the Burr and the Lintle cannot endure one another, the Olive and the Myrtle embrace each other, in roots and branches, if they grow near. (Part 3, Section I, Member I, Subsection 2. Page 383. Oxford: 1628).

Ford's acknowledgement of a debt to Burton, although it does not appear alongside this speech, and the parallel phrases noted above suggest direct borrowing by Ford in this instance. The key word for purposes of dating, as Sutton points out, is loadstone, absent from the 1621 and 1624 editions, and appearing for the first time in 1628. One hesitates to rely solely on such slender evidence to establish a date of composition; but there is no other external evidence, and any inferences drawn from comparisons of this play with other of Ford's works are necessarily suspect because of the larger problem of dating Ford's canon.

Ford's Canon

Aside from some scattered commendatory verses, Ford's earliest publications were two poems--Fame's Memorial (printed 1606) and Christ's Bloody Sweat (1613)--and four prose pamphlets--Honour Triumphant (1606), The Golden Mean (1613), Sir Thomas Overburyes Ghost (entered 1615), and A Line of Life (printed 1620). Ford has been

credited with the sole or partial authorship of twenty-two plays.⁹ Seven of these are lost: An Ill Beginning Has a Good End; Beauty in a Trance; The Fairy Knight; The Bristow Merchant; The Late Murder of the Son upon the Mother or Keep the Widow Waking; The London Merchant; and The Royal Combat; five other attributions have generated considerable debate, and the presence of Ford's hand in these plays is still open to question: The Spanish Gipsie, The Welsh Ambassador, The Fair Maid of the Inn, The Laws of Candy, and The Second Maiden's Tragedy.

Ten plays are generally accepted into the canon. Two are collaborations--The Witch of Edmonton (performed 1621), written with Thomas Dekker and William Rowley, and The Sun's Darling (licensed 1624), with Dekker. Of the eight plays considered to be Ford's alone, only one is controversial. The Queen, or the Excellency of her Sex was published anonymously in 1653, and there is no external evidence supporting Ford's authorship. First proposed as Ford's in this century,¹⁰ it is now regarded, though with some caution, as part of the canon.

⁹The following canon is based on Bentley, III, 247-72, 438-64 and Leech, pp. 124-32.

¹⁰By W. Bang, Materials for the Study of Old English Drama (London: David Nutt, 1906), pp. 41-57. See also Bentley, III, 457-8; Sargeaunt, pp. 188-93; Samuel Schoenbaum, Internal Evidence and Elizabethan Dramatic Authorship: An Essay in Literary History and Method (Evanston: Northwestern University Press, 1966), p. 194; and Donald Anderson, John Ford (New York: Twayne, 1972), pp. 42-46.

The central problem in the canon is the dating of the uncollaborative plays. The existing external evidence associated with each play is shown in the following list:

The Lover's Melancholy (licensed 24 November 1628;
entered in the Stationers' Register 2 June 1629;
printed 1629)

Love's Sacrifice (entered 21 January 1633; printed
1633)

'Tis Pity She's a Whore (printed 1633)

The Broken Heart (entered 28 March 1633; printed
1633)

Perkin Warbeck (entered 24 February 1634; printed
1634)

The Fancies, Chaste and Noble (entered 3 February
1638; printed 1638)

The Lady's Trial (licensed 3 May 1638; entered
6 November 1638; printed 1639)

The Queen, or the Excellency of her Sex
(printed anonymously 1653).

Of course, in order to speak with any authority on Ford's development as a playwright, one needs to know when the plays were written. Publication dates alone are of little help because it was not uncommon for a play to have been written several years before it was published. Moreover, the records of licensing and/or performance for plays in this period are incomplete; in fact, only two of these eight plays are mentioned in the office-book of Sir Henry Herbert.

Relying primarily on the evidence of licensing and printing, the received opinion has it that in the early 1620's Ford spent a

period of apprenticeship with Dekker, that toward the end of the decade he wrote for the King's Men, and that during the 1630's he wrote for the Queen's Men at the Phoenix.¹¹ This view would place the composition of The Broken Heart (printed 1633) close to that of The Lover's Melancholy (?1628). However, Roper (p. xxv) argues, first, that there is no clear reason to suppose that Ford wrote exclusively for one company at a time; and, secondly, that even if it could be shown he did, it is still possible that some of his uncollaborative plays (e.g., 'Tis Pity and Love's Sacrifice) were written before his association with the King's Men. To date, no satisfactory arrangement of the plays has been devised; and until a chronology can be fixed, it will be extremely difficult to assess any development in Ford's dramatic career.

Sources

Through marginal notes, Ford himself has identified two sources for The Lover's Melancholy. The first of these notes cites a poem in imitation of Claudian by the Jesuit Famianus Strada (1572-1649)¹² as source for the music duel between Parthenophill and the nightingale. Strada's poem tells of a nightingale who encounters a poet playing his lyre in a wood. She begins to imitate his music in her song and succeeds so well that the poet, angered at being matched by a bird,

¹¹Bentley, III, 437.

¹²See Appendix I for Strada's text.

counters with a song whose range and technical requirements are beyond the bird's voice. Nevertheless, she attempts and dies in the attempt, falling onto the victor's lyre. Emphasizing the bird's innocence, Strada concludes with a warning that simple souls ought not to aspire above what is ordained for them.

Ford's version is essentially the same. He has given the poem a frame in which the love-sick Menaphon tells his friend Amethus of how he chanced upon this contest. In place of Strada's explicit moral, however, Ford has chosen to end with his musician, Parthenophill, and Menaphon in tears over the fate of the bird, and he has Menaphon stepping in just as Parthenophill is about to destroy the lute. Ford also takes pains to make explicit what is implicit in Strade: that the contest is between Art and Nature. Menaphon describes it as

The sweetest and most ravishing contention,
That Art or Nature ever were at strife in.
(I.1.108-9)

The Nightingale is "Natures best skill'd Musicion" (1.122), and Parthenophill is angered

that a bird
Whom Art had never taught Cliffs, Moods, or Notes,
Should vie with him for mastery, whose study
Had busied many houres to perfit practice. . . .
(11.134-37)

The significance of art and nature in the play's allegorical scheme will be discussed shortly.

The second of Ford's notes, Vid. Democrit, Iunior. (III.1.110), has sparked a continuing interest in the connection between Ford and Robert Burton's The Anatomy of Melancholy (1621). From the time of Gifford's assertion that the characters in the Masque of Melancholy (III.3) were "taken from Burton's Melancholy" (I,63) up until fairly recently, it has been argued, or assumed, that Burton was the principal source behind the play. Scholars have traced Ford's themes, characters, the Masque of Melancholy, and his understanding and portrayal of psychology to Burton.¹³ Current criticism, however, has shifted attention from Burtonian psychology (and the frequently made charge that Ford was a decadent champion of unlawful passions) to ethical studies; and the argument is now made that Ford's plays show him a proponent of the first axiom of classical ethics--that the passions must be governed by reason.¹⁴

Burton, as Lawrence Babb says, "offered a book on melancholy to a melancholy generation. It is hard to think of a subject which

¹³See M. E. Cochnower, "John Ford," in Seventeenth Century Studies, ed. Robert Shafer (Princeton: Princeton Univ. Press, 1933), pp. 132, 159-60; R. R. Reed, Bedlam on the Jacobean Stage (Cambridge: Harvard U. P., 1952), pp. 132-33, 160; G. F. Sensabaugh, The Tragic Muse of John Ford, (Stanford: Stanford U. P., 1944); S. B. Ewing, Burtonian Melancholy in the Plays of John Ford, Princeton Studies in English, XIX (1940); H. J. Oliver, The Problem of John Ford, (Melbourne: Melbourne U. P., 1955), pp. 50-51.

¹⁴See Robert Ornstein, The Moral Vision of Jacobean Tragedy (Madison: Univ. of Wisconsin, 1960); Mark Stavig, John Ford and the Traditional Moral Order (Madison: Univ. of Wisconsin, 1968); Michael Neill, "The Moral Artifice of The Lover's Melancholy," English Literary Renaissance, 8 (1978), 85-106.

would more certainly have insured the success of a book in 1621."¹⁵
 Nor is it hard to imagine Ford fashioning a play to take advantage of the current interest and of Burton's immense popularity (there were three editions by 1628, and the publisher reportedly "got an estate by it").¹⁶ That there is some measure of Burton's work in The Lover's Melancholy is undeniable; Ford's note tells us as much. Some of Ford's borrowings, though unacknowledged, are obvious; compare, for example,

Rhet. Cuculus, there is within a mile or two, a
 Sow-pig hath suckt a Brach, and now hunts the
 Deere, the Hare, nay, most unnaturally the
 wilde Bore, as well as any Hound in Cyprus.
 (I.2.80-83)

to Burton:

A sow-pig by chance sucked a brach, and when
 she was grown would miraculously hunt all
 manner of deer, and that as well, or rather
 better than any ordinary hound. (I,331)

But other connections sometimes asserted are quite tenuous:

The cures that Corax has prescribed for Palador,
 "Your great Horse, your Hounds, your set at
 Tennis, your Balloone ball, the practice of your
 dancing, your casting of the sledge, or learning
 how to tosse a Pike" seem to have been suggested
 by Burton's "fishing, fowling, hauking, hunting . . .
 and exercise till hee sweat."¹⁷

¹⁵Sanity in Bedlam: A Study of Robert Burton's "Anatomy of Melancholy" (East Lansing: Mich. St. U. P., 1959), p. 3.

¹⁶Babb, p. 1.

¹⁷Sargeaunt, p. 110. The quoted passages are Ford, II.1.57-60 and Burton, III,193.

The question of the nature and extent of Ford's indebtedness to Burton is important because it affects our final estimation of his achievement. Earlier critics sometimes complained that The Lover's Melancholy was merely a badly botched representation of Burton's scientific theories,¹⁸ but it seems more likely that Ford's dependence on Burton in this play is considerably less than was previously thought.

The leading advocate of this position, Ann Julian Abadie, argues that "Ford relied more on Jonson than on Burton for his methods of characterization, situations, and themes."¹⁹ In her view, Ford's characters are most like the humours characters defined in the Induction to Every Man Out of His Humour.²⁰ Nor is Corax a Burtonian figure, as Reed believes;²¹ instead, he much more closely resembles Crites, Jonson's physician in Cynthia's Revels, who also devises a therapeutic masque.²²

Abadie also disagrees with those who have followed Gifford in attributing the Masque of Melancholy to Burton. She argues that the

¹⁸See Cochnower, pp. 158-60; Lawrence Babb, The Elizabethan Malady (East Lansing: Michigan St. Univ. Press, 1951), pp. 125-27.

¹⁹"The Dramatic Kinship of John Ford and Ben Jonson," Diss. Univ. of Mississippi, 1973, p. 46.

²⁰Abadie, p. 44.

²¹Bedlam, p. 160.

²²Abadie, p. 110.

source is theatrical²³ and points out that there is no instance in Burton of a masque used to cure melancholy. Moreover, the resemblances between Corax's description of the masquers and Burton's description of the maladies the masquers represent are slight: in the description of the Philosopher, for example, the two passages have only a single word, dotage, in common; the hydrophobic character played by Pelias in the masque is also afflicted with jealousy, but there is no connection between jealousy and hydrophobia in Burton. Abadie believes that Ford's character is much closer to Fitzdottrel in The Devil Is an Ass, who foams at the mouth and calls his wife a whore.²⁴

Abadie concurs with the more recent critics that Ford's interests are more ethical and didactic than psychological, and she concludes that Ford was more influenced by Jonson than by any other dramatist. In the case of The Lover's Melancholy, she finds that "seven of the twelve scenes are Jonsonian in language, characterization, situations, and tone."²⁵ More importantly, however, she has exposed the meager and occasionally dubious evidence offered by the Burtonian school and made it possible to analyze the play as something other than a dramatization of Burton.

²³See also Inga-Stina Ewbank, "'These pretty devices': A Study of Masques in Plays," in A Book of Masques in Honour of Allardyce Nicoll (Cambridge: Cambridge U. P., 1967), p. 437, who notes the existence of therapeutic masques in plays written before Burton.

²⁴Abadie, pp. 78-84.

²⁵Abadie, p. 121.

No single source has been conclusively identified, although analogues for situation and character may be found in Lear, Pericles, Hamlet, Twelfth Night, Daniel's Hymen's Triumph, Beaumont and Fletcher's Philaster, and Massinger's A Very Woman. However, the list could be extended indefinitely because some elements of The Lover's Melancholy--e.g., the heroine disguised as a boy--are dramatic commonplaces. Ford's play is probably best understood to reflect his borrowings from many sources. As Robert Davril writes, "There is hardly any predecessor to whom Ford is not indebted."²⁶

The Play

Between Ford's earliest published works and The Lover's Melancholy, there is considerable continuity of technique, theme, and tone. The Masque of Melancholy (III.3), for example, was not Ford's first attempt in this form; he had already written, with Dekker, a masque--The Sun's Darling (1624)--, and he made further use of the inserted masque in 'Tis Pity She's a Whore (IV.1), Love's Sacrifice (III.4), and Perkin Warbeck (III.2). The most significant masques are those in The Lover's Melancholy and Love's Sacrifice. In the former, Ford, probably with an eye on Hamlet, has designed the masque as a "mouse-trap"; in the latter, the masque is an important plot device, providing the mechanism for the death of Ferentes. Ford's interest in the melancholy of Palador and Meleander is also prefigured in The Sun's

²⁶"Shakespeare and Ford," Shakespeare Jahrbuch, (Weimar) 94 (1958), 125.

Darling, which tells the story of the melancholy Raybright's search for a cure. This subject is taken up again in 'Tis Pity, where Ford explores the tragic potential of melancholy in the character of Giovanni.

Although The Sun's Darling is a masque, it strongly resembles a morality play in its allegorical method, its regular alternation of opposing points of view, and its didactic intent. The play follows the progress of Everyman/Raybright through the four seasons; four times he is confronted with this dilemma: whether to enjoy the delights of nature each season affords or to indulge himself in worldly pleasure. He is taught, finally, that reason, not the appetite for pleasure, should guide his choice.

This moral is consonant with much in Ford's nondramatic works. In his first published poem, Fame's Memorial (1606), he condemns idleness and all forms of hedonism. This attitude persists in The Lover's Melancholy in Corax's criticism of the court (II.1.61-67). And Ford's portrait of Mountjoy as the ideal lover who was never a slave to passion anticipates Palador's self-control in his reunion with Eroclea (IV.3.135ff.).

In a prose pamphlet, Honour Triumphant, printed in the same year, Ford strikes a similar note, condemning lust while presenting love as the binding force in the Great Chain of Being. Similar, too, is the praise of conjugal love found in his poem Christ's Bloody Sweat (1613). The sentiments expressed in these two works are much the same as Palador's at IV.3.45-56.

The last of Ford's nondramatic writings to be published are two pamphlets. In The Golden Mean (1613) he discusses the victims of a prince's malice and argues that Stoicism is the best preparation for sudden turns of fortune. In The Lover's Melancholy, he dramatizes the consequences of royal disfavor in the lives of Rhetias and Meleander. A Line of Life (1620) also recommends Stoicism. It contains yet another attack on hedonism, a view later expressed in Meleander's outburst against the vanity of the world (II.2.86-100). It includes as well a lengthy examination of the personal characteristics required of an able ruler, concluding that he must be a good man, a man of reason and moderation, and a man of action. In The Lover's Melancholy, Ford stresses these points in the characterization of Palador, the love-sick ruler whose inability to act puts the security of Cyprus at risk.

One quality that pervades Ford's work, both early and late, is his seriousness. Spencer speaks of "the high seriousness of tone" of the tragedies (51), and Hill of "the high moral tone" of The Lover's Melancholy (28). This tone is apparent in the Prologue, where Ford complains, "It is Arts scorne, that some of late have made/The Noble use of Poetry a Trade." The Lover's Melancholy exemplifies Ford's seriousness; in it, Ford works out--in an earnest, allegorical fashion--the education of his characters, correcting their errors and restoring them to health and a proper understanding of themselves. Their allegorical names (see Commentary) and the fact that the two most seriously ill characters--Meleander and Palador--are, respectively, the head of a family and the head of state, invite us to see the action

of the play as an illustration of how health and harmony can be restored to individuals, families, and commonwealths. Ford may have intended as well a particular political allegory, for the character of Prince Palador hints, in at least one respect, at Charles I. Early in the play, Amethus characterizes the Prince:

hee's the same melancholy man,
He was at's Fathers death, sometimes speakes sence,
But seldom mirth; will smile, but seldome laugh;
Will lend an eare to businesse, deale in none;
Gaze upon Revels, Anticke Fopperies,
But is not mov'd; will sparingly discourse,
Heare musicke; but what most he takes delight in,
Are handsome pictures; one so young and goodly,
So sweet in his owne nature, any Story
Hath seldome mentioned.

(I.1.70-79)

The telling detail in this description is the love of pictures, for Charles was renowned for his collection of paintings and for his patronage of such artists as Van Dyck and Rubens. Except for purposes of allusion, there is no obvious reason for Ford to include this detail. True, a painting (the miniature of Eroclea that Palador wears in a locket) is significant in the plot, but the existence of this portrait is a closely guarded secret, and Amethus would have no knowledge of it. Nor is the love of paintings consistent with the other conventional symptoms that Amethus mentions; in fact, in Burton (II.2.4), the study of pictures is not a symptom of melancholy but a healthy pastime to fend it off.

At the beginning of Act II, Ford makes plain the effect on Cyprus of the Prince's melancholy:

SOPH. Our Common-wealth is sick: tis more then time
That wee should wake the Head thereof, who sleepes
In the dull Lethargy of lost security.

(II.1.1-3)

Of course, the notion that the health of a ruler reflects the health of his kingdom is not unique (cf. the opening lines of I Henry IV). What is unusual about Ford's presentation of this theme is that dramatic art itself becomes the means by which a sick society is cured. Understanding the opportunity for instruction which drama provides, Ford has built into the center of The Lover's Melancholy a pair of plays-within-a play and surrounded them with numerous instances of dramatic activity which show his characters playing roles and observing others playing roles. Understanding, too, that a well-tempered audience is an indispensable participant in successful drama, Ford has arranged for his audience to see a reflection of itself: it observes on the stage actors who are watching others engage in dramatic performances. Interestingly, the three principal characters who are called upon to serve as "audience" are also the three who suffer from melancholy--Menaphon, Palador, and Meleander. Further, Córax and Rhetias, the characters responsible for curing Palador and Meleander, combine the talents of playwright, stage manager, and actor to effect the cure. By having his "sick" characters play the role of audience, Ford is able to imply that his own audience is similarly afflicted. He is being more than merely clever in the prologue when he tells the audience that he hopes to find "The Lovers Melancholy cur'd by you."

When Menaphon relates to Amethus (I.1) the music duel he has observed between Parthenophill (who is Eroclea disguised as a boy) and the nightingale, he is describing a dramatic encounter. He has been the audience of a play in which Eroclea has taken the part of Parthenophill. This duel between the trained lutenist and "Nature's best skill'd Musicion" has been interpreted as an allegory which illustrates the discipline of art prevailing over untutored nature.²⁷ However, an examination of the role playing in this reported scene provides another way of understanding the allegory. First, the part Eroclea plays is not one of her own choosing but a disguise enabling her to escape the lust of Agenor, the father of Palador. Conditions in Cyprus--made emblematic in the personalities of the deranged tyrant Agenor and the melancholy Palador, his successor--must change before she can resume her proper shape. Second, in the compulsory role of Parthenophill she stands, in effect, outside herself; therefore, the rivalry of the music duel puts her in conflict with herself because in reality she has a great deal in common with the nightingale. In Roman versions of the myth of Procne and Philomela, the latter is raped, her tongue is cut out, and she is eventually transformed into the nightingale. Eroclea, victim of an attempted rape, has figuratively lost her tongue in that she cannot be herself but must act out

²⁷See Mark Stavig, John Ford and the Traditional Moral Order (Madison: University of Wisconsin Press, 1968), p. 76-77; Donald Anderson, John Ford (New York: Twayne, 1972), p. 51; Michael Neill, "The Moral Artifice of The Lover's Melancholy," English Literary Renaissance, 8(1978), 43.

the part of a ship's boy. When she observes the grievous sight of her mad father and sorrowful sister (II.2), her role constrains her from speaking what she feels. Inasmuch as the bird represents a part of her, she is playing against herself in the duel, and the conflict between art and nature is embodied in her. As musician and skillful storyteller, she represents art; as the lover of Palador and the daughter of Meleander, she represents a form of nature--natural human relationships. The cure of Palador and Meleander is predicated on her return and the resumption of these natural relationships. As Corax says of the impending reunion of father and daughter,

the houre is at hand
Which must conclude the business, that no Art
Coo'd al this while make ripe for wisht content.
(V.1.1-3)

The happy ending is dependent upon the reconciliation of art and nature: the manipulation of characters through the dramatic arts of Rhetias and Corax, combined with the re-establishment of natural relationships in the return of Eroclea.

Menaphon is also in need of a cure. He suffers from a milder form of melancholia (I.1.49-54) brought on by his unrequited love for Thamasta, the proud and beautiful cousin of the Prince. In III.2 his blind infatuation ends when he becomes the audience of a dramatic encounter staged by Kala, Thamasta's lady-in-waiting. Thamasta falls in love with Parthenophill and uses Kala as her go-between. When Kala decides she wants "the boy" for herself, she exposes her mistress by

positioning Menaphon where he can see--but not hear--Thamasta courting Parthenophill. Menaphon becomes enraged as he watches the attempted seduction. Formerly the picture of abject devotion to her--"Shee's too excellent,/ And I too low in merit" (I.1.193-94)--he bursts into the room and declares himself free of all foolish attachments to her. Shocked by his anger and shamed by Parthenophill's confidential revelation to her that "he" is not a boy, Thamasta abandons her selfishness and arrogance. This dramatic episode serves a therapeutic purpose far beyond Kala's intent, for Thamasta's reformed behavior and Menaphon's more realistic view of her make possible their reconciliation and betrothal.

The second scene of Act I introduces the comic version of Eroclea's disguise. To play a trick on Cuculus, Pelias has disguised the boy Grilla as a girl to serve Cuculus as a page. The effect of this parody in the low plot is to show us a foolish audience (Cuculus) taken in by dramatic illusion and to expose the limits of a theatre that panders to the audience's fondest illusions about itself. Pelias, Grilla, and Cuculus are the lowest forms of dramatist, actor, and audience in the play; they exist entirely on the level of farce. Cuculus vainly believes that Grilla's performance does credit to him because it shows him to be the originator of a new fashion of using female pages. Soon, Pygmalion-like, he is devising new roles for Grilla. In III.1, he has Grilla impersonate Kala, Cleophila, and Thamasta. Cuculus pretends to court these ladies, reading his set speeches to which Grilla responds gravely and with quibbling obscenity.

At the conclusion of this ridiculous and funny scene, Cuculus admits that he also is merely acting a part. He tells Grilla that he has "not a rag of love about me" and that he only wishes to have the reputation of a lover.

When Pelias enters and teases Cuculus about making love to Grilla, the latter, forgetting his female role, responds by challenging Pelias to a duel. Laboring in his own fantasies, Cuculus takes no notice of this out-of-character behavior. Indeed, so great is his self-absorption that he still does not suspect Grilla's identity when the latter gets drunk and punches him in the nose. When the joke is finally revealed (V.1), Cuculus' reaction is to despise the boy, not the illusion he himself participated in.

Having shown how easily this fool is taken in, Ford next gives his own audience similar treatment in the appearances of Rhetias and Corax. As Farr observes, these two recall familiar stage types: the abrasive malcontent and the rapacious quack (24-25). The terms of abuse they use for each other in their flyting match (I.2.105-153) reinforce this conception. Cuculus and Pelias are the naive audience for this confrontation. Cuculus, smarting from Rhetias' recent insults, eggs on the doctor; and Pelias, who fancies himself a student of "words and formes / Of complement" (I.1.19-20), stands enthralled by the caustic give and take. Like Pelias and Cuculus, however, Ford's audience is brought up short when the verbal combat abruptly concludes in laughter and the formation of a partnership between Rhetias and Corax. Thus, the audience has found itself momentarily viewing an

action from the same perspective as the foolish characters. By the play's end, the audience is educated in the great variance between the stock character and the actual personality. Rhetias is not the malevolent outcast but the good and faithful servant; Corax is not the scheming quack, but a skilled, devoted, and generous physician, who, in spite of his desire to leave the court as soon as Palador's illness has been diagnosed, remains to assist in the cure of Meleander.

Corax's talent as a dramatic artist is first demonstrated in II.1. The scene begins with Sophronos and Aretus--the reluctant, ad hoc governors of Cyprus since Palador has been disabled with melancholy--who have hired Corax to treat the Prince. When Rhetias and Corax enter, the latter assures them that he has convinced Rhetias to participate in the plan to discover the cause of Palador's melancholy. That plan has already been set in motion by Corax's disclosure that he intends to put on a masque, but his immediate purpose is to confront Palador with his shortcomings; in this way Corax hopes to provoke him into breaking his long silence and giving them some insight into his condition.

When Palador enters as the stereotypic melancholy lover (to strains of soft music, reading a book), Corax adopts the same tone he used in the flyting match and attacks him:

A Booke! is this the early exercise
I did prescribe? in stead of following health,
Which all men covet, you pursue disease.
Where's your great Horse, your Hounds, your set at Tennis,
Your Balloone ball, the practice of your dancing,
Your casting of the sledge, or learning how

To tosse a Pike; all chang'd into a Sonnet?
 Pray, Sir, grant me free liberty to leave
 The Court, it do's infect me with the sloth
 Of sleepe and surfet: In the University
 I have imployments, which to my profession
 Adde profit and report: Here I am lost
 And in your wilfull dulnesse held a man
 Of neither Art nor honesty; you may
 Command my head; pray take it, doe; 'twere better
 For me to lose it, then to lose my wits,
 And live in Bedlam: you will force me too't,
 I am almost mad already.

(II.1.54-71)

Sophronos and Aretus follow Corax's cue, accusing Palador of neglecting his duties, of endangering his own health and the safety of Cyprus, of indulging in private passions, of being "wrapt up in selfe-love" (102). Corax boldly completes the charges, calling Palador "A boy, a very boy" (108).

This confrontation with Palador is not happenstance. Aretus indicates that the meeting was planned and that it is to serve a particular purpose:

There's something hid
 Of his distemper, which wee'l now found out.
Enter Corax, Rhetias, Pelias, Cuculus, and Grilla.
 You come on just appointment: welcome, Gentlemen . . .
 (26-28)

Corax's aside at Palador's reaction to their comments--"So, now he is nettled" (87)--shows that the plan is working as he intended.

At the appropriate moment, the others make their pre-arranged exit (131.1), although it falls to Corax, now the the stage manager as well, to order the oblivious Cuculus to leave with the others.

Deliberately left alone with Rhetias, Palador eventually discloses his secret: he is devastated by the loss of Eroclea. In winning this crucial admission, Rhetias is also called upon to play a part. As Nolletti points out, he poses as a "simple subject fearful of incurring his monarch's wrath" (283). Rhetias hides his knowledge of Eroclea's whereabouts while hinting at the possibility of her safe return by telling Palador of a story he has heard about the miraculous return of another young woman who vanished (under similar circumstances) and later returned. In response to the story, Palador declares that he loves Eroclea, and Rhetias begins to believe that the Prince is sincere and had no part in the attempted rape. This information, however, is kept from Corax, Aretus, and Sophronos because Palador, sensing that Rhetias was employed to draw him out, urges him to keep his secret and to "Continue still thy discontented fashion:/ Humour the Lords, as they would humour me" (236-37). Out of friendship and duty, Rhetias complies and slips back easily into his earlier role, chiding Menaphon and Eroclea, who enter and interrupt their conversation. Corax, Aretus, and Sophronos must wait until the Masque of Melancholy for confirmation of their suspicions.

The next stage in the cure of Palador is to make him face his present condition in a more public setting. Corax accomplishes this in the masque. As the Prince looks on, six varieties of melancholy are enacted before him. But the plot of the masque, which Corax had handed to Palador as the performance began, lists a seventh kind--love melancholy--which is not presented on stage. Questioning Corax

about the omission, Palador soon realizes that it is a part reserved for him. Angered, the Prince forbids further mention of love-melancholy and exits quickly. Corax has accomplished his purpose; he has fulfilled his obligation to diagnose Palador. He has also moved the Prince a step closer to recovery. The thoughts which Palador had mulled in melancholic lethargy now actively trouble him and stir him to action:

Some angry power, cheates with rare delusions,
My credulous sense: the very soule of Reason
Is troubled in me---the Physician
Presented a strange Maske, the view of it
Puzzl'd my understanding: but the Boy---

Enter Rhetias

Rhetias, thou art acquainted with my griefes,
Parthenophill is lost, and I would see him;
For he is like to some thing I remember
A great while since, a long, long time agoe.
(IV.3.22-30)

The masque has proven to be more than a mousetrap. Corax has forced Palador to see dramatically where his role as the melancholy lover may lead. The place amongst the madfolk is already reserved for him. Fortunately, he recoils and refuses to step into the company of the hydrophobic emperor, the werewolf, and the other lunatics and instead struggles to return to his proper role. Immediately after the masque he begins to exhibit the traits of a Prince, the role he will fully assume in the play-within-a-play of Act V. In contrast to his patience at the recital of his faults in II.1, he now speaks with

genuine authority to Aretus, Sophronos, and Pelias:

Yee have consented all to worke upon
 The softness of my nature; but take heede;
 Though I can sleepe in silence, and looke on
 The mockery yee make of my dull patience;
 Yet'ee shall know, the best of yee, that in mee
 There is a masculin, a stirring spirit;
 Which provokt, shall like a bearded Comet
 See yee at gaze, and threaten horreur.
 (IV.3.5-12)

Corax approaches the cure of Meleander differently, but his procedure is no less dramatic. Just before Meleander enters, he is described by his servant Trollio:

He has got a great Poll-axe in his hand and fences
 it up and downe the house, as if he were to make
 roome for the Pageants.
 (IV.2.35-37)

Taking his cue from Meleander's behavior, Corax engages him in an action that has the essential ingredients of a mummer's play: humor, boasting, duels, and a doctor who revives the dead. Meleander imagines himself to be Hercules, preparing to attack Cerberus. His boasting speech is answered in kind by Corax, who wears a Gorgon-head mask:

MEL. Show me the Dog, whose triple throated noyse,
 Hath rowz'd a Lyon from his uncoth den,
 To teare the Curre in pieces.
 COR. Stay thy pawes,
 Couragious beast, else lo, the Gorgon's skull,
 That shall transforme thee, to that restlesse stone,
 Which Sisyphus rouses up against the hill;
 Whence tumbling downe againe, it, with his waight
 Shall crush thy bones, and puffe thee into Ayre.
 (IV.2.50-57)

The result of this mummary is that, like Palador before him, the emotionally dead Meleander has begun to revive. Roused to anger when shown an image of himself, Meleander puts his sorrow into words. In addition, Corax has partially gained his confidence and maneuvers him into drinking a cup of wine laced with a sleeping potion. While he sleeps, Meleander is prepared for the final dramatic activity of the play and the completion of his cure; he is barbered and dressed for his proper role of honored lord and father.

The resumption of this role takes place during the second inserted masque. As Corax has explained to Rhetias, Meleander

carries Hell on earth
Within his bosome, 'twas a Princes Tyranny
Caus'd his distraction, and a Princes sweetness
Must qualifie that tempest of his minde.
(IV.2.13-16)

Now that Palador has been reunited with Eroclea (IV.3), he is fully recovered and is able to take his rightful place in the final masque and assist in the restoration of Meleander. In this scene (V.1) Rhetias and Corax produce a dignified masque, performed by the nobility--a complement to Corax's Masque of Melancholy, which was performed by the comic characters. At first glance, this action looks more like a ceremony than a dramatic episode, for the nobles essentially play themselves; but the preparations made for this production show that Ford means for us to think of it as a dramatic performance, scripted and rehearsed by Rhetias and Corax:

RHE. Most honor'd Lady,
Henceforth forbear your sadness: are you ready
To practice your instructions?
CLEO. I have studied
My part with care, and will performe it (Rhetias)
With all the skill I can.
COR. Ile pass my word for her.
(V.1.143-48)

The nobles enter and make formal presentations of titles and offices to Meleander in the name of the Prince. In his confusion, Meleander at first does not recognize them and takes them for apparitions. Corax, however, stands behind him, identifying the presenters and guiding his response to the action. The presentations climax when Sophronos, Meleander's brother, gives him the miniature of Eroclea; and while Meleander marvels at how life-like it is, Cleophila enters with Eroclea. In this way, Meleander is gradually prepared for the entrance of Eroclea (an important precaution so he doesn't respond like Gloucester upon his reunion with Edgar), and when she does come on, he knows her instantly. Following their happy and tearful reunion, Palador enters, magnificently attended, to preside over the traditional pairing-off of the couples and the general thanksgiving which ends the play.

In structuring The Lover's Melancholy, Ford is guided by the sense that good theatre must have a good audience. He uses Rhetias and Corax to guide his audience toward this end. Ford has drawn these two as choric figures, giving them frequent asides and, with the exception of Kala, the only soliloquies. Of all his characters, they are the most accessible because they occupy the middle ground between

the low comedy and the courtly romance; they are equally at home with the vulgar and the genteel. In a play where action is at a premium, they are interesting because they do something, attractive because they do it well, and admirable because they do the right thing. They serve as guides by bringing to the stage the qualities that a good audience should bring: humor, intelligence, healthy skepticism, good will, and a sturdy sense of ethics. They also do what the Prologue calls on the audience to do ("cast your eye / Rather upon the maine, then on the bye."): they tolerate the farcical elements in the play without becoming engrossed in them. And while they are the audience's characters, they are also, by virtue of their skill in dramatic arts, stand-ins for the dramatist himself. Thus, by having Rhetias and Corax simultaneously capture the imagination of the audience and represent the imagination of the playwright, Ford presents his audience with the opportunity to "cure" The Lover's Melancholy by joining in the serious and active pursuit of the good through "the Noble use of art."

The Verse

In keeping with Ford's serious objectives, the verse is generally quiet, dignified, and stately. It exhibits what has become the most frequently observed feature of Ford's style--reticence. A typical remark is Anderson's, which characterizes the verse as "slow cadences and suppressed emotions."²⁸ What interested Ford most, in Una Ellis-

²⁸John Ford, p. 14.

Fermor's view, was "the study of characters whose strongest quality was a reticent dignity in endurance."²⁹ Palador's stated desire to see Parthenophill is often quoted to illustrate this quality: "For he is like to some thing I remember / A great while since, a long, long time ago." (IV.3.29-30). Contributing to this effect is a fondness for understatement ("You may both believe / That I was not uncivil."--V.1.75) and diction that favors the abstract over the concrete. The imagery tends to be conventional (cf. IV.2.155-56, where misfortune is a cloud to be dispersed by the sun). Even when Ford seems to echo Shakespeare, his line has a pale, derivative cast: compare Hamlet's "the beaten way of friendship" (Hamlet, II.2.269-70) to Amethus' "the common roade of common friends" (I.1.38).

Less commented on, but worthy of note, is Ford's skill in constructing passages with complex musical effects. In the following passage, Palador believes he is alone, but Eroclea overhears him and replies to his complaint:

PRINCE

As there is by nature
In every thing created contrarietie:
So likewise is there unity and league
Betweene them in their kind; but Man, the abstract
Of all perfection, which the workmanship
Of Heaven hath model'd, in himselfe containes
Passions of severall qualitie, the musicke
Of mans faire composition best accords,
When tis in consort, not in single straines.
Mr heart has been untun'd these many moneths,
Wanting her presence, in whose equall love

²⁹The Jacobean Drama (London: Methuen, 1936), p. 228.

True harmony consisted; living here
 We are Heav'ns bounty all, but Fortunes exercise.

EROCLEA

Minutes are numbred by the fall of Sands;
 As by an heure-glasse, the span of time
 Doth waste us to our graves, and we looke on it.
 An age of pleasures revel'd out, comes home
 At last, and ends in sorrow, but the life
 Weary of ryot, numbers every Sand,
 Wayling in sighes, untill the last drop downe,
 So to conclude calamity in rest.

PRINCE

What Eccho yeelds a voyce to my complaints?
 (IV.3.44-65)

In the word Eccho, Palador quite accurately describes Eroclea's speech; like a true echo, her response is shorter and fainter, and yet it recapitulates the chief sounds of the original. Palador's speech is marked by the alliteration of k and m and by the presence of four alliterating pairs of words: created contrarietie, Heaven hath, single straines, and many moneths. The tone is pensive because Palador is personally unhappy, but at the same time the speech affirms the existence of a static, well-ordered universe and the possibility of human happiness within it. In half as many lines, Eroclea answers with half as many alliterating pairs drop downe, conclude calamity). Beginning with an m (Minutes) in a stressed syllable, she repeats the second-most prominent sound from his lines. From this strong beginning, however, the intensity of the line trails off into an onomatopoeic whisper of "the fall of Sands," and the balance of her speech expresses her feeling that certainty or stasis is found only in death. The k sounds (conclude calamity) in her final line fall like the

return to the tonic chord introduced by Palador. The prevailing alliterative sounds of her speech are s, l, and w; these sounds emphasize the comparative weakness of her voice and remind us of the nightingale whose music was not the equal of Parthenophill's. The music duel (I.1.98ff.) is the only passage that rivals the present one for concentrated alliteration. Between I.1.115 and I.1.147 there are twelve alliterating word pairs. Especially interesting is the correspondence between the description of the death of the bird ("downe dropt she on his lute") and Eroclea's vision of the end of life ("the last drop downe"). Ford has managed, chiefly through alliteration, not only to make Eroclea's words an echo of Palador's, but to make the first moments of their reunion an echo of the music duel.

CHAPTER II

THE TEXT

[Dramatis Personae

Palador, prince of Cyprus

Amethus, cousin to the prince

Meleander, an old lord

Sophronos, brother to Meleander

Menaphon, son of Sophronos

Aretus, tutor to the prince

Corax, a physician

Pelias, }
Cuculus, } two foolish courtiers

Rhetias, servant to Eroclea

Trollio, servant to Meleander

Grilla, a page of Cuculus, in woman's dress

Thamasta, sister of Amethus, and cousin to the prince

Eroclea, }
Cleophila, } daughters of Meleander

Kala, waiting-maid to Thamasta

Officers, Attendants,&c.]

Line notations throughout this chapter will be separated from text
by dashed line.

Dramatis Personae] Weber; not in Q.

THE LOVER'S MELANCHOLY

The Sceane[A1^V]Famagosta in CyprusThe names of such as acted.¹

John Lowin.

Joseph Taylor.

Robert Benfield.

John Shanck.

Eylyardt Swanston.

Anthony Smith.

Richard Sharpe.

Thomas Pollard.

William Penn.

Curteise Grivill.

George Vernon.

Richard Baxter.

John Tomson.

John Honyman.

James Horne.

William Trigg.

Alexander Gough.

¹See Commentary for Baldwin's theory of how the parts might have been assigned.

The Lover's Melancholy

TO MY WORTHILY RESPECTED FRIENDS, NATHANIEL FINCH,
JOHN FORD, Esquires; Mr. HENRY BLUNT, Mr. ROBERT
ELLICE, and all the rest of the Noble Society of
Grayes Inne.

[A2^r]

My Honour'd Friends,

5

The account of some leisurable houres, is here summ'd up,
and offered to examination. Importunity of Others, or
Opinion of mine owne, hath not urg'd on any confidence of
running the hazard of a censure. As plurality hath re-
ference to a Multitude, so, I care not to please Many: but 10
where there is a Parity of condition, there the freedom of
construction, makes the best musicke. This concord hath
equally held betweene YOU THE PATRONES, and ME THE PRESENTOR.
I am cleer'd of all scruple of dis-respect on your parts; as
I am of too slacke a Merit in my selfe. My presumption of 15
comming in Print in this kind, hath hitherto been
un-reprooveable, this Piece, being the first, that ever /
courted Reader; and it is very possible, that the like [A2^v]
complement with Me, may soone grow out of fashion. A practice
of which that I may avoid now, I commend to the continuance 20

18] "The Epistle Dedicatory." is the running title of A2^v.

The Lover's Melancholy

of your Loves, the memory of HIS, who without the protesta-
tion of a service, is readily your Friend,

JOHN FORD. /

The Lover's Melancholy

[Commendatory Verses]

To my Honour'd Friend, Master John Ford, on
his Lovers Melancholy.

[A3^r]

If that thou think'st these lines thy worth can raise,
 Thou dost mistake; my liking is no prayse:
 Nor can I thinke thy judgment is so ill,
 To seeke for Bayes from such a barraine Quill:
 Let your true Critick, that can judge and mend,
 Allow thy Sceanes and Stile: I, as a friend
 That knowes thy worth, doe onely sticke my Name,
 To shew my Love, not to advance thy Fame.

5

10

George Donne.To his worthy Friend, the Author, Master John Ford.

I write not to thy Play: Ile not begin
 To throw a censure upon what hath been
 By th' Best approv'd; It can nor feare, nor want
 The Rage, or Liking of the Ignorant.
 Nor seeke I Fame for Thee, when thine owne Pen
 Hath forc'd a praise long since, from knowing Men.
 I speake my thoughts, and wish unto the Stage
 A glory from thy studies; that the Age /
 May be indebted to Thee, for Reprieve

5

[A3^v]

The Lover's Melancholy

Of purer language, and that Spight may grieve
 To see It selfe out-done. When Thou art read,
 The Theater may hope Arts are not dead,
 Though long conceal'd; that Poet-Apes may feare
 To vent their weaknesse, mend, or quite forbear. 15
 This I dare promise; and keepe this in store;
 As thou hast done enough, Thou canst doe more.

William Singleton.

To the Author, Master John Ford.

Blacke choler, Reasons over-flowing Spring,
 Where thirsty Lovers drinke, or any Thing,
 Passion, the restlesse current of dull plaints
 Affords their thoughts, who deeme lost beauties, Saints:
 Here their best Lectures read, collect, and see 5
 Various conditions of Humanitie
 Highly enlighten'd by thy Muses rage;
 Yet all so coucht, that they adorn'd the Stage.
 Shun Phocions blushes thou; for sure to please
 It is no sinne, then what is thy disease? 10
 Judgements applause? effeminated smiles?
 Studie's delight? thy wit mistrust beguiles:
 Establisht Fame will thy Physicion be,
 (Write but againe) to cure thy Jealousie.

Hum. Howorth. /

The Lover's Melancholy

Of the Lovers Melancholy.[A4^r]

Tis not the Language, nor the fore-plac'd Rimes
 Of Friends, that shall commend to after-times
 The Lovers Melancholy: Its owne worth
 Without a borrowed prayse, shall set it forth.

0 φιλος. /

THE PROLOGUE

[A4^v]

To tell yee (Gentlemen) in what true sense
The Writer, Actors, or the audience
Should mold their Judgements for a Play, might draw
Truth into Rules, but we have no such law.
Our Writer, for himselfe would have yee know,
That in his following Sceanes, he doth not owe
To others Fancies, nor hath layne in wait
For any stolne Invention, from whose height
He might commend his owne, more then the right
A Scholer claimes, may warrant for delight.
It is Arts scorne, that some of late have made
The Noble use of Poetry a Trade.
For your parts (Gentlemen) to quite his paines,
Yet you will please, that as you meet with straines
Of lighter mixtures, but to cast your eye
Rather upon the maine, then on the bye.

5

10

15

The Lover's Melancholy

His hopes stand firme, and we shall find it true,

The Lovers Melancholy cur'd by you.

The Lover's Melancholy

[I.1. 1-16]

Enter Menaphon and Pelias.

MENAPHON Dangers? How meane you dangers? that so courtly

You gratulate my safe return from dangers?

PELIAS From Travailes (noble Sir.)

MENAPHON These are delights,

If my experience hath not Trewant-like

Mis-spent the time, which I have strove to use,

5

For bettering my mind with observation.

PELIAS As I am modest, I protest 'tis strange:

But is it possible?

MENAPHON What?

PELIAS To bestride

The frothy fomes of Neptunes surging waves,

When blustering Boreas tosseth up the deepe,

10

And thumps a thunder bounce? /

MENAPHON Sweet Sir, 'tis nothing,

[B1^V]

Straight comes a Dolphin playing neere your ship,

Heaving his crooked backe up, and presents

A Feather-bed, to waft'ee to the shoare,

As easily as if you slept i' th' Court.

15

PELIAS Indeed, is't true, I pray?

MENAPHON I will not stretch

The Lover's Melancholy

[I.1. 17-32]

Your Faith upon the Teinters, prethee Pelias,

Where didst thou learne this language?

PELIAS I this language?

Alas, Sir, we that study words and formes

Of complement, must fashion all discourse, 20

According to the nature of the subject.

Enter Amethus, Sophronos, and Attendants.

But I am silent, now appeares a Sunne,

Whose shadow I adore.

MENAPHON My honour'd Father.

SOPHRONOS From mine eyes, son of my care, my love,

The joyes that bid thee welcome, doe too much 25

Speake me a child.

MENAPHON O Princely Sir, your hand.

AMETHUS Performe your duties where you owe them first,

I dare not be so sudden in the pleasures,

Thy presence hath brought home.

SOPHRONOS Here thou still findest

A Friend as noble (Menaphon) as when 30

Thou left'st at thy departure.

MENAPHON Yes, I know it,

To him I owe more service--

AMETHUS Pray give leave,

The Lover's Melancholy

He shall attend your intertainements soone, [I.1. 33-47]

Next day, and next day: for an houre or two

I would engrosse him onely.

SOPHRONOS Noble Lord. / 35

AMETHUS [To Pelias] Y'are both dismist. [B2^r]

PELIAS Your creature, and your Servant.

Exeunt all but Amethus [and] Menaphon.

AMETHUS Give me thy hand, I will not say, "Th'art welcome,"

That is the common roade of common friends,

I am glad I have thee here--O, I want words

To let thee know my heart.

MENAPHON 'Tis peec'd to mine. 40

AMETHUS Yes, 'tis as firmly, as that holy thing

Call'd Friendship can unite it. Menaphon,

My Menaphon: now all the goodly blessings,

That can create a Heaven on earth, dwell with thee.

Twelve monthes we have been sundred, but henceforth 45

We never more will part, till that sad houre,

In which death leaves the one of us behind,

34 day:] Gifford; day, Q.

36 SD] this ed.; not in Q.

The Lover's Melancholy

[I.1. 48-68]

To see the others funerals perform'd.

Let's now a while be free. How have thy travailes

Disburth'ned thee abroad of discontents? 50

MENAPHON Such cure as sicke men find in changing beds,

I found in change of Ayres; the fancy flatter'd

My hopes with ease, as theirs doe, but the griefe

Is still the same.

AMETHUS Such is my case at home.

Cleophyla, thy Kinswoman, that Maide 55

Of sweetnesse and humility, more pities

Her Fathers poore afflictions, then the tide

Of my complaints.

MENAPHON Thamasta, my great Mistris,

Your Princely Sister, hath, I hope ere this,

Confirm'd affection on some worthy choice. 60

AMETHUS Not any, Menaphon. Her bosome yet

Is internur'd with Ice, though by the truth

Of love, no day hath ever past, wherein /

I have not mention'd thy deserts, thy constancy [B2^v]

Thy-- Come, in troth I dare not tell thee what, 65

Lest thou mightst thinke I fawnd upon a sinne

Friendship was never guilty of; for flattery

Is monstrous in a true friend.

MENAPHON

Does the Court

MENAPHON Then any

The Lover's Melancholy

[I.1. 89-108]

I have observ'd abroad: all Countries else
 To a free eye and mind yeeld something rare; 90
 And I for my part, have brought home one Jewell
 Of admirable value. /

AMETHUS Jewell, Menaphon? [B3^r]

MENAPHON A Jewell, my Amethus, a faire Youth;
 A Youth, whom if I were but superstitious,
 I should repute an Excellence more high, 95
 Then meere creations are; to adde delight,
 I'lle tell yee how I found him.

AMETHUS Prethee doe.

MENAPHON Passing from Italy to Greece, the Tales
 Which Poets of an elder time have fain'd
 To glorifie their Tempe, bred in me 100
 Desire of visiting that Paradise.
 To Thessaly I came, and living private,
 Without acquaintance of more sweet companions,
 Then the old In-mates to my love, my thoughts;
 I day by day frequented silent Groves, 105
 And solitarie Walkes. One morning early
 This accident incountred me: I heard
 The sweetest and most ravishing contention,

Vide Fami.
stradam. lib. 2.
Prolus. 6. Acad.
2. Imitat. Clau-
dian.

 96 are;] Weber; are, Q.
 delight,] Weber; delight. Q.

The Lover's Melancholy

[I.1. 109-128]

That Art of Nature ever were at strife in.

AMETHUS I cannot yet conceive, what you inferre 110
By Art and Nature.

MENAPHON I shall soone resolve yee.

A sound of musicke toucht mine eares, or rather
Indeed intranc'd my soule: as I stole neerer,
Invited by the melody, I saw

This Youth, this faire-fac'd Youth, upon his Lute 115
With straines of strange variety and harmony,
Proclaiming (as it seem'd) so bold a challenge
To the cleare Quiristers of the Woods, the Birds,
That as they flockt about him, all stood silent,
Wondring at what they heard. I wondred too. 120

AMETHUS And so doe I, good,--on.

MENAPHON A Nightingale, /

Natures best skill'd Musicion undertakes [B3^V]
The challenge, and for every severall straine
The wel-shapt Youth could touch, she sung her down;
He coo'd not run Division with more Art 125
Upon his quaking Instrument, then she,
The Nightingale did with her various notes
Reply to; for a voyce, and for a sound,

128 to] Weber; too Q.

The Lover's Melancholy

[I.1. 129-148]

Amethus, tis much easier to beleewe

That such they were, then hope to heare againe. 130

AMETHUS How did the Rivals Part?

MENAPHON You terme them rightly,

For they were Rivals, and their Mistris harmony.

Some time thus spent, the young man grew at last

Into a pretty anger, that a bird

Whom Art had never taught Cliffs, Moods, or Notes, 135

Should vie with him for mastery, whose study

Had busied many houres to perfit practice:

To end the controversie, in a rapture,

Upon his Instrument he playes so swiftly,

So many voluntaries, and so quicke, 140

That there was curiositie and cunning,

Concord in discord, lines of diffring method

Meeting in one full Center of delight.

AMETHUS Now for the bird.

MENAPHON The bird ordain'd to be

Musicks first Martyr, strove to imitate 145

These severall sounds: which, when her warbling throat

Fail'd in, for griefe, downe dropt she on his Lute,

And brake her heart; it was the quaintest sadnesse,

146 sounds:] Q(c); ~. Q(u).

The Lover's Melancholy

[I.1. 149-168]

To see the Conquerour upon her Hearse,
 To weepe a funerall Elegy of teares, 150
 That trust me (my Amethus) I coo'd chide
 Mine owne unmanly weakenesse, that made me /
 A fellow-mourner with him. [B4^r]

AMETHUS I beleeeve thee.

MENAPHON He lookes upon the trophies of his Art,
 Then sigh'd, then wip'd his eyes, then sigh'd, and cride, 155
 "Alas poore creature: I will soone revenge
 This cruelty upon the Author of it;
 Henceforth this Lute guilty of innocent blood,
 Shall never more betray a harmlesse peace
 To an untimely end": and in that sorrow, 160
 As he was pashing it against a tree,
 I suddenly stept in.

AMETHUS Thou hast discourst
 A truth of mirth and pitie.

MENAPHON I repriev'd
 Th' intended execution with intreaties,
 And interruption: but (my Princely friend) 165
 It was not strange, the musicke of his hand
 Did over-match birds, when his voyce and beauty,
 Youth, carriage and discretion, must, from men

The Lover's Melancholy

[I.1. 169-187]

Indu'd with reason, ravish admiration:

From me they did.

AMETHUS But is this miracle 170

Not to be seene?

MENAPHON I won him by degrees

To chuse me his Companion; whence he is,

Or who, as I durst modestly inquire,

So gently hee would woo not to make knowne:

Onely for reasons to himselfe reserv'd, 175

He told me, that some remnant of his life

Was to be spent in Travaile; for his fortunes,

They were nor meane, nor riotous; his friends

Not publisht to the world, though not obscure:

His Countrey, Athens; and his name, Parthenophill. 180

AMETHUS Came he with you to Cyprus? /

MENAPHON Willingly. [B4^v]

The fame of our young melancholy Prince,

Meleanders rare distractions, the obedience

Of young Cleophila, Thamasta's glory,

Your matchlesse friendship, and my desperate love 185

Prevail'd with him, and I have lodg'd him privately

In Famagosta.

AMETHUS Now th'art doubly welcome:

The Lover's Melancholy

[I.1. 188-I.2. 8]

I will not lose the sight of such a rarity
 For one part of my hopes. When d'ee intend
 To visit my great-spirited Sister?

MENAPHON

May I

190

Without offence?

AMETHUS

Without offence? Parthenophil

Shall find a worthy intertainment too.

Thou art not still a coward?

MENAPHON

Shee's too excellent,

And I too low in merit.

AMETHUS

Ile prepare

A noble welcome. And (friend) ere we part,

195

Unloade to thee an over-charged heart.

Exeunt.Enter Rhetias carelesly attyr'd.

[I.2]

RHETIAS I will not court the madnesse of the times,

Nor fawne upon the Riots that embalme

Our wanton Gentry, to preserve the dust

Of their affected vanities, in coffins

Of memorable shame; when Common-wealths

5

Totter and reele from that nobilitie

And ancient vertue, which renownes the great,

Who steere the Helme of government, while Mushrooms

The Lover's Melancholy

[I.2. 9-28]

Grow up, and make new lawes to licence folly:

Why should not I, a May-game, scorne the weight 10

Of my sunke fortunes? snarle at the vices /

Which rot the Land, and without feare or wit [C1^r]

Be mine owne Anticke? Tis a sport to live

When life is irkesome, if we will not hug

Prosperity in others, and contemne 15

Affliction in our selves. This Rule is certaine,

"He that pursues his safety from the Schoole

Of State, must learne to be mad man, or foole."

Ambition, wealth, ease, I renounce the divell

That damns yee here on earth; or I will be-- 20

Mine owne mirth, or mine owne tormentor,--So,

Enter Pelias.

Here comes intelligence, a Buz o' the Court.

PELIAS Rhetias, I sought thee out to tell thee newes,

New, excellent new newes. Cuculus, Sirra,

That Gull, that young old Gull, is comming this way. 25

RHETIAS And thou art his forerunner?

PELIAS Prethee heare me:

Instead of a fine guarded Page, we have got him

A Boy, trickt up in neat and handsome fashion;

The Lover's Melancholy

[I.2. 29-52]

Perswaded him, that tis indeed a Wench;
 And he has entertain'd him, he does follow him, 30
 Carries his sword and buckler, waits on his trencher,
 Filles him his Wine, Tobacco, whets his knife,
 Lackeyes his letters, does what service else
 He would imploy his man in: being askt,
 Why he is so irregular in Courtship? 35
 His answer is, that since great Ladies use
 Gentlemen Ushers to goe bare before them,
 He knowes no reason, but he may reduce
 The Courtiers to have women waite on them,
 And he begins the fashion; he is laught at / 40
 Most complementally. Thou't burst to see him. [C1^V]

RHETIAS Agelastus, so surnamed for his gravity, was a very
 wise fellow, kept his countenance all dayes of his life as
 demurely, as a Judge that pronounceth sentence of death,
 on a poor Roague, for stealing as much bacon, as would 45
 serve at a meale with a Calves head. Yet he smil'd once,
 and never but once: Thou art no Scholler?

PELIAS I have read Pamphlets dedicated to me:

Dost call him Agelastus? why did he laugh?

RHETIAS To see an Asse eate Thistles. Puppy, go study to be 50
 a singular Coxcomb. Cuculus is an ordinary Ape, but thou
 art an Ape of an Ape.

The Lover's Melancholy

[1.2. 53-73]

Enter Cuculus and Grilla.

PELIAS Thou hast a Patent to abuse thy friends:

Looke, looke, he comes, observe him seriously.

CUCULUS Reach me my sword and buckler. 55

GRILLA They are here, forsooth.

CUCULUS How now (Minkes) how now? Where is your duty, your distance? Let me have service methodically tendred; you are now one of us. Your curse; good: remember that you are to practise Courtship: was thy father a Piper, saist thou? 60

GRILLA A sounder of some such wind-instrument forsooth.

CUCULUS Was he so? hold up thy head; be thou musical to me, and I will marry thee to a dancer: one that shall ryde on his Foot-cloth, and maintaine thee in thy Muffe and Hood. 65

GRILLA That will be fine indeed.

CUCULUS Thou art yet but simple.

GRILLA D'ee thinke so?

CUCULUS I have a braine; I have a head-piece; o' my conscience, if I take paines with thee, I shood / raise thy understanding (Girle) to the height of a nurse, or a Court-midwife at least, I will make thee big in time, wench. [C2^r]

GRILLA E'en doe your pleasure with me, Sir.

The Lover's Melancholy

[I.2. 74-92]

PELIAS [Coming forward] Noble accomplisht Cuculus.

RHETIAS [Coming forward] Give me thy fist, Innocent. 75

CUCULUS Would 'twere in thy belly, there tis.

PELIAS That's well, hee's an honest blade, though he be
blunt.

CUCULUS Who cares? we can be as blunt as he for's life.

RHETIAS Cuculus, there is within a mile or two, a Sow-pig 80
hath suckt a Brach, and now hunts the Deere, the Hare, nay,
most unnaturally the wilde Bore, aswell as any Hound in
Cyprus.

CUCULUS Monstrous Sow-pig! is't true?

PELIAS [To Rhetias] Ile be at charge of a banket on thee 85
for a sight of her.

RHETIAS Every thing takes after the dam that gave it suck:
Where hadst thou thy milke?

CUCULUS I? Why, my nurses husband was a most excellent
maker of Shittle-cocks. 90

PELIAS My nurse was a woman-surgeon.

RHETIAS And who gave thee pap, Mouse?

74 SD] Weber; not in Q.

75 SD] Dyce; not in Q.

85 SD] this ed.; not in Q.

GRILLA I never suckt that I remember.

RHETIAS La now, a Shittle-cock-maker, all thy braines are
 stucke with corke and feather. Cuculus, this learned 95
 Courtier [pointing to Pelias] takes after the nurse too,
 a she-surgeon, which is in effect a meere matcher of colours.
 [To Pelias] Goe, learne to paint and dawbe complements, tis
 the next step to run into a new suit; [To Grilla] my Lady
Periwinckle here never suckt; suck thy Master, and bring 100
 forth Moone-calves, Fop, doe; This is good Philosophy, Sirs,
 make use on't.

GRILLA Blesse us, what a strange Creature this is!

CUCULUS A Gull, an arrant Gull by Proclamation. /

Enter Corax passing over. [C2^V]

PELIAS Corax, the Princes chiefe Physicion; 105

What businesse speeds his haste?-- Are all things well, Sir?

CORAX Yes, yes, yes.

RHETIAS Phew, you may wheele about, man, wee know y'are proud
 of your slovenry and practice, tis your vertue; the Princes
 melancholy fit I presume holds still. 110

 96 SD] this ed.; not in Q.

98 SD] this ed.; not in Q.

99 SD] this ed.; not in Q.

The Lover's Melancholy

[I.2. 111-131]

CORAX So doe thy knavery and desperate beggery.

CUCULUS Aha: here's one will tickle the ban-dog.

RHETIAS You must not goe yet.

CORAX Ile stay in spight of thy teeth. There lyes my

gravity: Casts off his gowne. Doe what thou darest, 115

I stand thee.

RHETIAS Mountebancks, Empricks, Quacksalvers, Mineralists, Wizards,

Alchemists, cast-Apothecaries, old Wives and Barbers, are

all suppositors to the right Worshipfull Doctor, as I take

it. Some of yee are the head of your Art, and the hornes 120

too, but they come by nature; thou livest single for no

other end, but that thou fearest to be a Cuckold.

CORAX Have at thee; thou affect'st railing onely for thy health,

thy miseries are so thicke and so lasting, that thou hast

not one poore denier to bestow on opening a veine. Where- 125

fore to avoide a Plurisie, thou't be sure to prate thy

selfe once a month into a whipping, and bleed in the breech

in stead of the arme.

RHETIAS Have at thee agen.

CORAX Come.

130

CUCULUS There, there, there; O brave Doctor. /

117 Mountebancks] Weber; Mountebanck Q.

The Lover's Melancholy

[I.2. 132-152]

PELIAS Let 'em alone. [C3^r]

RHETIAS Thou art in thy Religion an Atheist, in thy condition a
 Curre, in thy dyet an Epicure, in thy lust a Goate, in
 thy sleepe a Hogge; thou tak'st upon thee the habit of 135
 a grave Phisition, but art indeed an imposterous Emperike.
 Physicions are the bodies Coblers, rather the Botchers of
 mens bodies; as the one patches our tattered clothes, so
 the other solders our diseased flesh. Come on.

CUCULUS [To Corax] To't, to't, hold him to't, hold him too't,
 to't, to't, to't.

CORAX The best worth in thee, is the corruption of thy minde,
 for that onely intitles thee to the dignity of a lowse:
 a thing bred out of the filth and superfluity of ill
 humours: Thou byt'st any where; and any man who de- 145
 fends not himselfe with the cleane linnen of secure
 honesty; him thou darest not come neere. Thou art
 Fortunes Ideot, Vertues Bankrupt, Times Dunghil, Man-
 hoods Scandall, and thine owne scourge. Thou wouldst
 hang thy selfe, so wretchedly miserable thou art; but 150
 that no man will trust thee with as much money as will
 buy a halter: and all thy stocke to be sold, is not

 140 SD] this ed.; not in Q.

167 SD] this ed.; not in Q.

The Lover's Melancholy

[I.3. 1-21]

AMETHUS Does this shew well?

THAMASTA What would you have me doe?

AMETHUS Not like a Lady of the trim, new crept

Out of the shell of sluttish sweat and labour,

Into the glittering pompe of ease and wantonnesse,

Imbroideries, and all these antike fashions,

5

That shape a woman monstrous; to transforme

Your education, and a Noble birth

Into contempt and laughter. Sister, Sister,

She who derives her blood from Princes, ought

To glorifie her greatnesse by humility.

10

THAMASTA Then you conclude me proud.

AMETHUS Young Menaphon,

My worthy friend, has lov'd you long, and truly,

To witnesse his obedience to your scorne,

Twelve moneths (wrong'd Gentleman) he undertooke

A voluntary exile. Wherefore (Sister)

15

In this time of his absence, have you not

Dispos'd of your affections on some Monarch?

Or sent Embassadors to some neighbouring King

With fawning protestations of your graces?

Your rare perfections, admirable beauty? /

20

This had been a new piece of modesty,

[C4^r]

The Lover's Melancholy

[I.3. 22-40]

Would have deserv'd a Chronicle!

THAMASTA

You are bitter;

And brother, by your leave, not kindly wise.

My freedome is my births, I am not bound

To fancy your approvements, but my owne.

25

Indeed you are an humble youth, I heare of

Your visits, and your loving commendation

To your hearts Saint, Cleophila, a Virgin

Of a rare excellence: what though she want

A portion to maintaine a portly greatnesse?

30

Yet tis your gracious sweetnesse to descend

So low, the meeknesse of your pity leades yee.

She is your deare friends Sister, a good soule,

An Innocent.

AMETHUS Thamasta.

THAMASTA

I have given

Your Menaphon a welcome home as fits me;

35

For his sake entertain'd Parthenophill,

The handsome Stranger, more familiarly

Then (I may feare) becomes me; yet for his part,

I not repent my courtesies, but you--

AMETHUS No more, no more; be affable to both:

40

27 visits,] Q(c); ~;Q(u).

The Lover's Melancholy

[I.3. 41-53]

Time may reclaime your cruelty.

THAMASTA

I pitty

The youth, and trust me (brother) love his sadnesse:

He talkes the prettiest stories, he delivers

His tales so gracefully, that I coo'd sit

And listen, nay forget my meales and sleepe,

45

To heare his neat discourses. Menaphon

Was well advis'd in chusing such a friend,

For pleading his true love.

AMETHUS

Now I commend thee, /

Thou't change at last, I hope. '

[C4^V]

Enter Menaphon and Eroclea in mans attire [as Parthenophill].

THAMASTA

[Aside] I feare I shall.

AMETHUS Have ye survaid the Garden?

MENAPHON

Tis a curious,

50

A pleasantly contriv'd delight.

THAMASTA

Your eye (Sir)

Hath in your travailes, often met contents

Of more variety.

EROCLEA

Not any (Lady.)

49 SD as Parthenophill] this ed.; not in Q.

49 SD Aside] Gifford; not in Q.

The Lover's Melancholy

[I.3. 54-71]

MENAPHON It were impossible, since your faire presence
 Makes every place where it vouchsafes to shine, 55
 More lovely then all other helpes of Art
 Can equall.

THAMASTA What you meane by helpes of Art,
 You know your selfe best, be they as they are:
 You need none I am sure to set me forth.

MENAPHON 'Twould argue want of manners, more then skill, 60
 Not to praise praise it selfe.

THAMASTA For your reward,
 Henceforth Ile call you Servant.

AMETHUS Excellent Sister.

MENAPHON 'Tis my first step to honour: May I fall
 Lower then shame, when I neglect all service
 That may confirme this favour.

THAMASTA Are you well, Sir? 65

EROCLEA Great Princesse, I am well; to see a League
 Betweene an humble love, such as my Friends is,
 And a commanding vertue, such as yours is,
 Are sure restoratives.

THAMASTA You speak ingeniously.--
 Brother, be pleas'd to shew the Gallery 70
 To this young stranger, use the time a while, /

The Lover's Melancholy

[I.3. 72-82]

And we will altogether to the Court.

[D1^r]

I will present yee (Sir) unto the Prince.

EROCLEA Y'are all compos'd of fairenesse, and true bounty.

AMETHUS [To Menaphon and Eroclea]

Come, come.-- Wee'l wait thee, Sister: this beginning

75

Doth rellish happy processe.

MENAPHON [To Thamasta] You have blest me.Exeunt all but Thamasta and Kala.THAMASTA Kala, O, Kala.

KALA Lady.

THAMASTA We are private,

Thou art my Closet.

KALA Locke your secrets close then:

I am not to be forc'd.

THAMASTA Never till now,

Coo'd I be sensible of being traytor

80

To honour and to shame.

KALA You are in love.

THAMASTA I am growne base-- Parthenophill--

KALA Hee's handsome,

75 SD] this ed.; not in Q.76 SD] this ed.; not in Q.

The Lover's Melancholy

[I.3. 83-98]

Richly indow'd; he hath a lovely face,
A winning tongue.

THAMASTA If ever I must fall,
In him my greatnesse sinkes. Love is a Tyrant,
Resisted; whisper in his eare, how gladly
I would steale time, to talke with him one houre;
But doe it honourably; prethee, Kala,
Doe not betray me.

85

KALA Madame, I will make it
Mine owne case; he shall thinke I am in love with him.

90

THAMASTA I hope thou art not, Kala.

KALA Tis for your sake:

Ile tell him so; but Faith I am not, Lady.

THAMASTA Pray use me kindly; let me not too soone

Be lost in my new follyes. Tis a Fate

That over-rules our wisdomes, whil'st we strive /

95

To live most free, wee'r caught in our owne toyles.

[D1^V]

Diamonds cut Diamonds: they who will prove

To thrive in cunning, must cure love with love.

Exeunt.

Finis Actus Primi.

85 Tyrant,] Gifford; ~^ Q.

98 SD] Weber; Exit Q.

The Lover's Melancholy

[II.1. 1-18]

Enter Sophronos and Aretus.

[II.1]

SOPHRONOS Our Common-wealth is sick: tis more then time

That wee should wake the Head thereof, who sleeps

In the dull Lethargy of lost security.

The Commons murmur, and the Nobles grieve,

The Court is now turn'd Anticke, and growes wilde,

5

Whiles all the neighb'ring Nations stand at gaze,

And watch fit oportunity, to wreake

Their just conceived fury, on such injuries,

As the late Prince, our living Masters Father,

Committed against Lawes of truth or honour.

10

Intelligence comes flying in on all sides,

Whilest the unsteady multitude presume,

How that you, Aretus, and I, ingrosse

(Out of particular Ambition)

Th' affaires of government, which I for my part,

15

Groane under, and am weary of.

ARETUS

Sophronos,

I am as zealous too of shaking off

My gay State-fetters, that I have bethought

16-17 of./Aret. Sophronos,/I am] Q(c); of/Sophronos./
Aret. I am Q(u).

The Lover's Melancholy

[II.1. 19-34]

Of speedy remedy; and to that end, /

As I have told yee, have concluded with

[D2^r]

Corax, the Princes chiefe Physician.

SOPHRONOS You should have done this sooner, Aretus;

You were his Tutor, and could best discerne

His dispositions to informe them rightly.

ARETUS Passions of violent nature, by degrees

25

Are easili'st reclaim'd. There's something hid

Of his distemper, which wee'll now find out.

Enter Corax, Rhetias, Pelias, Cuculus and Grilla.

You come on just appointment: welcome, Gentlemen,

Have you won Rhetias (Corax?)

CORAX

Most sincerely.

CUCULUS Save yee, Nobilities: doe your Lordships take notice

of my Page? Tis a fashion of the newest edition, spick and

span new, without example. [To Grilla] Doe your honour,

Housewife.

GRILLA [To Sophronos] There's a cursey for you, [To Aretus]

19 end,] Q(u); ~. Q(c).

32 SD] this ed.; not in Q.

34 SDS] this ed.; not in Q.

The Lover's Melancholy

[II.1. 35-52]

and a cursey for you.

35

SOPHRONOS Tis excellent: we must all follow fashion,

And entertain Shee-waiters.

ARETUS

'Twill be Courtly.

CUCULUS I thinke so; I hope the Chronicles will reare me

one day for a head-piece--

RHETIAS Of Woodcocke without braines in't; Barbers shall

40

weare thee on their Citternes, and Hucksters set thee out

in Ginger-bread.

CUCULUS Devill take thee: I say nothing to thee now: canst

let me be quiet?

GRILLA [To Rhetias] Y'are too perstreperous, Sauce-box.

45

CUCULUS Good Girle.--[To Rhetias] If we begin to puffe

once--

PELIAS Prethee hold thy tongue, the Lords are in the presence.

RHETIAS [To Pelias] Mum, Butterflye.

PELIAS O the Prince: stand and keepe silence. /

50

CUCULUS The Prince: Wench, thou shalt see the

[D2^V]

Prince now.

Soft Musicke.

45 SD] this ed.; not in Q.

46 SD] this ed.; not in Q.

49 SD] this ed.; not in Q.

51 The Prince] this ed.; O the Prince Q.

The Lover's Melancholy

[II.1. 52.1-68]

Enter Palador, the Prince, with a Booke in his hand.

SOPHRONOS Sir.

ARETUS Gracious Sir.

PRINCE Why all this Company?

CORAX A Booke! is this the early exercise

I did prescribe? in stead of following health, 55

Which all men covet, you pursue disease.

Where's your great Horse, your Hounds, your set at Tennis,

Your Balloone ball, the practice of your dancing,

Your casting of the sledge, or learning how

To tosse a Pike; all chang'd into a Sonnet? 60

Pray, Sir, grant me free liberty to leave

The Court, it do's infect me with the sloth

Of sleepe and surfet: In the University

I have imployments, which to my profession

Adde profit and report: Here I am lost 65

And in your wilfull dulnesse held a man

Of neither Art nor honesty: you may

Command my head; pray take it, doe; 'twere better

53 Sir . . . Sir.] Gifford; Soph. Aret. Sir; Gracious Sir. Q.

56 pursue disease] Weber; pursue your disease Q.

The Lover's Melancholy

[II.1. 69-84]

For me to lose it, then to lose my wits,
 And live in Bedlam: you will force me too't, 70
 I am almost mad already.

PRINCE I beleeve it.

SOPHRONOS Letters are come from Creete, which do require
 A speedy restitution of such ships,
 As by your Father were long since detain'd;
 If not; defiance threatned.

ARETUS These neere parts 75
 Of Syria that adjoyne, muster their friends:
 And by intelligence we learne for certaine, /
 The Syrian will pretend an ancient interest [D3^r]
 Of tribute intermitted.

SOPHRONOS Through your Land
 Your subjects mutter strangely, and imagine 80
 More then they dare speake publikely.

CORAX And yet
 They talke but odly of you.

CUCULUS Hang 'em Mungrels.

PRINCE Of me? my subjects talke of me?

CORAX Yes, scurvily,
 And thinke worse (Prince.)

PRINCE Ile borrow patience

A little time to listen to these wrongs, 85
 And from the few of you which are here present,
 Conceive the generall voyce.

CORAX [Aside] So, now he is nettled.

PRINCE By all your loves I charge ye, without feare
 Or flattery, to let me know your thoughts,
 And how I am interpreted: Speake boldly. 90

SOPHRONOS For my part (Sir) I will be plaine, and briefe:
 I thinke you are of Nature milde and easie,
 Not willingly provokt, but withall head-strong
 In any passion that misleades your Judgment.
 I thinke you too indulgent to such motions, 95
 As spring out of your owne affections,
 Too old to be reform'd, and yet too young
 To take fit councill from your selfe, of what
 Is most amisse.

PRINCE So-- Tutor, your conceit?

ARETUS I think you doate (with pardon let me speake it) 100
 Too much upon your pleasures, and these pleasures
 Are so wrapt up in selfe-love, that you covet
 No other change of fortune: would be still /

The Lover's Melancholy

[II.1. 104-124]

What your birth makes you, but are loth to toyle [D3^V]

In such affaires of State as breake your sleepes. 105

CORAX I thinke you would be by the world, reputed

A man in every point compleat, but are

In manners and effect indeed a childe,

A boy, a very boy.

PELIAS May it please your Grace,

I thinke you doe containe within your selfe 110

The great Elixer, soule and quintessence

Of all divine perfections: are the glory

Of mankind, and the onely strict example

For earthly Monarchies to square out their lives by:

Times miracle, Fames pride, in Knowledge, Wit, 115

Sweetnesse, Discourse, Armes, Arts--

PRINCE You are a Courtier.

CUCULUS But not of the ancient fashion, an't like your Highnesse.

Tis I; I, that am the credit of the Court, Noble Prince:

and if thou would'st by Proclamation or Patent, create

me Overseer of all the Taylers in thy Dominions; then, 120

then the golden dayes should appeare againe; bread should

be cheaper; fooles should have more wit; knaves more

honesty; and beggars more money.

GRILLA I thinke now--

The Lover's Melancholy

[II.1. 125-141]

CUCULUS Peace, you Squall. 125

PRINCE [To Rhetias] You have not spoken yet.

CUCULUS Hang him, hee'l nothing but raile.

GRILLA Most abominable: out upon him.

CORAX Away Cuculus; follow the Lords.

CUCULUS Close, Page, close. 130

They all fall backe, and steale out.

Manent Prince and Rhetias.

PRINCE You are somewhat long a thinking. /

RHETIAS I doe not thinke at all. [D4^r]

PRINCE Am I not worthy of your thought?

RHETIAS My pittie you are-- But not my reprehension.

PRINCE Pittie? 135

RHETIAS Yes, for I pittie such to whom I owe service, who exchange
their happinesse for a misery.

PRINCE Is it a misery to be a Prince?

RHETIAS Princes who forget their soveraignty, and yeeld to affected
passion, are weary of command.--You had a Father, Sir. 140

PRINCE Your Soveraigne whiles he liv'd. But what of him?

126 SD] Gifford; not in Q.

130.2 Manent] this ed.; Manet Q.

The Lover's Melancholy

[II.1. 142-162]

RHETIAS Nothing. I onely dar'd to name him; that's all.

PRINCE I charge thee by the duty that thou ow'st us,

Be plaine in what thou meanest to speake: there's something

That we must know: be free, our eares are open. 145

RHETIAS O Sir, I had rather hold a Wolfe by the eares, then

stroake a Lyon, the greatest danger is the last.

PRINCE This is meere trifling-- Ha? are all stollen hence?

We are alone: Thou hast an honest looke,

Thou hast a tongue, I hope, that is not oyld 150

With flattery. Be open, though tis true,

That in my younger dayes I oft have heard

Agenors name, my Father, more traduc'd,

Then I could then observe; yet I protest,

I never had a friend, a certaine friend, 155

That would informe me throughly of such errors,

As oftentimes are incident to Princes.

RHETIAS All this may be. I have seene a man so curious in feel-

ing of the edge of a keene knife, that he has cut his

fingers. My flesh is not of prooffe against the metall 160

I / am to handle; the one is tenderer then the other. [D4^v]

PRINCE I see then I must court thee. Take the word

152 younger] Q(c); young Q(u).

The Lover's Melancholy

[II.1. 163-182]

Of a just Prince; for any thing thou speakest

I have more then a Pardon, thanks and love.

RHETIAS I will remember you of an old Tale that something 165
concernes you. Meleander, the great (but unfortunate)
Statesman, was by your Father treated with for a Match
betweene you and his eldest daughter, the Lady Eroclea.
You were both neere of an age. I presume you remember a
Contract, and cannot forget Her. 170

PRINCE To Court was Eroclea brought, was courted by your
Father, not for Prince Palador, as it followed, but to be
made a prey to some lesse noble designe. -- With your favour
I have forgot the rest. 175

PRINCE Good, call it backe agen into thy memory,
Else losing the remainder, I am lost too.

RHETIAS You charme me. In briefe, a Rape, by some bad
Agents was attempted; by the Lord Meleander her father
rescued, she convay'd away, Meleander accus'd of treason, 180
his Land seized, he himself distracted and confined to the
Castle where he yet lives. What had ensued was doubtfull.

163 Prince;] Dyce; ~^ Q.

163 speakest ^] Dyce; ~. Q.

166 unfortunate)] Q(c); ~^Q(u).

But your Father shortly after dyed.

PRINCE But what became of faire Eroclea?

RHETIAS She never since was heard of.

PRINCE No hope lives then 185

Of ever, ever seeing her againe.

RHETIAS Sir, I feard I should anger yee. There was, as I said,
an old Tale: I have now a new one, which may perhaps
season the first with a more delightfull rellish.

PRINCE I am prepar'd to heare, say what you please. 190

RHETIAS My Lord Meleander falling, on whose favour my fortunes
relyed, I furnisht my selfe for travaile, and / bent my [E1^r]
course to Athens, where a pretty accident after a while
came to my knowledge.

PRINCE My eare is open to thee. 195

RHETIAS A young Lady contracted to a noble Gentleman, as the Lady
we last mentioned, and your Highnes were, being hindred
by their jarring Parents, stole from her home, and was
conveyed like a Ship-boy in a Merchant, from the Countrey
where she liv'd, into Corinth first, and afterwards to 200
Athens; where in much solitarinesse she liv'd like a
Youth almost two yeeres, courted by all for acquaintance,
but friend to none by familiaritie.

187 feard] Weber; feare Q.

PRINCE In habit of a man?

RHETIAS A handsome young man, till within these three moneths,
 or lesse, her sweetheart's Father dying some yeere be-
 fore, or more, shee had notice of it, and with much joy
 returned home, and as report voyced it at Athens, enjoy-
 ed her happinesse: she was long an exile: For now, Noble
 Sir, if you did love the Lady Eroclea, why may not such 210
 safety and fate direct her, as directed the other? tis
 not impossible.

PRINCE If I did love her, Rhetias: yes I did.

Give me thy hand: As thou didst serve Meleander,
 And art still true to these, henceforth serve me. 215

RHETIAS My duty and my obedience are my suretie,
 But I have been too bold.

PRINCE Forget the sadder story of my Father,
 And onely, Rhetias, learne to reade me well,
 For I must ever thanke thee; th'ast unlockt 220
 A tongue was vow'd to silence, for requitall
 Open my bosome, Rhetias.

RHETIAS What's your meaning?

PRINCE To tye thee to an oath of secrecy-- /

206 sweetheart's] Gifford; sweet hearty Q.

208 it at Athens,] Gifford; it, at Athens Q.

The Lover's Melancholy [II.1. 224-238.2]

Unloose the buttons, man, thou dost it faintly, [E1^V]

What findst thou there?

RHETIAS A picture in a Tablet. 225

PRINCE Looke well upon't.

RHETIAS I doe--yes--let me observe it--

Tis hers, the Ladies.

PRINCE Whose!

RHETIAS Erocleas.

PRINCE Hers that was once Eroclea: for her sake

Have I advanst Sophronos to the Helme

Of government; for her sake will restore 230

Meleanders Honours to him; will for her sake

Beg friendship from thee, Rhetias. O be faithfull,

And let no politicke Lord worke from thy bosome

My griefes: I know thou wert put on to sift me:

But be not too secure.

RHETIAS I am your Creature. 235

PRINCE Continue still thy discontented fashion:

Humour the Lords, as they would humour me;

Ile not live in thy debt.--We are discover'd.

Enter Amethus, Menaphon, Thamasta, Kala,

Eroclea, as before.

The Lover's Melancholy

[II.1. 239-255]

AMETHUS Honour and health still wait upon the Prince.

Sir, I am bold with favour to present 240

Unto your Highnes, Menaphon my friend,

Return'd from travaile.

MENAPHON Humbly on my knees

I kisse your gracious hand.

PRINCE It is our duty

To love the vertuous.

MENAPHON If my prayers or service /

Hole--any value, they are vow'd yours ever. [E2^r]

RHETIAS [To Menaphon] I have a fist for thee too,

Stripping. Th'art started up prettily since I saw

thee. Hast learned any wit abroad? Canst tell newes, and

sweare lyes with a grace like a true Traveller?

[Pointing to Eroclea] What new Owzle's this? 250

THAMASTA Your Highnesse shall doe right to your owne judgement,

In taking more then common notice of

This stranger, an Athenian, nam'd Parthenophill,

One, whom (if mine opinion doe not sooth me

Too grossely) for the fashion of his minde, 255

246 SD] this ed.; not in Q.

250 SD] this ed.; not in Q.

The Lover's Melancholy

[II.1. 256-270]

Deserves a deare respect.

PRINCE Your commendations,

Sweet Cousin, speakes him Nobly.

ERLCOEA All the powers

That centinell just Thrones, double these guards

About your sacred Excellence.

PRINCE What fortune

Led him to Cyprus?

MENAPHON My perswasions won him. 260

AMETHUS And if your Highnesse please to heare the entrance

Into their first acquaintance, you will say--

THAMASTA It was the newest, sweetest, prettiest accident,

That ere delighted your attention.

I can discourse it, Sir.

PRINCE Some other time. 265

How is a cald?

THAMASTA Parthenophill.

PRINCE Parthenophill?

Wee shall sort time to take more notice of him. Exit Prince.

MENAPHON His wonted melancholy still pursues him.

AMETHUS I told you so.

THAMASTA You must not wonder at it.

EROCLEA I doe not, Lady. /

The Lover's Melancholy

[II.1. 285-300]

Faire Lady, whom you wisht to make your owne?

285

EROCLEA Not any truly.

KALA What your friends or meanes are

I will not be inquisitive to know,

Nor doe I care to hope for. But admit

A dowre were throwne downe before your choyce,

Of Beauty, Noble birth, and sincere affection,

290

How gladly would you intertaine it? (Young man)

I doe not tempt you idly.

EROCLEA I shall thanke you,

When my unsettled thoughts can make me sensible

Of what tis to be happy: for the present

I am your debtor: and faire Gentlewoman,

295

Pray give me leave as yet to study ignorance, /

For my weake braines conceive not what concerns me.

[E3^r]

--Another time--

Enter Thamasta.

THAMASTA Doe I breake off your Parley

That you are parting? Sure my woman loves you.

Can she speake well, Parthenophil?

297 concerns] Weber; concerne Q.

The Lover's Melancholy

[II.1. 300-320]

EROCLEA	Yes, Madame:	300
---------	--------------	-----

Discreetly chaste she can: she hath much won
On my belief, and in few words, but pithy,
Much mov'd my thankfulnesse. You are her Lady,
Your goodnesse aims (I know) at her preferment:
Therefore I may be bold to make confession 305
Of truth: if ever I desire to thrive
In womans favour, Kala is the first
Whom my ambition shall bend to.

THAMASTA Indeed.

But say a Nobler Love should interpose?

EROCLEA Where reall worth, and constancy first settle 310

A hearty truth, there greatnesse cannot shake it,
Nor shall it mine: yet I am but an infant
In that construction, which must give cleare light
To Kala's merit: riper houres hereafter
Must learne me how to grow rich in deserts. 315
Madame, my duty waits on you. Exit Eroclea.

THAMASTA Come hither.

"If ever henceforth I desire to thrive
In womans favours, Kala is the first
Whom my ambition shall bend to."--'Twas so.

KALA These very words he spake.

THAMASTA These very words 320

330 away] Gifford; not in Q.

The Lover's Melancholy [II.1. 339-II.2. 12]

Ile have him, or Ile run away with him,
 And let her doe her worst then: what, we are all 340
 But flesh and blood; the same thing that will doe
 My Lady good, will please her woman too. Exit.

Enter Cleophila and Trollio. [II.2]

CLEAPHILA Tread softly (Trollio) my Father sleepes still.

TROLLIO I forsooth: but he sleepes like a Hare with his eyes
 open, and that's no good signe.

CLEOPHILA Sure thou art weary of this sullen living,
 But I am not; for I take more content 5
 In my obedience here, then all delights
 The time presents elsewhere. /

MELEANDER within. Oh! [E4^r]

CLEOPHILA Do'st heare that groane?

TROLLIO Heare it? I shudder, it was a strong blast, young
 Mistris, able to roote up heart, liver, lungs and all.

CLEOPHILA My much-wrong'd Father: let me view his face. 10

Drawes the Arras, Meleander discovered
in a chaire sleeping.

TROLLIO Lady Mistris, shall I fetch a Barbour to steale
 away his rough beard, whiles he sleepes in's naps? He

The Lover's Melancholy

[II.2. 13-30]

never lookes in a glasse, and tis high time on conscience
 for him to bee trimd, 'has not been under the Shavers hand
 almost these four yeeres.

15

CLEOPHILA Peace, foole.

TROLLIO [Aside] I could clip the old Ruffian, there's
 hair enough to stuffe all the great Codpieces in Switzerland.
 A begins to stirre, a stirres. Blesse us how his eyes rowle.
 [To him] A good yeere keepe your Lordship in your
 right wits, I beseech yee.

20

MELEANDER Cleophila?

CLEOPHILA Sir, I am here, how d'ee Sir?

TROLLIO Sir, is your stomacke up yet? get some warme por-
 redge in your belly, 'tis a very good settle-braine.

MELEANDER The Raven croakt, and hollow shrieks of Owles

25

Sung Dirges at her funerall; I laugh'd

The whiles: for twas no boot to weepe. The Girle

Was fresh and full of youth: but, O the cunning

Of Tyrants that looke bigge, their very frownes

Dooome poore soules guilty, ere their cause be heard.--

30

 14 'has] Weber; has Q.

17 SD] Gifford; not in Q.

20 SD] Hill; not in Q.

The Lover's Melancholy

[II.2. 31-51]

Good, what art thou,--and thou?

CLEOPHILA I am Cleophila,

Your wofull daughter.

TROLLIO I am Trollio your honest implement.

MELEANDER I know yee both. 'las, why d'ee use me thus? /

Thy Sister, my Eroclea, was so gentle, [E4^V]

That Turtles in their Downe doe feed more gall,

Then her spleene mixt with: yet when winds and storme

Drive dirt and dust on banks of spotlesse snow,

The purest whitenesse is no such defence

Against the sullyng foulennesse of that fury. 40

So rav'd Agenor, that great man, mischief

Against the Girle--'twas a politick tricke,

We were too old in Honour.--I am leane

And falne away extremely; most assuredly

I have not dyn'd these three dayes.

CLEOPHILA Will you now, Sir? 45

TROLLIO I beseech yee heartily, Sir. I feele a horrible
puking my selfe.

MELEANDER Am I starke mad?

TROLLIO No, no, you are but a little staring.--There's
difference betweene staring and starke mad. You are but 50
whymsied yet, crotchted, conundroun'd, or so.

The Lover's Melancholy

[II.2. 52-69]

MELEANDER Here's all my care: and I doe often sigh

For thee, Cleophyla: we are secluded

From all good people. But take heed, Amethus

Was sonne to Doryla, Agenors Sister. 55

There's some ill blood about him, if the Surgeon

Have not been very skilfull to let all out.

CLEOPHILA I am (alas) too griev'd to thinke of love,

That must concerne me least.

Enter Amethus, Menaphon, Eroclea (as before) and Rhetias.

MELEANDER Sirra, be wise, be wise. 60

TROLLIO Who I? I will be monstrous and wise immediately.--

Welcome, Gentlemen, the more the merrier, Ile lay the

cloth, and set the stooles in a readinesse, for I see

here is some hope of dinner now.

Exit Trollio. /

AMETHUS My Lord Meleander, Menaphon your Kinsman [F1^r]

Newly return'd from travaile, comes to tender

His duty t'ee: --to you his love, faire Mistris.

MENAPHON I would I could as easily remove

Sadnesse from your remembrance, Sir, as study

59.1 SD] follows 1.61 in Gifford, Dyce, and Hill; follows 1.60 in Weber and Q.

The Lover's Melancholy

[II.2. 70-84]

To doe you faithfull service.--My deare Cousin, 70

All best of comforts bless your sweet obedience.

CLEOPHILA One chiefe of 'em ([my] worthy Cousin) lives

In you, and your well-doing.

MENAPHON This young stranger

Will well deserve your knowledge.

AMETHUS For my friends sake,

Lady, pray give him welcome.

CLEOPHILA He has met it, 75

If sorrowes can looke kindly.

EROCLEA You much honour me.

RHETIAS [Aside] How a eyes the company: sure my passion

will betray my weaknesse.--O my Master, my Noble Master,

doe not forget me, I am still the humblest, and the most

faithfull in heart of those that serve you. 80

MELEANDER Ha, ha, ha.

RHETIAS [Aside] There's wormewood in that laughter, tis

the usher to a violent extremity.

MELEANDER I am a weake old man. All these are come

72 my] Weber; not in Q.

77 SD] Gifford; not in Q.

82 SD] Gifford; not in Q.

The Lover's Melancholy

[II.2. 85-104]

To jeere my ripe calamities.

MENAPHON

Good Uncle!

85

MELEANDER But Ile out-stare 'ee all, fooles, desperate fooles,

You are cheated, grossely cheated, range, range on,

And rowle about the world to gather mosse,

The mosse of honour, gay reports, gay clothes,

Gay wives, huge empty buildings, whose proud roofes,

90

Shall with their pinacles, even reach the starres.

Ye worke and worke like Moles, blind in the paths,

That are bor'd through the crannies of the earth,

To charge your hungry soules with such full surfets, /

As being gorg'd once, make 'ee leane with plenty.

[F1^V]

And when ye have skimd the vomit of your riots,

Y'are fat in no felicity but folly,

Then your last sleepes seize on 'ee. Then the troopes

Of wormes crawle round, and feast, good cheare, rich fare

Dainty, delicious--here's Cleophyla:

100

All the poore stocke of my remaining thrift;

You, you the Princes Cousin: how d'ee like her?

(Amethus) how d'ee like her?

AMETHUS

My intents

Are just and honourable.

MENAPHON

Sir, beleeeve him.

The Lover's Melancholy

[II.2. 105-121]

MELEANDER [To Amethus] Take her.--We two must part,
 go to him, doe. 105

EROCLEA [Aside to Rhetias] This sight is full of horror.

RHETIAS [Aside to Eroclea] There is sence yet in this
 distraction.

MELEANDER In this Jewell I have given away,

 All what I can call mine. When I am dead, 110

 Save charge; let me be buried in a nooke.

 No guns, no pompous whining: these are fooleries.

 If whiles we live, we stalke about the streets,

 Justled by Carmen, Foot-poasts, and fine Apes,

 In silken coates, unminded, and scarce thought on; 115

 It is not comely to be hal'd to the earth,

 Like high fed Jades upon a Tilting-day,

 In antique trappings: scorne to use-lesse teares.

Eroclea was not coffind so: she perisht,

 And no eye dropt save mine, and I am childish. 120

 I talke like one that doates; laugh at me, Rhetias,

 105 SD] this ed.; not in Q.

106 SD] this ed.; not in Q.

107 SD] this ed.; not in Q.

107 There] Weber; This Q.

The Lover's Melancholy

[II.2. 122-139]

Or raile at me: they will not give me meate:

They have starv'd me: but Ile henceforth be mine owne Cook.

Good morrow: tis too early for my cares

To revell. I will breake my heart a little, 125

And tell yee more hereafter. Pray be merry. Exit Meleander./

RHETIAS Ile follow him. [Aside.] My Lord Amethus, use your time respectively. Few words to purpose soon'st prevaile:

study no long Orations; be plaine and short, [To them.] Ile

follow him. Exit Rhetias.

AMETHUS Cleophyla, although these blacker clouds

Of sadnes, thicken and make darke the sky

Of thy faire eyes, yet give me leave to follow

The streame of my affections: they are pure,

Without all mixture of unnoble thoughts. 135

Can you ever be mine?

CLEOPHILA I am so low

In mine owne fortunes, and my Fathers woes,

That I want words to tell yee, you deserve

A worthier choice.

AMETHUS But give me leave to hope.

127 SD] Hill; not in Q.

129 SD] Hill; not in Q.

The Lover's Melancholy [II.2. 140-III.1.]

MENAPHON My friend is serious.

CLEOPHILA Sir, this for answer: 140

If I ever thrive in an earthly happinesse,
The next to my good Fathers wisht recovery,
Must be my thankfulnesse to your great merit,
Which I dare promise: for the present time
You cannot urge more from me.

MELEANDER [within] Ho, Cleophyla? 145

CLEOPHILA This Gentleman is moov'd.

AMETHUS Your eyes, Parthenophill,

Are guilty of some passion.

MENAPHON Friend, what ailes thee?

EROCLEA All is not well within me, Sir.

MELEANDER within Cleophyla?

AMETHUS Sweet Maid, forget me not; we now must part.

CLEOPHILA Still you shall have my prayer.

AMETHUS Still you my truth.

Exeunt omnes.

Finis Actus Secundi. /

145 SD] Weber; not in Q.

The Lover's Melancholy

[III.1.-16]

Enter Cuculus and Grilla, Cuculus in a blacke velvet [F2^V]

Cap, and a white Feather, with a paper in [III.1]

his hand.

CUCULUS Doe I not looke freshly, and like a Youth of the Trim?

GRILLA As rare an old Youth as ever walkt crosse-gartered.

CUCULUS Here are my Mistrisses mustred in white

and blacke. [Reads] "Kala the Waiting-woman." I will

first begin at the foote: stand thou for Kala. 5

GRILLA I stand for Kala, doe your best and your worst.

CUCULUS I must looke bigge, and care little or nothing for her, be-

cause shee is a creature that stands at livery. Thus I

talke wisely, and to no purpose.--Wench,

as it is not fit that thou should'st be either faire or 10

honest; so considering thy service, thou art as thou art,

and so are thy betters, let them bee what they can bee.

Thus in despite and defiance of all thy good parts, if I

cannot endure thy basenesse, tis more out of thy courtesie,

then my deserving, and so I expect thy answer. 15

GRILLA I must confesse--

0.2 III.1] Actus III. Scena I. Q.

4 SD] Weber; not in Q.

The Lover's Melancholy

[III.1. 17-39]

CUCULUS Well said.

GRILLA You are--

CUCULUS That's true too.

GRILLA To speake you right, a very scurvy fellow.-- 20

CUCULUS Away, away, do'st thinke so? /

GRILLA A very foule-mouth'd, and misshapen Cockscombe. [F3^r]

CUCULUS Ile never beleeeve it by this hand.

GRILLA A Magot, most unworthy to creepe in--to the least
 wrinckle of a Gentlewomans (What d'ee call) good 25
 conceit, or so, or what you will else--were you not
 refined by Courtship and education, which in my bleare
 eyes makes you appeare as sweet as any nosegay, or
 savory cod of Muske new fall'n from th' Cat.

CUCULUS This shall serve well enough for the Waiting-woman. My 30
 next Mistris is Cleophyla, the old mad-mans daughter: I
 must come to her in whining tune, sigh, wipe mine eyes,
 fold my Armes, and blubber out my speech as thus: --
 Even as a Kennell of Hounds (sweet Lady) cannot catch
 a Hare, when they are full pauncht on the Carrion of a 35
 dead Horse: so, even so the gorge of my affections
 being full cramm'd with the garboyles of your condole-
 ments, doth tickle me with the prick (as it were) about
 mee, and fellow-feeling of howling outright.

GRILLA This will doo't, if she will heare.

CUCULUS Thou seest I am crying ripe, I am such another tender-
hearted foole.

GRILLA Even as the snuffe of a candle that is burnt in the socket,
goes out, and leaves a strong perfume behind it; or as a
piece of toasted cheese next the heart in a morning is a 45
restorative for a sweet breath: so, even so the odor-
iferous savour of your love doth perfume my heart, (Hay
ho) with the pure sent of an intolerable content, and not
to be indur'd.

CUCULUS By this hand tis excellent. Have at thee last of all for 50
the Princesse Thamasta, she that is my Mistris / indeed, [F3^V]
she is abominably proud, a Lady of a damnable, high, tur-
bulent, and generous spirit. But I have a loud-mouth'd
Cannon of mine owne to batter her, and a pen'd speech of
purpose; observe it. 55

GRILLA Thus I walke by, heare and minde you not.

CUCULUS [Reads] "Though haughty as the Divell or his Dam,
Thou dost appeare, great Mistris: yet I am
Like to an ugly fire-worke, and can mount

40 she] this ed.; conj. Gifford; we Q.

57 SD] Gifford; not in Q.

The Lover's Melancholy

[III.1. 60-80]

Above the Region of thy sweet Ac--count. 60

Wert thou the Moone her selfe, yet having seene thee,

Behold the man ordain'd to moove within thee."

--Looke to your selfe, Houswife; answer me in strong

Lines y'are best.

GRILLA Keepe off, poore foole, my beames will strike thee blinde:

Else if thou touch me, touch me but behind.

In Palaces, such as passe in before,

Must be great Princes; for at the backe dore

Tatter-demallians waite, who know not how

To get admittance: such a one--art Thou. 70

CUCULUS 'Sfoot, this is downe-right roaring.

GRILLA I know how to present a big Lady in her owne cue. But
pray in earnest, are you in love with all these?

CUCULUS Pish, I have not a ragge of love about me. Tis only
a foolish humour I am possest with, to be surnam'd the Con- 75
querour. I will court any thing; be in love with nothing,
nor no--thing.

GRILLA A rare man you are, I protest.

CUCULUS Yes, I know I am a rare man, and I ever held my
selfe so. 80

The Lover's Melancholy

[III.1. 81-95]

Enter Pelias and Corax.

PELIAS In amorous contemplation on my life;

Courting his page by Helicon. /

CUCULUS

Tis false.

[F4^r]

GRILLA A grosse untruth; Ile justifie it, Sir,

At any time, place, weapon.

CUCULUS

Marry shall she.

CORAX [To Grilla] No quarrels, good'ee Whiske--Lay by

85

your Trumperies, and fall to your practice. Instructions
are ready for you all. Pelias is your Leader, follow him.

Get credit now or never. Vanish, Doodles, vanish.

CUCULUS For the Device?

CORAX The same, get'ee gone, and make no bawling.

90

Exeunt [all but Corax.]

CORAX To waste my time thus Droane-like in the Court,

And lose so many houres, as my studies

Have hoarded up, is to be like a man

That creepes both on his hands and knees, to climbe

A mountaines top, where when he is ascended,

95

85 SD] this ed.; not in Q.90.1 all but Corax] Weber; not in Q.

The Lover's Melancholy

[III.1. 96-112]

One carelesse slip downe, tumbles him againe

Into the bottome whence a first began.

I need no Princes favour: Princes need

My Art. Then Corax, be no more a Gull,

The best of 'em cannot foole thee, nay, they shall not. 100

Enter Sophronos and Aretus.

SOPHRONOS We find him timely now; let's learne the cause.

ARETUS Tis fit we should.--Sir, we approve you learn'd,

And since your skill can best discerne the humours

That are predominant, in bodies subject

To alteration: tell us (pray) what divell 105

This Melancholy is, which can transforme

Men into Monsters.

CORAX Y'ar your selfe a Scholer,

And quicke of apprehension: Melancholy

Is not, as you conceive, Indisposition /

Of body, but the mindes disease. So Extasie, [F4^V]

Fantastick Dotage, Madnesse, Phrenzey, Rapture

Of meere imagination differ partly

111 Rapture] Dyce; Rupture Q.

The Lover's Melancholy

[III.1. 113-132]

From Melancholy, which is briefly this,

Vid. De-
mocrit. Iu-
nior.

A meere commotion of the minde, o're charged

With feare and sorrow; first begot i' th' braine,

115

The Seate of Reason, and from thence deriv'd

As suddenly into the Heart, the Seate

Of our Affection.

ARETUS There are sundry kinds

Of this disturbance.

CORAX Infinite, it were

More easie to conjecture every houre

120

We have to live, then to reckon up the kinds,

Or causes of this anguish of the minde.

SOPHRONOS Thus you conclude, that as the cause is doubtfull,

The cure must be impossible; and then

Our Prince (poore Gentleman) is lost for ever,

125

As well unto himselfe, as to his subjects.

CORAX My Lord, you are too quick; thus much I dare

Promise, and doe, ere many minutes passe,

I will discover whence his sadnesse is,

Or undergoe the censure of my ignorance.

130

ARETUS You are a Noble Scholer.

SOPHRONOS For reward,

You shall make your owne demand.

CORAX

May I be sure?

The Lover's Melancholy [III.1. 133-III.2. 7]

ARETUS We both will pledge our truth.

CORAX Soone tis perform'd,
 That I may be discharg'd from my attendance
 At Court, and never more be sent for after: 135
 Or if I be, may Rats gnaw all my bookes,
 If I get home once, and come here againe, /
 Though my necke stretch a halter for't, I care not. [G1^r]

SOPHRONOS Come, come, you shall not feare it.

CORAX Ile acquaint yee
 With what is to be done, and you shall fashion it. Exeunt omnes.

Enter Kala and Eroclea, as before. [III.2]

KALA My Lady do's expect 'ee, thinks all time
 Too slow till you come to her: wherefore young man,
 If you intend to love me, and me onely,
 Before we part, without more circumstance
 Let us betroth our selves.

EROCLEA I dare not wrong 'ee; 5
 You are too violent.

KALA Wrong me no more
 Then I wrong you: be mine, and I am yours:

133 Soone tis perform'd,] this ed.; Tis soone perform'd, Q.

The Lover's Melancholy

[III.2. 8-21]

I cannot stand on points.

EROCLEA

Then to resolve

All further hopes, you never can be mine,

Must not, (and pardon though I say) you shall not. 10

KALA [Aside] The thing is sure a Gelding.--Shal not? well,

Y'are best to prate unto my Lady now,

What proffer I have made.

EROCLEA

Never, I vow.

KALA Doe, doe, tis but a kind of heart of mine owne,

And ill lucke can undoe me.--[Aside] Be refus'd? 15

O scirvy.--Pray walke on, Ile overtake 'ee. Exit Eroclea.

What a greene-sickness-liver'd Boy is this!

My maiden-head will shortly grow so stale,

That 'twill be mouldy: but Ile marre her market.

Enter Menaphon.

MENAPHON Parthenophill past this way; prethee, Kala, / 20

Direct me to him. [G1^V]

KALA Yes, I can direct 'ee:

11 SD] Weber; not in Q.

15 SD] Hill; not in Q.

16 SD] Weber; follows 1.17 in Q.

20 this] Weber; the Q.

The Lover's Melancholy

[III.2. 22-39]

But you (Sir) must forbear.

MENAPHON

Forbear!

KALA

I said so.

Your bounty h'as ingag'd my truth; receive

A secret, that will, as you are a man,

Startle your Reason: tis but meere respect

25

Of what I owe to thankfulnesse. (Deare Sir)

The Stranger whom your courtesie received

For Friend, is made your Rivall.

MENAPHON

Rivall, Kala.

Take heed, thou art too credulous.

KALA

My Lady

Doates on him: I will place you in a roome,

30

Where, though you cannot heare, yet you shall see

Such passages as will confirme the truth

Of my intelligence.

MENAPHON

Twill make me mad.

KALA Yes, yes: it makes me mad too, that a Gentleman

So excellently sweet, so liberall,

35

So kind, so proper, should be so betray'd

By a smooth-chind straggler: but for loves sake

Beare all with manly courage.--Not a word,

I am undone then.

The Lover's Melancholy

[III.2. 39-54]

MENAPHON That were too much pity:

Honest, most honest Kala; tis thy care, 40

Thy serviceable care.

KALA You have even spoken

All can be said or thought.

MENAPHON I will reward thee:

But as for him, ungentle Boy, Ile whip

His falsehood with a vengeance.--

KALA O speake little. /

Walke up these staires, and take this key, it opens [G2^r]

A Chamber doore, where at that window yonder,

You may see all their courtship.

MENAPHON I am silent.

KALA As little noyse as may be, I beseech yee;

There is a backe-staire to convey yee forth

Unseene or unsuspected.--

Exit Menaphon.

He that cheates 50

A Waiting-woman of a free good turne

She longs for, must expect a shrewd revenge.

Sheepe-spirited Boy, although he had not married me,

He might have proferd kindnesse in a corner,

50 SD] Weber; follows line 47 in Q.

The Lover's Melancholy

[III.2. 55-68]

And ne'er have been the worse for't. They are come; 55

On goes my set of Faces most demurely.

Enter Thamasta and Eroclea [as before].

THAMASTA Forbeare the roome.

KALA Yes, Madame.

THAMASTA Whosoever

Requires accesse to me, deny him entrance

Till I call thee, and wait without.

KALA I shall.

[Aside] Sweet Venus, turne his courage to a Snow-ball, 60

I heartily beseech it. Exit.

THAMASTA I expose

The Honour of my Birth, my Fame, my Youth,

To hazard of much hard construction,

In seeking an adventure of a parley

So private with a Stranger; if your thoughts 65

Censure me not with mercy, you may soone

Conceive, I have laid by that modesty,

Which should preserve a vertuous name unstain'd.

56.1 as before] Hill; not in Q.

60 SD] Weber; not in Q.

The Lover's Melancholy

[III.2. 69-91]

EROCLEA Lady, to shorten long excuses; time
 And safe experience have so thoroughly arm'd 70
 My apprehension, with a reall taste
 Of your most Noble nature, that to question
 The least part of your bounties, or that freedome /
 Which Heaven hath with a plenty made you rich in, [G2^V]
 Would argue me uncivill, which is more, 75
 Base-bred, and which is most of all, unthankfull.

THAMASTA The constant Loadstone, and the Steele are found
 In severall Mines: yet is there such a league
 Betweene these Minerals, as if one Veine
 Of earth had nourisht both. The gentle Mirtle 80
 Is not ingraft upon an Olives stocke:
 Yet nature hath betweene them lockt a secret
 Of Sympathy, that being planted neere,
 They will both in their branches, and their rootes
 Imbrace each other; twines of Ivie round 85
 The well-growne Oake; the Vine doth court the Elme;
 Yet these are different Plants. Parthenophill,
 Consider this aright, then these sleight creatures,
 Will fortifie the reasons I should frame
 For that ungrounded (as thou think'st) affection, 90
 Which is submitted to a strangers pitie.

The Lover's Melancholy

[III.2. 92-110]

True love may blush, when shame repents too late,
But in all actions, Nature yeelds to Fate.

EROCLEA Great Lady, 'twere a dulnesse must exceed

The grossest and most sottish kind of ignorance, 95

Not to be sensible of your intents:

I clearely understand them. Yet so much

The difference betweene that height and lownesse,

Which doth distinguish our unequall fortunes,

Disswades me from ambition; that I am 100

Humbler in my desires, then Loves owne power

Can any way raise up.

THAMASTA I am a Princesse,

And know no law of slavery, to sue,

Yet be denied!

EROCLEA I am so much a subject /

To every law of Noble honesty, [G3^r]

That to transgresse the vowes of perfect friendship,

I hold a sacriledge as foule, and curs'd,

As if some holy Temple had bin robd,

And I the thiefe.

THAMASTA Thou art unwise, young man,

To inrage a Lyonesse.

EROCLEA It were unjust 110

The Lover's Melancholy

[III.2. 111-130]

To falsifie a faith, and ever after
 Disroab'd of that faire ornament, live naked,
 A scorne to time and truth.

THAMASTA Remember well

Who I am, and what thou art.

EROCLEA That remembrance

Prompts me to worthy duty. O great Lady, 115

If some few dayes have tempted your free heart,

To cast away affection on a stranger:

If that affection have so oversway'd

Your Judgement, that it in a manner hath

Declyn'd your soveraignty of birth and spirit: 120

How can yee turne your eyes off from that glasse,

Wherein you may new Trim, and settle right

A memorable name?

THAMASTA The Youth is idle.

EROCLEA Dayes, months, and yeeres are past, since Menaphon

Hath lov'd and serv'd you truly: Menaphon; 125

A man of no large distance in his bloud,

From yours; in qualities desertfull, grac't

With Youth, Experience; every happy gift

That can by nature, or by Education

Improve a Gentleman: for him (great Lady) 130

The Lover's Melancholy

[III.2. 131-148]

Let me prevaile, that you will yet at last,
 Unlocke the bounty, which your love and care
 Have wisely treasur'd up, t'inrich his life. /

THAMASTA Thou hast a mooving eloquence; Parthenophill, [G3^V]

Parthenophill, in vaine we strive to crosse 135
 The destiny that guides us. My great heart
 Is stoopt so much beneath that wonted pride
 That first disguiz'd it, that I now preferre
 A miserable life with thee, before
 All other earthly comforts.

EROCLEA Menaphon, 140

By me, repeats the selfe-same words to you:
 You are too cruell, if you can distrust
 His truth, or my report.

THAMASTA Goe where thou wilt,
 Ile be an exile with thee, I will learne
 To beare all change of fortunes.

EROCLEA For my friend, 145
 I pleade with grounds of reason.

THAMASTA For thy love,
 Hard-hearted youth, I here renounce all thoughts
 Of other hopes, of other intertainments,--

The Lover's Melancholy

[III.2. 149-159]

EROCLEA Stay, as you honour Vertue.

THAMASTA When the proffers
Of other greatnesse--

EROCLEA Lady.

THAMASTA When intreats 150
Of friends;--

EROCLEA Ile ease your grieve.

THAMASTA Respect of kindred;--

EROCLEA Pray give me hearing.

THAMASTA Losse of Fame;--

EROCLEA I crave
But some few minutes.

THAMASTA Shall infringe my vowes,
Let Heaven--

EROCLEA My love speakes t'ee; heare, then goe on.

THAMASTA Thy love, why, tis a Charme to stop a vow 155
In its most violent course.

EROCLEA Cupid has broke
His Arrowes here; and like a child unarm'd,
Comes to make sport betweene us with no weapon, /
But feathers stolne from his mothers Doves. [G4^r]

154 speakes] Weber; speake Q.

The Lover's Melancholy

[III.2. 160-177]

THAMASTA This is meere trifling.

EROCLEA Lady, take a secret. 160

I am as you are, in a lower ranke

Else of the selfe same sexe, a maide, a virgine.

And now to use your owne words, "if your thoughts

Censure me not with mercy, you may soone

Conceive, I have laid by that modesty, 165

Which should preserve a vertuous name unstain'd."

THAMASTA Are you not mankind then?

EROCLEA When you shall reade

The story of my sorrowes, with the change

Of my misfortunes, in a letter printed

From my unforg'd relation; I beleewe 170

You will not thinke the sheading of one teare,

A prodigality that misbecomes

Your pitie and my fortune.

THAMASTA Pray conceale

The errors of my passions.

EROCLEA Would I had

Much more of honour (as for life I value 't not) 175

To venture on your secrecy.

THAMASTA It will be

A hard taske for my Reason, to relinquish

The Lover's Melancholy

[III.2. 178-188]

The affection which was once devoted thine,
I shall a while repute thee still the youth
I lov'd so dearely.

EROCLEA You shall find mee ever, 180
Your ready faithfull servant.

THAMASTA O the powers
Who doe direct our hearts, laugh at our follies!
We must not part yet.

EROCLEA Let not my unworthines
Alter your good opinion.

THAMASTA I shall henceforth
Be jealous of thy company with any; / 185
My feares are strong and many. [G4^V]

Kala enters.

KALA Did your Ladiship
Call me?

THAMASTA For what?

KALA Your servant Menaphon
Desires admittance.

Enter Menaphon.

MENAPHON With your leave, great Mistris!

The Lover's Melancholy

[III.2. 189-206]

I come--So private: is this well, Parthenophil?

EROCLEA Sir, Noble Sir,--

MENAPHON You are unkind and treacherous. 190

This tis to trust a straggler.

THAMASTA Prethee, servant,--

MENAPHON I dare not question you, you are my Mistris;

My Princes neerest Kinswoman, but he--

THAMASTA Come, you are angry.

MENAPHON Henceforth I will bury

Unmanly passion in perpetuall silence. 195

Ile court mine owne distraction, dote on folly,

Creepe to the mirth and madnesse of the age,

Rather then be so slav'd againe to woman,

Which in her best of constancy is steddier

In change and scorne.

THAMASTA How dare ye talke to me thus? 200

MENAPHON Dare? Were you not owne Sister to my friend,

Sister to my Amethus; I would hurle ye

As farre off from mine eyes, as from my heart;

For I would never more looke on yee. Take

Your Jewell t'ee. And Youth, keepe under wing, 205

Or--Boy--Boy.

THAMASTA If commands be of no force,

The Lover's Melancholy [III.2. 207-III.3. 3]

Let me intreat thee, Menaphon.

MENAPHON Tis naught,

Fye, fye, Parthenophill, have I deserv'd

To be thus us'd?

EROCLEA I doe protest-- /

MENAPHON You shall not, [H1^r]

Henceforth I will be free, and hate my bondage. 210

Enter Amethus.

AMETHUS Away, away to Court, the Prince is pleas'd

To see a Maske to night, we must attend him:

Tis neere upon the time.--How thrives your suit?

MENAPHON The Judge, your Sister, will decide it shortly.

THAMASTA Parthenophill, I will not trust you from me. [Exeunt.]

Enter Prince, [Sophronos,] Aretus, Corax (with [III.3]
a Paper-plot), Servants with torches.

CORAX Lights and attendance!--I will shew your highnes,

A trifle of mine owne braine. If you can,

Imagine you were now in the University,

215 SD] Weber; not in Q.

0.1 Sophronos] Gifford; not in Q.

The Lover's Melancholy

[III.3. 3-17.1]

You'll take it well enough, a Schollers fancy,

A quab. Tis nothing else a very quab.

5

PRINCE We will observe it.

SOPHRONOS

Yes, and grace it too, Sir.

For Corax else is humorous and testy.

ARETUS By any meanes, men singular in Art,

Have alwayes some odde whimsey more then usuall.

PRINCE The name of this conceit.

CORAX

Sir, it is called

10

The Maske of Melancholy.

ARETUS

We must looke for

Nothing but sadnesse here, then.

CORAX

Madnesse rather

In severall changes: Melancholy is

The Roote as well of every Apish Phrensey,

Laughter and mirth, as dulnesse.--Pray, my Lord,

15

Hold and observe the plot, tis there exprest

In kind, what shall be now exprest in action.--

Enter Amethus, Menaphon, Thamasta, Eroclea [as before].

17.1 as before] Hill; not in Q.

The Lover's Melancholy

[III.3. 18-30]

No interruption, take your places quickly. /

Nay, nay, leave ceremony:--sound to the entrance.

[H1^V]Florish.

Enter Rhetias, his face whited, blacke shag haire,
long nailes, a piece of raw meate.

RHETIAS Bow, Bow, wow, wow; the Moone's eclipsed, Ile to 20
 the Church-yard and sup: Since I turn'd Wolfe, I bark and
 howle, and digge up graves, I will never have the Sunne
 shine againe, tis midnight, deepe darke midnight, get a
 prey, and fall to, I have catcht thee now. Arre.

CORAX This kind is called, Lycanthropia, Sir, 25
 When men conceive themselves Wolves.

PRINCE Here I finde it.

Enter Pelias. A Crowne of feathers on, Antickly rich.

PELIAS I will hang 'em all, and burne my wife: was I not an
 Emperour? my hand was kist, and Ladies lay downe before me.
 In triumph did I ride with my Nobles about me, till the
 mad-dog bit mee, I fell, and I fell, and I fell. It shall 30

 18 interruption] Q(c); interpretation Q(u).

The Lover's Melancholy

[III.3. 31-48.2]

be treason by Statute for any man to name water, or wash
his hands throughout all my Dominions; breake all the
looking-glasses, I will not see my hornes; my wife Cuck-
olds me, she is a whore, a whore, a whore, a whore.

PRINCE Hydrophobia terme you this?

35

CORAX And men possest so, shun all sight of water:

Sometimes, if mixt with jealousie, it renders them
Incurable, and oftentimes brings death. /

Enter Philosopher in blacke rags, a copper chaine on, [H2^r]
an olde Gowne halfe off, and Booke.

PHILOSOPHER Philosophers dwell in the Moone. Speculation and
Theory girdle the world about like a wall. Ignorance like
an Atheist, must bee damn'd in the pit. I am very, very
poore, and poverty is the phisicke for the soule: my
opinions are pure and perfect. Envy is a monster, and I
defie the beast.

40

CORAX Delirium this is call'd, which is meere dotage,

45

Sprung from Ambition first, and singularity,
Selfe love, and blind opinion of true merit.

PRINCE I dislike the course.

Enter Grilla in a riche Gowne, great Vardingale, a
great Ruffe, Muffe, Fan, and Coxcombe on her head.

The Lover's Melancholy

[III.3. 49-67]

GRILLA Yes forsooth, and no forsooth, is not this fine?

I pray, your blessing, Gaffer.--Here, here, here; did 50
 hee give me a shough, and cut off's tail? Busse, busse,
 Nuncle,--and there's a pum for Daddye.

CORAX You find this noted there, Phrenitis.

PRINCE True.

CORAX Pride is the ground on't; it raignes most in women.

Enter Cuculus like a Bedlam singing.

CUCULUS They that will learne to drinke a health in Hell 55

Must learne on earth to take Tobacco well,

To take Tobacco well, to take Tobacco well:

For in Hell they drink nor Wine, nor Ale, nor Beere,

But fire, and smoake, and stench, as we do heere. /

RHETIAS Ile soope thee up. [H2^V]

PELIAS Thou'st straight to execution. 60

GRILLA Foole, Foole, Foole, catch me and thou canst.

PHILOSOPHER Expell him the house, tis a Dunce.

CUCULUS sings. Harke, did yee not heare a rumbling?

The Gobblings are now a tumbling:

Ile teare 'em, Ile feare 'em 65

Ile roare 'em, Ile goare 'em:

Now, now, now, my braines are a Jumbling,--

The Lover's Melancholy

[III.3. 68-88]

Bounce, the gun's off.

PRINCE You name this here, Hypocondriacall.

CORAX Which is a windy flattuous humour stuffing 70

The head, and thence deriv'd to th' animall parts.

To be too over-curious, losse of goods,

Or friends, excesse of feare, or sorrowes cause it.

Enter a Sea-nymph big-bellied, singing and dancing.

NYMPH Good your honours,

Pray your Worships, 75

Deare your Beauties,--

CUCULUS Hang thee.

To lash your sides,

To tame your hides,

To scourge your prides, 80

And bang thee--

NYMPH Were pretty and dainty, and I will begin,

See how they doe Jeere me, deride me, and grin:

Come sport me, come court me, your Topsaile advance,

And let us conclude our delights in a Dance. 85

ALL A Dance, a Dance, a Dance. [H3^r]

CORAX This is the Wanton Melancholy; women

With child possest with this strange fury, often

The Lover's Melancholy

[III.3. 89-107]

Have danc'd three dayes together without ceasing.

PRINCE Tis very strange: but Heav'n is full of miracles. 90

The Dance:--Which ended, they all run out in couples.

PRINCE We are thy debtor (Corax) for the gift

Of this invention: but the plot deceives us;

What meanes this empty space?

CORAX One kind of Melancholy

Is onely left untouch'd; twas not in Art

To personate the shadow of that Fancy. 95

Tis nam'd Love-Melancholy. As for instance,

Admit this stranger here--[To Eroclea] (Young man, stand forth)--

Intangled by the beauty of this Lady,

The great Thamasta, cherisht in his heart

The waight of hopes and feares: it were impossible, 100

To lymne his passions in such lively colours,

As his owne proper sufferance coo'd expresse.

EROCLEA You are not modest, Sir.

THAMASTA Am I your mirth?

CORAX Love is the Tyrant of the heart, it darkens

Reason, confounds discretion: deafe to counsell, 105

It runnes a headlong course to desperate madnesse.

O were your Highnes but toucht home, and throughly,

The Lover's Melancholy [III.3. 108-IV.1. 3]

With this (what shall I call it?) Divell--

PRINCE Hold,

Let no man henceforth name the word agen.--

[To Eroclea] Wait you my pleasure, Youth;--tis late, to rest.

[Exit.]

CORAX [To Sophronos and Aretus] My Lords--

SOPHRONOS Enough, thou

arts a perfect Arts-man.

CORAX Panthers may hide their heads, not change the skin:

And love pent ne're so close yet will be seene.

Exeunt.

Finis Actus Tertii. /

Enter Amethus and Menaphon.

[H3^V]

AMETHUS Doate on a stranger?

MENAPHON Court him, plead, and sue to him.

AMETHUS Affectionately?

MENAPHON Servilely; and pardon me

If I say basely.

AMETHUS Women in their passions,

110 SD] this ed.; not in Q.

110.1 SD] Weber; not in Q.

111 SD] this ed.; not in Q.

The Lover's Melancholy

[IV.1. 4-21]

Like false fiers flash, to fright our trembling sunces;

Yet in themselves containe nor light nor heate. 5

My Sister doe this? Shee, whose pride did scorne

All thoughts that were not busied on a Crowne?

To fall so farre beneath her fortunes now?

You are my friend.

MENAPHON What I confirme, is truth.

AMETHUS Truth, Menaphon?

MENAPHON If I conceiv'd you were 10

Jealous of my sincerity and plainnesse,

Then, Sir--

AMETHUS What then, Sir?

MENAPHON I would then resolve,

You were as changeable in vowes of friendship,

As is Thamasta in her choice of love.

That sinne is double, running in a blood, 15

Which justifies another being worse.

AMETHUS My Menaphon, excuse me, I grow wilde,

And would not willingly beleeeve the truth

Of my dishonour: She shall know how much /

I am a debtor to thy noble goodnesse, [H4^r]

By checking the contempt, her poore desires

The Lover's Melancholy

[IV.1. 22-35]

Have sunke her fame in. Prethee tell me (friend)

How did the Youth receive her?

MENAPHON With a coldnesse,

As modest and as hopelesse, as the trust

I did repose in him, coo'd wish, or merit. 25

Enter Thamasta and Kala.

AMETHUS I will esteeme him dearely.

MENAPHON Sir, your Sister.

THAMASTA Servant, I have imployment for yee.

AMETHUS Harke yee:

The maske of your ambition is fallen off,

Your pride hath stoopt to such an abject lownesse,

That you have now discover'd to report 30

Your nakednesse in vertue, honors, shame--

THAMASTA You are turn'd Satyre.

AMETHUS All the flatteries

Of greatness have expos'd yee to contempt.

THAMASTA This is meere rayling.

AMETHUS You have sold your birth,

For lust.

THAMASTA Lust?

AMETHUS Yes, and at a deare expence 35

The Lover's Melancholy

[IV.1. 36-51]

Purchast the onely glories of a Wanton.

THAMASTA A Wanton?

AMETHUS Let repentance stop your mouth.

Learne to redeeme your fault.

KALA [Aside to Menaphon] I hope your tongue

Ha's not betray'd my honesty.

MENAPHON [Aside to Kala] Feare nothing.

THAMASTA If (Menaphon) I hitherto have strove, 40

To keepe a wary guard about my fame;

If I have used a woman's skill to sift /

The constancy of your protested love; [H4^V]

You cannot in the Justice of your judgement,

Impute that to a Coynesse, or neglect, 45

Which my discretion and your service aym'd

For noble purposes.

MENAPHON Great Mistris, no:

I rather quarrell with mine owne ambition,

That durst to soare so high, as to feed hope

Of any least desert, that might intitile 50

My duty, to a pension from your favours.

38 SD] Weber; not in Q.

39 SD] Dyce; not in Q.

The Lover's Melancholy

[IV.1. 52-68]

AMETHUS And therefore Lady (pray observe him well)

He henceforth covets playne equality;

Indevouring to rancke his fortunes low,

With some fit partner, whom without presumption,

55

Without offence, or danger, he may cherish;

Yes and command too, as a Wife; a Wife;

A Wife, my most great Lady.

KALA

[Aside] All will out.

THAMASTA Now I perceive the league of Amitye,

Which you have long betweene yee, vow'd and kept,

60

Is sacred and inviolable, secrets

Of every nature are in common t'ee:

I have trespass'd, and I have been faulty:

Let not too rude a Censure doome me guilty,

Or judge my errour wilfull without pardon.

65

MENAPHON Gracious and vertuous Mistris.

AMETHUS

Tis a tricke,

There is no trust in female cunning (friend).

Let her first purge her follies past, and cleere

53 equality] Q(c); equally Q(u).

54 low,] Q(c); lowe, Q(u).

58 SD] Weber; not in Q.

The Lover's Melancholy

[IV.1. 69-82]

The wrongs done to her honor, by some sure
 Apparent testimony of her constancy: 70
 Or wee will not beleave these childish plots;
 As you respect my friendship, lend no eare /
 To a reply. Thinke on't. [11^r]

MENAPHON [To Thamasta] Pray love your fame.

Exeunt Menaphon [and] Amethus.

THAMASTA Gon! I am sure awakt. Kala I finde,
 You have not been so trusty as they duty 75
 You ow'd, requir'd.

KALA Not I! I doe protest,
 I have been, Madam.

THAMASTA Bee no matter what.
 I'm pay'd in mine owne Coyne; something I must,
 And speedily--so,--seeke out Cuculus.
 Bid him attend me instantly.

KALA That Anticke!
 The trim old Youth shall wait yee. 80

THAMASTA Wounds may be mortall, which are wounds indeed:
 "But no wound's deadly, till our Honors bleed." Exeunt.

 73 SD] this ed.; not in Q.

The Lover's Melancholy

[IV.2. 1-18]

Enter Rhetias and Corax.

[IV.2]

RHETIAS Th'art an excellent fellow, Diabolo. O these lousie
 close-stoole Empricks, that will undertake all Cures,
 yet know not the causes of any disease. Dog-leaches.
 By the foure Elements I honor thee, coo'd finde in my
 heart to turne knave, and bee thy flatterer. 5

CORAX Sirra, tis pittie th'dst not been a Scholer;
 Th'art honest, blunt, and rude enough. O' Conscience!
 But for thy Lord now, I have put him too't.

RHETIAS He chafes hugely, fumes like a stew-pot; Is he not mon-
 strously overgone in frenzy? 10

CORAX Rhetias tis not a madnesse, but his sorrow's
 Close griping griefe, and anguish of the soule
 That torture him: he carries Hell on earth
 Within his bosome, 'twas a Princes tyranny
 Caus'd his distraction, and a Princes sweetnes 15
 Must qualifie that tempest of his minde.

RHETIAS Corax, to prayse thy Art, were to assure
 The misbeleeving world, that the Sunne shines, /

1 these] Weber; this Q.

6 th'dst] this ed.; thou'st, Dyce and Hill; thou'dst, Weber and Gifford; th'ast Q.

The Lover's Melancholy

[IV.2. 19-36]

When tis in th' full Meridian of his beauty. [I1^V]

No cloud of blacke detraction can eclipse 20

The light of thy rare knowledge; henceforth casting

All poore disguises off, that play in rudenesse,

Call me your servant: onely for the present,

I wish a happy blessing to your Labours;

Heaven crowne your undertakings; and beleeve me, 25

Ere many houres can passe, at our next meeting,

The bonds my duty owes, shall be full cancelled. Exit.

CORAX Farwell.--A shrewd-brain'd Whorson, there's pith

In his untoward plainenesse.--

Enter Trollio with a Murriion on.

Now, the newes!

TROLLIO Worshipfull Master Doctor, I have a great deale of 30

I cannot tell what, to say t'ee; My Lord thunders: every
word that comes out of his mouth, roares like a Cannon: the
house shook once, my young Lady dares not be seene.

CORAX We will roare with him, Trollio, if he roare.

TROLLIO He has got a great Poll-axe in his hand, and fences 35

it up and downe the house, as if he were to make roome for

28 brain'd] Weber; braine Q.

The Lover's Melancholy

[IV.2. 37-52]

the Pageants. I have provided me a Murrion for feare of a
clap on the Coxcombe.

CORAX No matter for the Murrion, here's my Cap:

[He produces a frightful mask and headpiece.]

Thus I will pull it downe; and thus out-stare him. 40

TROLLIO [Aside] The Physicion is got as mad as my Lord.--

O brave, a man of Worship.

CORAX Let him come, Trollio, I will firke his Trangdido,

And bounce, and bounce in metall, honest Trollio.

TROLLIO [Aside] Hee vapours like a Tinker, and struts like a 45
Juggler.

MELEANDER within. So ho: So ho.

TROLLIO There, there, there; looke to your Right Worshipfull,
looke to your selfe. /

[Enter Meleander with a poll-axe. [I2^r]

MELEANDER Show me the Dog, whose triple throated noyse, 50

Hath rowz'd a Lyon from his uncoth den,

To teare the Curre in pieces.

39.1 SD] Gifford, following 1.40; not in Q.

41 SD] Dyce; not in Q.

45 SD] Gifford; not in Q.

The Lover's Melancholy

[IV.2. 52-66]

CORAX Stay thy pawes,
 Couragious beast, else lo, the Gorgon's skull,
 That shall transforme thee, to that restlesse stone,
 Which Sysiphus roules up against the hill; 55
 Whence tumbling downe againe, it, with his waight
 Shall crush thy bones, and puffe thee into Ayre.

MELEANDER Hold, hold thy conqu'ring breath, tis stronger far
 Then Gun-powder and Garlike. If the Fates
 Have spun my thred, and my spent-clue of life 60
 Be now untwisted, let us part like friends.--
 Lay up my weapon, Trollio, and be gone.

TROLLIO Yes, Sir, with all my heart.

Exit Trollio [with the poleaxe.]

MELEANDER This friend and I
 Will walke, and gabble wisely.

CORAX I allow
 The motion: On. [Takes off his mask.]

MELEANDER So Polititians thrive, 65
 That with their crabbed faces, and sly tricks

 53 Gorgon's] Gifford; gorgeous Q.

63 with the poleaxe] Gifford; not in Q.

65 SD] Gifford; not in Q.

81 strong well-wrought] Gifford; well-strong-wrought Q.

The Lover's Melancholy

[IV.2. 85-100]

And Ile dispatch your businesse.

CORAX Fix the knot 85

Right under the left eare.

MELEANDER Sirra, make ready.

CORAX Yet doe not be too sudden, grant me leave,

To give a farewell to a creature long

Absented from me, tis a daughter (Sir)

Snatcht from me in her youth, a handsome girle, 90

Shee comes to aske a blessing.

MELEANDER Pray where is shee?

I cannot see her yet.

CORAX Shee makes more haste

In her quicke prayers, then her trembling steppes,

Which many griefs have weakened.

MELEANDER Cruell man!

How canst thou rip a heart, that's cleft already 95

With injuries of time? whilst I am franticke,

Whilst throngs of rude divisions huddle on,

And doe disranke my braines from peace, and sleepe;

So long I am insensible of cares.

As balls of wild-fire may be safely toucht, 100

The Lover's Melancholy

[IV.2. 101-120]

Not violently sundred, and throwne up;
 So my distemper'd thoughts rest in their rage,
 Not hurried in the Ayre of repetition,
 Or memory of my misfortunes past.

Then are my griefs strooke home, when they are reclaym'd 105
 To their owne pittie of themselves.--Proceed; /
 What of your daughter now? [I3^r]

CORAX I cannot tell yee,
 Tis now out of my head againe; my braines
 Are crazie; I have scarce slept one sound sleepe
 These twelve moneths.

MELEANDER 'las poore man; canst thou imagine 110
 To prosper in the taske thou tak'st in hand,
 By practicing a cure upon my weakenesse,
 And yet be no Physician for thy selfe?
 Goe, goe, turne over all thy bookes once more,
 And learne to thrive in modesty; for impudence 115
 Does least become a Scholer. Thou art a foole,
 A kind of learned foole.

CORAX I doe confesse it.

MELEANDER If thou canst wake with me, forget to eate,
 Renounce the thought of Greatnesse; tread on Fate;
 Sigh out a lamentable tale of things 120

The Lover's Melancholy

[IV.2. 121-137]

Done long agoe, and ill done; and when sighes
 Are wearied, piece up what remaines behind,
 With weeping eyes, and hearts that bleed to death:

Thou shalt be a companion fit for me,

And we will sit together like true friends, 125

And never be divided. With what greedinesse

Doe I hug my afflictions! there's no mirth

Which is not truly season'd with some madnesse.

As for example-- Exit.

CORAX What new Crochet next?

There is so much sense in this wilde distraction, 130

That I am almost out of my wits too,

To see and heare him: some few houres more

Spent here, would turne me Apish, if not frantick.

Enter Meleander and Cleophyla.

MELEANDER In all the volumes thou hast turn'd, thou Man /

Of knowledge, hast thou met with any rarity, [13^V]

Worthy thy contemplation like to this?

The modell of the Heavens, the Earth, the Waters,

134.1 SD] Weber; not in Q.

The Lover's Melancholy

[IV.2. 138-159]

The harmony, and sweet consent of times,
 Are not of such an excellence, in forme
 Of their Creation, as the infinite wonder 140
 That dwelles within the compasse of this face:
 And yet I tell thee, Scholer, under this
 Well-ord'red signe, is lodg'd such an obedience,
 As will hereafter in another age,
 Strike all comparison into a silence. 145

She had a Sister too: but as for her,
 If I were given to talke, I coo'd describe
 A pretty piece of goodnesse: let that passe--
 We must be wise somtimes: What would you with her?

CORAX I with her! nothing by your leave, Sir, I: 150
 It is not my profession.

MELEANDER You are sawcy,
 And as I take it, scurvy in your sawcinesse,
 To use no more respect--Good soule, be patient:
 We are a paire of things the world doth laugh at:
 Yet be content, Cleophila; those clouds 155
 Which barre the Sunne from shining on our miseries,
 Will never be chac'd off till I am dead;
 And then some charitable soule will take thee
 Into protection. I am hasting on,

The Lover's Melancholy

[IV.2. 160-174]

The time cannot be long.

CLEOPHILA I doe beseech yee, 160

Sir, as you love your health, as you respect

My safety, let not passion overrule you.

MELEANDER It shall not, I am friends with all the world.

Get me some wine.--[To Corax] To witnesse that I will be

An absolute good fellow, I will drinke with thee. / 165

CORAX [Aside to Cleophila] Have you prepar'd his Cup? [14^r]

CLEOPHILA [Aside to Corax] Tis

in readinesse.

Enter Cuculus and Grilla.

CUCULUS By your leave, Gallants, I come to speake with a
young Lady, as they say, the old Trojanes daughter of the
house. 170

MELEANDER Your businesse with my Lady daughter, Tosse-pot?

GRILLA Tosse-pot? O base! Tosse-pot?

CUCULUS Peace; do'st not see in what case he is?--I
would doe my owne commendations to her; that's all.

164 SD] this ed.; not in Q.

166 Aside to Cleophila] Gifford; not in Q.

166 Aside to Corax] Dyce; not in Q.

The Lover's Melancholy

[IV.2. 175-192]

MELEANDER Doe.--Come, my Genius, we will quaffe in wine 175

Till we grow wise.

CORAX True Nectar is divine.

Exeunt Meleander and Corax.

CUCULUS So, I am glad he is gone.--Page, walke aside.--

Sweet Beauty, I am sent Embassadour from the Mistris of
my thoughts, to you, the Mistris of my desires.

CLEOPHILA So, Sir, I pray be briefe. 180

CUCULUS That you may know, I am not as they say, an Animall;
which is as they say, a kinde of Cokes, which is as the
learned terme, an Asse, a Puppy, a Widgin, a Dolt, a
Noddy, a--

CLEOPHILA As you please. 185

CUCULUS Pardon me for that, it shall be as you please indeed. For-
sooth I love to be courtly, and in fashion.

CLEOPHILA Well, to your Embasie; what, or from whom?

CUCULUS Marry what is more then I know: for to know what's what,
is to know what's what, and for what's what: but these are 190
foolish figures, and to little purpose.

CLEOPHILA From whom then are you sent?

176.1 Exeunt] Weber; Exit Q.

The Lover's Melancholy

[IV.2. 193-209]

CUCULUS There you come to me agen: O, to bee in the favour of great Ladies, is asmuch to say, as to be great in Ladies favours.

CLEOPHILA Good time a day t'ee; I can stay no longer. / 195

CUCULUS By this light but you must, for now I come too't. [I4^V]

The most excellent, most wise, most dainty, precious, loving,
kinde, sweet, intolerably faire Lady Thamasta commends
to your little hands, this letter of importance. By your
leave, let me first kisse and then deliver it in fashion, 200
to your owne proper beauty. [Delivers a letter.]

CLEOPHILA To me from her? Tis strange; I dare peruse it.

[Reads.]

CUCULUS Good.--[Aside] O that I had not resolv'd to live
a single life! Heer's temptation able to conjure up a spirit
with a witnesse. So so: she has read it. 205

CLEOPHILA Is't possible? Heaven, thou art great
and bountiful.--

Sir, I much thanke your paines: and to the Princesse,

Let my love, duty, service, be remembred.

CUCULUS They shall Mad-dame.

201 SD] Weber; not in Q.

201.1 SD] Weber; not in Q.

203 SD] Dyce; not in Q.

The Lover's Melancholy [IV.2. 210-IV.3. 10]

CLEOPHILA When we of hopes, or helps, are quite bereaven, 210

Our humble pray'rs have entrance into heav'n.

CUCULUS That's my opinion cleerely and without doubt. Exeunt.

Enter Aretus and Sophronos. [IV.3]

ARETUS The Prince is throughly mov'd.

SOPHRONOS I never saw him

So much distemp'red.

ARETUS What should this young man bee,

Or whither can he be convay'd?

SOPHRONOS Tis to me

A mystery, I understand it not.

ARETUS Nor I.

Enter Prince, Amethus and Pelias.

PRINCE Yee have consented all to worke upon 5

The softnesse of my nature; but take heede:

Though I can sleepe in silence, and looke on

The mockery yee make of my dull patience;

Yet'ee shall know, the best of yee, that in mee

There is a masculin, a stirring spirit; / 10

212 SD] Weber; Exit. Q.

The Lover's Melancholy

[IV.3. 11-21.1]

Which provokt, shall like a bearded Comet

[K1^r]

Set yee at gaze, and threaten horroure.

PELIAS

Good Sir,--

PRINCE Good Sir. Tis not your active wit or language,--

Nor your grave politicke wisdomes (Lords) shall dare

To check-mate and controle my just commands.

15

Enter Menaphon.

Where is the Youth your friend? is he found yet?

MENAPHON Not to be heard of.

PRINCE

Flye then to the desart,

Where thou didst first encounter this Fantasticke,

This airie apparition; come no more

In sight:--Get yee all from me; he that stayes,

20

Is not my friend.

AMETHUS [Aside to Sophronos and Aretus] Tis strange.ARETUS, SOPHRONOS [Aside to Amethus]

We must obey.

Exeunt all but the Prince.-----
21 SD] this ed.; not in Q.21 SD] this ed.; not in Q.

The Lover's Melancholy

[IV.3. 22-42]

PRINCE Some angry power, cheates with rare delusions,

My credulous sense: the very soule of Reason

Is troubled in me--the Physician

Presented a strange Maske, the view of it

25

Puzzl'd my understanding: but the Boy--

Enter Rhetias.

Rhetias, thou art acquainted with my griefes,

Parthenophill is lost, and I would see him;

For he is like to some thing I remember

A great while since, a long, long time agoe.

30

RHETIAS I have been diligent (Sir) to pry into every corner for discovery, but cannot meet with him: There is some trickes I am confident.

PRINCE There is, there is some practice, sleight or plot.

RHETIAS I have apprehended a faire Wench, in an odde private

35

lodging in the Citie, as like the Youth in face, as can

by possibility be discern'd. /

PRINCE How, Rhetias!

[K1^v]

RHETIAS If it be not Parthenophill in long coates, tis a spirit in

his likenesse; answer I can get none from her; you shall

40

see her.

PRINCE The young man in disguise upon my life,

The Lover's Melancholy

[IV.3. 43-58]

To steale out of the Land.

RHETIAS

Ile send him t'ee.

Exit Rhetias.

PRINCE Doe, doe my Rhetias.

Enter Eroclea in womans attire, and listens.

As there is by nature.

In every thing created contrarietie:

45

So likewise is there unity and league

Betweene them in their kind; but Man, the abstract

Of all perfection, which the workmanship

Of Heaven hath model'd, in himselfe containes

Passions of severall qualitie, the musicke

50

Of mans faire composition best accords,

When tis in consort, not in single straines.

My heart has been untun'd these many moneths,

Wanting her presence, in whose equall love

True harmony consisted; living here

55

We are Heav'ns bounty all, but Fortunes exercise.

EROCLEA Minutes are numbred by the fall of Sands;

As by an houre-glasse, the span of time

44 Enter . . . listens] Hill; follows "qualitie" (1.50) in
Gifford and Dyce; follows 1.43 in Q.

The Lover's Melancholy

[IV.3. 59-77]

Doth waste us to our graves, and we looke on it.

An age of pleasures revel'd out, comes home 60

At last, and ends in sorrow, but the life

Weary of ryot, numbers every Sand,

Wayling in sighes, untill the last drop downe,

So to conclude calamity in rest.

PRINCE What Eccho yeelds a voyce to my complaints? 65

Can I be no where private?

EROCLEA Let the substance

As suddenly be hurried from your eyes, /

As the vaine sound can passe[,sir, from] your eare, [K2^r]

If no impression of a troth vow'd yours, Kneeles.

Retaine a constant memory.

PRINCE Stand up;

Tis not the figure stamp't upon thy cheekes,

The coozenage of thy beauty, grace, or tqngue,

Can draw from me a secret, that hath been

The onely Jewell of my speechlesse thoughts.

EROCLEA I am so worne away with feares and sorrowes, 75

So wintred with the tempests of affliction,

That the bright Sunne of your life-quickning presence

68 ,sir, from] Gifford; not in Q.

The Lover's Melancholy

[IV.3. 78-99]

Hath scarce one beame of force, to warme againe
That spring of chearefull comfort, which youth once
Apparel'd in fresh looks.

PRINCE	Cunning Impostor,	80
--------	-------------------	----

Untruth hath made thee subtle in thy trade:
If any neighbouring Greatnesse hath seduc'd
A free-borne resolution, to attempt
Some bolder act of treachery, by cutting
My weary dayes off, wherefore (Cruell-mercy)
Hast thou assum'd a shape, that would make treason
A piety, guilt pardonable, blood-shed
As holy as the sacrifice of peace?

EROCLEA The Incense of my love-desires, are flam'd
Upon an Altar of more constant prooffe. 90

Sir, O Sir, turne me backe into the world,
Command me to forget my name, my birth,
My Fathers sadnesse, and my death alive,
If all remembrance of my Faith hath found
A buriall, without pitie in your scorne.

PRINCE My scorne (disdainefull Boy) shall soone unweave
The web thy Art hath twisted: cast thy shape off,
Disroabe the mantle of a fained Sex,
And so I may be gentle; as thou art, /

The Lover's Melancholy

[IV.3. 100-116]

There's witch-craft in thy language, in thy face, [K2^v]
 In thy demeanors; turne, turne from me (prethee)
 For my beliefe is arm'd else. Yet (faire subtilty)
 Before we part (for part we must) be true,
 Tell me thy Countrey.

EROCLEA Cyprus.

PRINCE Ha: thy Father.

EROCLEA Meleander.

PRINCE Hast a name?

EROCLEA A name of misery, 105

The unfortunate Eroclea.

PRINCE There is danger

In this seducing counterfeit, great goodnesse!

Hath honesty and vertue left the time?

Are we become so impious, that to tread

The path of impudence, is Law and Justice? 110

Thou vizard of a beauty ever sacred,

Give me thy name.

EROCLEA Whil'st I was lost to memory,

Parthenophill did shrowd my shame in change

Of sundry rare misfortunes: but since now

I am, before I dye, return'd to claime 115

A Convoy to my grave, I must not blush

The Lover's Melancholy

[IV.3. 117-134]

To let Prince Palador (if I offend,)
 Know when he doomes me, that he doomes Eroclea.
 I am that wofull Maid.

PRINCE Joyne not too fast
 Thy penance, with the story of my suffrings. 120
 So dwelt simplicity with virgin truth;
 So Martyrdome and holinesse are twins,
 As innocence and sweetnesse on thy tongue.
 But let me by degrees collect my senses,
 I may abuse my trust. Tell me, what ayre 125
 Hast thou perfum'd, since Tyranny first ravisht /
 The contract of our hearts? [K3^r]

EROCLEA Deare Sir, in Athens
 Have I been buried.

PRINCE Buried! Right, as I
 In Cyprus.--Come to triall, if thou beest
Eroclea, in my bosome I can finde thee. 130

EROCLEA As I, Prince Palador, in mine: This gift
She shewes him a Tablet.

His bounty blest me with, the onely physicke
 My solitary cares have houely tooke,
 To keepe me from despaire.

PRINCE We are but Fooles

The Lover's Melancholy

[IV.3. 135-156]

To trifle in disputes, or vainely struggle 135

With that eternall mercy which protects us.

Come home, home to my heart, thou banisht-peace,

My extasie of joyes would speake in passion,

But that I would not lose that part of man,

Which is reserv'd to intertaine content. 140

Eroclea, I am thine; O let me seize thee

As my inheritance. Hymen shall now

Set all his Torches burning, to give light

Throughout this Land, new settled in thy welcome.

EROCLEA You are still gracious. Sir, how I have liv'd, 145

By what meanes been convey'd, by what preserv'd,

By what return'd; Rhetias, my trusty servant,

Directed by the wisdom of my Uncle,

The good Sophronos, can informe at large.

PRINCE Enough, in stead of Musicke, every night 150

To make our sleepes delightfull, thou shalt cloze

Our weary eyes with some part of thy story.

EROCLEA O but my Father!

PRINCE Feare not: to behold

Eroclea safe, will make him young againe;

It shall be our first taske. Blush sensuall follies, / 155

Which are not guarded with thoughts chastly pure. [K3^v]

The Lover's Melancholy [IV.3. 157-V.1. 15]

"There is no faith in lust, but baytes of Artes;
Tis vertuous love keepes cleare contracted hearts." [Exeunt.]

Enter Corax and Cleophila. [V.1]

CORAX Tis well, tis well, the houre is at hand,
Which must conclude the busines, that no Art
Coo'd al this while make ripe for wisht content.
O Lady, in the turmoyles of our lives,
Men are like politicke States, or troubled Seas, 5
Tost up and downe with severall stormes and tempests,
Change, and varietie of wracks, and fortunes,
Till labouring to the Havens of our homes,
We struggle for the Calme that crownes our ends.

CLEOPHILA A happy end Heaven blesse us with.

CORAX Tis well said, 10
The old man sleepes still soundly?

CLEOPHILA May soft dreames
Play in his fancy, that when he awakes,
With comfort, he may by degrees, digest
The present blessings in a moderate Joy.

CORAX I drencht his cup to purpose; he ne're stir'd 15

158 SD] Weber; not in Q.

The Lover's Melancholy

[V.1. 16-32]

At Barber or at Taylor: a will laugh

At his owne Metamorphosis, and wonder.

We must be watchfull. Does the Coach stand ready?

Enter Trollio.

CLEOPHILA All as you commanded.--What's your haste for?

TROLLIO A brace of bigge women, usher'd by the young / 20
old Ape, with his shee-clog at his bum, are enter'd [K4^r]
the Castle; Shall they come on?

CORAX By any meanes, the time is precious now;--

Lady, be quick and carefull,--follow Trollio.

TROLLIO I owe all Sir-Reverence to your Right Worshipfulnesse. 25

[Exeunt Corax and Trollio.]

CLEOPHILA So many feares, so many joyes, encounter

My doubtfull expectations, that I waver

Betweene the resolution of my hopes

And my obedience; tis not (O my Fate)

The apprehension of a timely blessing 30

In pleasures, shakes my weakenesse; but the danger

Of a mistaken duty, that confines

25.1 SD] Hill; Exit. follows 1.24 and 1.25 in Gifford and Dyce;
not in Q.

The Lover's Melancholy

[V.1. 33-50]

The limits of my reason; let me live,
Vertue, to thee as chaste, as Truth to time.

Enter Thamasta, [speaking to someone without.]

THAMASTA Attend me till I call.--My sweet Cleophila. 35

CLEOPHILA Great Princesse--

THAMASTA I bring peace, to sue a Pardon

For my neglect, of all those noble vertues

Thy minde and duty are apparel'd with.

I have deserv'd ill from thee, and must say,

Thou art too gentle, if thou canst forget it. 40

CLEOPHILA Alas, you have not wrong'd me; for indeed,

Acquaintance with my sorrowes, and my fortune,

Were growne to such familiarity,

That twas an impudence, more then presumption,

To wish so great a Lady as you are, 45

Should lose affection on my Uncles Sonne,

But that your Brother, equall in your blood,

Should stoope to such a lowenesse, as to love /

A Caste-away, a poore despised Maid, [K4^V]

Onely for me to hope was almost sinne, 50

34.1 speaking . . . without.] Gifford; not in Q.

The Lover's Melancholy

[V.1. 51-67]

Yet troth I never tempted him.

THAMASTA

Chide not

The grossenes of my trespasse (lovely Sweetnes)

In such an humble language, I have smarted

Already in the wounds, my pride hath made

Upon thy sufferings. Henceforth tis in you

55

To worke my happinesse.

CLEOPHILA

Call any service

Of mine a debt, for such it is; the Letter

You lately sent me, in the blest contents

It made me privy to, hath largely quitted

Every suspicion of your Grace or goodnesse.

60

THAMASTA Let me imbrace thee with a Sisters love,

A Sisters love, Cleophila: for should

My Brother henceforth study to forget

The vowes that he hath made thee, I would ever

Sollicite thy deserts.

Enter Anethus and Menaphon.

AMETHUS

We must have entrance.

65

THAMASTA Must? Who are they say, must? you are unmannerly.

Brother is't you, and you too, Sir?

AMETHUS

Your Ladiship

The Lover's Melancholy

[V.1. 68-85]

Has had a time of scolding to your humour:

Does the storme hold still?

CLEOPHILA Never fell a showre

More seasonably gentle on the barren 70

Parcht thirsty earth, then showres of courtesie

Have from this Princesse been distilled on me,

To make my growth in quiet of my mind

Secure and lasting.

THAMASTA You may both beleewe

That I was not uncivill.

AMETHUS Pish, I know 75

Her spirit, and her envy. /

CLEOPHILA Now in troth, Sir, [L1^r]

Pray credit me, I doe not use to sweare;

The vertuous Princesse hath in words and carriage

Been kind, so over-kind, that I doe blush:

I am not rich enough in thankes sufficient 80

For her unequall'd bounty.--My good Cousin,

I have a suit to you.

MENAPHON It shall be granted.

CLEOPHILA That no time, no perswasion, no respects

Of jealousies past, present, or hereafter

By possibilitie to be conceived, 85

The Lover's Melancholy

[V.1. 86-107]

Draw you from that sincerity and purenesse
 Of love, which you have oftentimes protested
 To this great worthy Lady: she deserves
 A duty more, then what the tyes of Marriage
 Can claime, or warrant: be for ever hers,
 As she is yours, and Heaven increase your comforts.

90

AMETHUS Cleophila hath play'd the Church-mans part,
 Ile not forbid the Banes.

MENAPHON Are you consented?

THAMASTA I have one taske in charge first, which concerns me.--

Brother, be not more cruell then this Lady,
 She hath forgiven my follies, so may you:
 Her youth, her beauty, innocence, discretion,
 Without additions of estate or birth,
 Are dower for a Prince indeed. You lov'd her;
 For sure you swore you did: else if you did not,
 Here fix your heart, and thus resolve, if now
 You misse this Heaven on earth, you cannot find
 In any other choice ought but a hell.

95

100

AMETHUS The Ladies are turn'd Lawyers, and pleade handsomely

Their Clients cases. I am an easie Judge,
 And so shalt thou be, Menaphon. I give thee /
 My Sister for a wife; a good one, friend.

105

[L1^v]

The Lover's Melancholy

[V.1. 108-123]

MENAPHON Lady, will you confirme the gift?

THAMASTA The errors

Of my mistaken judgement being lost,

To your remembrance, I shall ever strive 110

In my obedience to deserve your pity.

MENAPHON My love, my care, my all.

AMETHUS What rests for me?

I'm still a Batchelor: Sweet Maid, resolve me,

May I yet call you mine?

CLEOPHILA My Lord Amethus,

Blame not my plainenesse, I am young and simple, 115

And have not any power to dispose

Mine owne will without warrant from my father:

That purchast, I am yours.

AMETHUS It shall suffice me.

Enter Cuculus, Pelias, Trollio, and Grilla pluckt in by 'em.

CUCULUS [To Thamasta] Revenge, I must have revenge; I will have re-
venge, bitter and abominable revenge; I will have revenge. 120

This unfashionable Mungrill, this Linsey-woolsey of mortality,
by this hand, Mistris, this shee-Rogue is drunke, and clapper-
clawd me without any reverence to my person, or good garments,--

119 SD] this ed.; not in Q.

why d'ee not speake, Gentlemen?

PELIAS Some certaine blowes have past, and't like your Highnesse.

TROLLIO Some few knocks of Friendship, some love-toyes, some
Cuffes in kindnesse, or so.

GRILLA Ile turne him away, he shall bee my Master no longer.

MENAPHON Is this your she-Page, Cuculus? tis a Boy, sure.

CUCULUS A Boy, an arrant Boy in long coates. 130

TROLLIO He has mumbled his nose, that tis as big as a /
great Cod peece. [L2^r]

CUCULUS [To Grilla] Oh thou Cock-vermine of iniquity.

THAMASTA Pelias, take hence the wag, and schoole him for't.--

For your part, servant, Ile intreate the Prince 135

To grant you some fit place about his Wardrobe.

CUCULUS Ever after a bloody nose do I

Dreame of good lucke. I horribly thanke your Ladiship.

Whil'st I'm in office, the olde garbe shall agen

Grow in request, and Taylors shall be men.-- 140

Come, Trollio, helpe to wash my face, prethee.

TROLLIO Yes, and to scowre it too.

Exeunt Cuculus, Trollio, Pelias, Grilla.

133 SD] this ed.; not in Q.

142.1 Exeunt] Gifford; Exit Q.

The Lover's Melancholy

[V.1. 143-157]

Enter Rhetias, Corax.

RHETIAS The Prince and Princesse are at hand, give over

Your amorous Dialogues.--Most honor'd Lady,

Henceforth forbear your sadness: are you ready

145

To practice your instructions?

CLEOPHILA

I have studied

My part with care, and will performe it (Rhetias)

With all the skill I can.

CORAX

Ile passe my word for her.

Florish. Enter Prince, Sophronos, Aretus, and Eroclea.

PRINCE Thus Princes should be circled with a guard

Of truly noble friends, and watchfull subjects.--

150

O Rhetias, thou art just; the Youth thou told'st me,

That liv'd at Athens, is return'd at last

To her owne fortunes, and contracted Love.

RHETIAS My knowledge made me sure of my report, Sir. /

PRINCE Eroclea, cleare thy feares, when the Sun shines,[L2^v]

Clouds must not dare to muster in the skie,

Nor shal they here.--

[Amethus and Cleophila kneel.]

157 Amethus . . . kneel.] Gifford; not in Q.

The Lover's Melancholy

[V.1. 157-169]

[To Sophronos] Why do they kneele?--Stand up

The day and place is priviledg'd.

[Amethus rises.]

SOPHRONOS

Your presence,

Great Sir, makes every roome a Sanctuary.

PRINCE Wherefore does this young virgin use such circumstance,

In duty to us?--Rise.

EROCLEA

Tis I must raise her.--

[Raises Cleophila.]

Forgive me, Sister, I have been too private,

In hiding from your knowledge any secret

That should have been in common twixt our soules:

But I was rul'd by councill.

CLEOPHILA

That I shew

165

My selfe a Girle (Sister) and bewray

Joy in too soft a passion 'fore all these,

I hope you cannot blame me.

[They weep and embrace.]

PRINCE

We must part

The sudden meeting of these two faire Rivolets

157 To Sophronos] this ed.; not in Q.158 SD] this ed.; not in Q.161.1 SD] Gifford; not in Q.168 SD] Hill; weeps and falls into the arms of Eroclea. Gifford;
not in Q.

The Lover's Melancholy

[V.1. 170-184]

With th' Iland of our armes,--Cleophila, 170

The custome of thy piety hath built

Even to thy younger yeeres a Monument

Of memorable Fame; some great reward

Must wait on thy desert.

SOPHRONOS The Prince speakes t'ee, Neece.

CORAX Chat low, I pray; let's about our businesse. 175

The good old man awakes:--my Lord, with-draw;--

Rhetias, let's settle here the Coach.

PRINCE Away then. [Exeunt.]

Soft Musicke. Enter Meleander (in a coach) his haire and beard trimd,
habit and gowne chang'd. Rhetias and Corax and Boy that sings.

The Song[L3^r]

Fly hence, shadowes, that doe keep

Watchfull sorrowes, charm'd in sleepe;

Though the Eyes be overtaken, 180

Yet the Heart doth ever waken

Thoughts, chain'd up in busie snares

Of continuall woes and cares:

Love and griefes are so exprest,

177 SD] Gifford; Exeunt all, except Rhetias, Corax, and a Boy.
Weber; Exit. Q.

The Lover's Melancholy

[V.1. 185-203]

As they rather sigh then rest.

Fly hence, shadowes, that doe keepe

Watchfull sorrowes, charm'd in sleepe.

MELEANDER Where am I? Ha? What sounds are these? Tis day, sure.

Oh, I have slept belike: tis but the foolery

Of some beguiling dreame. So, so, I will not 190

Trouble the play of my delighted Fancy

But dreame my dreame out.

CORAX Morrow to your Lordship:

You tooke a jolly nap, and slept it soundly.

MELEANDER Away, beast, let me alone. Cease musicke.

CORAX O, by your leave, Sir,

I must be bold to raise yee, else your Phisicke 195

Will turne to further sicknes.

MELEANDER Phisick, Beare-leech?

CORAX Yes phisick, you are mad.

MELEANDER Trollio, Cleophila.

RHETIAS Sir, I am here.

MELEANDER I know thee, Rhetias, prethee rid the roome

Of this tormenting noyse. He tells me, sirra, 200

I have tooke phisick, Rhetias, phisicke, phisicke. /

RHETIAS Sir, true, you have; and this most learned Scholer [L3^v]

Apply'd t'ee. O you were in dangerous plight

The Lover's Melancholy

[V.1. 221-238]

Without a sense or knowledge of my faculties,
 Why then perhaps at Marts thou might'st make benefit
 Of such an Anticke motion, and get credit
 From credulous gazers, but not profit me.
 Study to gull the wise; I am too simple
 To be wrought on.

225

CORAX Ile burne my bookes (old man)
 But I will doe thee good, and quickly too.

Enter Aretus with a Patent.

ARETUS Most honor'd Lord Meleander, our great Master, /
 Prince Palador of Cyprus, hath by me
 Sent you this Patent, in which is contain'd
 Not onely confirmation of the Honors
 You formerly enjoyed, but the addition
 Of the Marshalship of Cyprus, and ere long
 He meanes to visit you. Excuse my haste,
 I must attend the Prince.--

[L4^r]

230

Exit.

CORAX There's one Pill workes.

235

MELEANDER Do'st know that spirit? tis a grave familiar,
 And talkt I know not what.

CORAX Hee's like, me thinks,
 The Prince his Tutor, Aretus.

248 SD] Weber; follows "not." (1.249) in Q.

The Lover's Melancholy

[V.1. 251-269]

A Jewell he hath long worne in his bosome:

Henceforth he bade mee say, he does beseech you /

To call him sonne, for he will call you Father. [L4^V]

It is an honor (brother) that a subject

Cannot but intertaine with thankfull pray'rs. 255

Be moderate in your Joyes, he will in person

Confirme my errand, but commands my service. Exit.

CORAX What hope now of your Cure?

MELEANDER Stay, stay.--What Earthquakes

Roule in my flesh? here's Prince, and Prince and Prince;

Prince upon Prince: the dotage of my sorrowes 260

Revells in magick of ambitious scorne,

Be they Inchantments deadly (as the grave)

Ile looke upon 'em: Patent, staffe, and Relick:

To the last first. [Taking up the miniature] Round me, ye
guarding ministers

And ever keepe me waking till the Cliffes 265

That over hang my sight fall off, and leave

These hollow spaces to be cram'd with dust.

CORAX Tis time I see to fetch the Cordiall. Prethee

Sit downe: Ile instantly be here againe.-- Exit.

264 SD] Gifford; not in Q.

The Lover's Melancholy

[V.1. 270-286]

MELEANDER Good, give me leave, I will sit downe indeed: 270

Here's Company enough for me to prate to,

Eroclea. Tis the same, the cunning Artsman

Faultred not in a line. Coo'd he have fashon'd

A little hollow space here, and blowne breath

To have made it move, and whisper, 't had bin excellent. 275

But faith, tis well, tis very well as tis.

Passing, most passing well.

Enter Cleophila, Eroclea, Rhetias.

CLEOPHILA The soveraigne Greatnesse,

Who, by Commission from the powers of heaven,

Swayes both this Land and us, our gracious Prince,

By me presents you (Sir) with this large bounty, / 280

A gift more precious to him then his birth-right. [M^r]

Here let your cares take end; now set at liberty

Your long imprison'd heart, and welcome home

The solace of your soule, too long kept from you.

EROCLEA [Kneeling] Deare Sir, you know me?

MELEANDER Yes, thou art my daughter:

My eldest blessing. Know thee? Why Eroclea,

285 SD] Gifford; not in Q.

The Lover's Melancholy

[V.1. 287-301]

I never did forget thee in thy absence.

Poore soule, how do'st?

EROCLEA The best of my well-being

Consists in yours.

MELEANDER Stand up: the gods who hitherto

Have kept us both alive, preserve thee ever. 290

Cleophila, I thanke thee and the Prince,

I thanke thee too, Eroclea, that thou would'st

In pitie of my age, take so much paines

To live, till I might once more looke upon thee,

Before I broke my heart: O twas a piece 295

Of piety and duty unexampled.

RHETIAS [Aside] The good-man rellisheth his comforts strangely,

The sight doth turne me child.

EROCLEA I have not words

That can express my joyes.

CLEOPHILA Nor I.

MELEANDER [To Eroclea] Nor I.

Yet let us gaze on one another freely, 300

And surfet with our eyes; let me be plaine,

297 SD] Gifford; not in Q.

299 SD] this ed.; follows "thee," (1.308) in Gifford and Dyce;
not in Q.

The Lover's Melancholy

[V.1. 302-322]

If I should speake as much as I should speake,
 I should talke of a thousand things at one,
 And all of thee, of thee (my child) of thee:
 My teares like ruffling winds lockt up in Caves, 305
 Doe bustle for a vent;--on t'other side,
 To flye out into mirth were not so comely.
 Come hither, let me kisse thee.--With a pride,
 Strength, courage, and fresh blood, which now thy presence
 Hath stor'd me with, I kneele before their Altars, / 310
 Whose sovereignty kept guard about thy safety. [M1^v]
 Aske, aske thy Sister (prethee); shee'll tell thee
 How I have been much mad.

CLEOPHILA Much discontented,
 Shunning all meanes that might procure him comfort.

EROCLEA Heaven ha's at last been gracious.

MELEANDER So say I: 315
 But wherefore drop thy words in such a sloth,
 As if thou wert afraid to mingle truth
 With thy misfortunes? Understand me thoroughly,
 I would not have thee to report at large
 From point to point, a Journall of thy absence: 320
 Twill take up too much time, I would securely
 Ingrosse the little remnant of my life,

The Lover's Melancholy

[V.1. 323-337]

That thou might'st every day be telling somewhat,

Which might convay me to my rest with comfort.

Let me bethinke me: how we parted first 325

Puzzles my faint remembrance.--But soft,

Cleophila, thou toldst me, that the Prince

Sent me this present.

CLEOPHILA From his own faire hands

I did receive my Sister.

MELEANDER To requite him,

We will not dig his Fathers grave anew, 330

Although the mention of him much concernes

The businesse we inquire of.--[To Eroclea] As I said,

We parted in a hurry at the Court,

I to this Castle, after made my Jayle.

But whither thou, deare heart?

RHETIAS [Aside] Now they fall too't, 335

I lookt for this.

EROCLEA I by my Uncles care

(Sophronos, my good Uncle) suddenly

325 me: how . . . first] Weber; me, how . . . first: Q.

332 SD] this ed.; not in Q.

335 SD] this ed.; not in Q.

The Lover's Melancholy

[V.1. 338-355]

Was like a Saylers Boy convey'd a shipboord
That very night.

MELEANDER A policie quicke and strange.

EROCLEA The ship was bound for Corinth, whither first 340

Attended onely with your servant Rhetias, /

And all fit necessities, we arriv'd: [M2^r]

From thence in habit of a youth we journey'd

To Athens, where till our returne of late,

Have we liv'd safe.

,ELEANDER Oh what a thing is man, 345

To bandy factions of distemp' red passions,

Against the sacred providence above him!

Here in the Legend of thy two yeeres exile,

Rare pity and delight are sweetly mixt,

And still thou wert a Boy?

EROCLEA So I obey'd 350

My Uncles wise command.

MELEANDER Twas safely carried,

I humbly thanke thy Fate.

EROCLEA If earthly treasures

Are powr'd in plenty downe from Heav'n on mortals;

They reigne amongst those Oracles, that flow

In Scholes of sacred knowledge; such is Athens: 355

The Lover's Melancholy

[V.1. 356-375]

Yet Athens was to me but a faire prison:

The thoughts of you, my Sister, Country, Fortunes,

And something of the Prince, barr'd all contents,

Which else might ravish sence: for had not Rhetias

Been alwaies comfortable to me, certainly

360

Things had gone worse.

MELEANDER

Speake low Eroclea;

That "something of the Prince" beares danger in it:

Yet thou hast travayl'd (Wench) for such Indowments,

As might create a Prince a wife fit for him,

Had he the World to guide: but touch not there;

365

How cam'st thou home?

RHETIAS

Sir, with your Noble favour,

Kissing your hand first, that point I can answer.

MELEANDER Honest, right honest Rhetias.

RHETIAS

Your grave Brother

Perceiv'd with what a hopelesse love his sonne, /

Lord Menaphon, too eagerly pursu'd

[M2^V]

Thamasta, Cousin to our present Prince;

And to remove the violence of affection,

Sent him to Athens, where for twelve moneths space

Your daughter, my young Lady, and her Cousin

Enjoy'd each others griefes, till by his Father,

375

The Lover's Melancholy

[V.1. 376-388]

The Lord Sophronos, we were all call'd home.

MELEANDER Enough, enough, the world shall henceforth witnesse

My thankfulnes to Heaven, and those people

Who have been pitifull to me and mine.

Lend me a Looking-glasse.--How now? How came I

380

So courtly in fresh rayments?

RHETIAS

Here's the Glasse, Sir.

MELEANDER I'm in the trim too.--O Cleophila,

This was the goodnesse of thy care and cunning.--

Loud Musicke.

Whence comes this noyse?

RHETIAS

The Prince, my Lord, in person.

[They kneel.]

Enter Prince, Sophronos, Aretus, Amethus, Menaphon,

Thamasta, Corax, Kala.

PRINCE Ye shall not kneele to us; rise all, I charge ye:--

385

Father, you wrong your age, henceforth my armes

And heart shall be your guard; we have o're-heard

All passages of your united loves.

383.1 SD] Weber; follows "noyse," (1.384) in Q.

384.1 SD] Gifford; not in Q.

The Lover's Melancholy

[V.1. 389-404]

Be young againe, Meleander, live to number

A happy generation, and dye old 390

In comforts as in yeeres. The Offices

And Honours which I late on thee conferr'd,

Are not fantasticke bounties, but thy merit;

Enjoy then liberally.

MELEANDER My teares must thanke ye,

For my tongue cannot.

CORAX I have kept my promise, 395

And given you a sure cordial. /

MELEANDER O, a rare one. [M3^r] 400

PRINCE Good man, wee both have shar'd enough of sadnes:

Though thine ha's tasted deeper of th' extreme;

Let us forget it henceforth. Where's the picture

I sent yee? Keepe it, tis a

counterfeit, 400

And in exchange of that, I ceaze on this,

[Takes Eroclea by the hand.]

The reall substance:--with this other hand

I give away before her Fathers face

His younger joy, Cleophila, to thee

401.1 SD] Gifford; not in Q.

The Lover's Melancholy

[V.1. 405-424]

Cousin Amethus: take her, and be to her 405
 More then a Father, a deserving husband.--
 Thus rob'd of both thy children in a minute,
 Thy cares are taken off.

MELEANDER My braines are dull'd;
 I am intranc'd, and know not what you meane:
 Great, gracious Sir, alas, why do you mocke me? 410
 I am a weake old man, so poore and feeble,
 That my untoward joynts can scarcely creepe
 Unto the grave, where I must seeke my rest.

PRINCE Eroclea was, you know, contracted mine;
Cleophila, my Cousins by consent 415
 Of both their hearts: We both now claime our owne;
 It onely rests in you to give a blessing
 For confirmation.

RHETIAS Sir, tis truth and justice.

MELEANDER The gods that lent ye to me, blesse your vowes:
 O Children, children, pay your prayers to Heaven, 420
 For they have shew'd much mercy.--But Sophronos,
 Thou art my Brother: I can say no more:
 A good, good Brother.

PRINCE Leave the rest to time.--

Cousin Thamasta, I must give you too:--

The Lover's Melancholy [V.1. 425-Epilogue]

She's thy wife, Menaphon.--Rhetias, for thee / 425

And Corax, I have more then common thanks.-- [M3^v]

On, to the Temple; there all solemne Rites

Perform'd, a generall Feast shall be procliam'd.

The Lovers Melancholy hath found cure;

Sorrowes are chang'd to Bride-songs. So they thrive, 430

Whom Fate in spite of stormes hath kept alive. Exeunt omnes.

FINIS. /

EPILOGUE. [M4^r]

To be too confident, is as unjust

In any Worke, as too much to distrust;

Who from the lawes of study have not swerv'd,

Know, beg'd applauses never were deserv'd.

We must submit to Censure: so doth He,

Whose houres begot this issue; yet being free

For his part, if He have not pleas'd you, then

In this kinde, hee'le not trouble you agen.

FINIS.

CHAPTER III

[Pre1.]

COMMENTARY

Dramatis Personae

Ford's fondness for giving his characters allegorical names is exhibited in the 1633 edition of The Broken Heart, which includes a list of "The Speakers names, fitted to the Qualities." The list gives the allegorical meaning of each name, e.g., Orgilus, Angry. For The Lover's Melancholy, Michael Neill (89n) has worked out the allegorical significance of most of the names, although he provides no derivations. Except where noted, the names are from Greek, and the meanings for the names are Neill's.

Palador] Wise, from pallas, epithet for the goddess of wisdom.

Amethus] Sober, from amethustos, "a remedy against drunkenness." The amethyst was supposed to have this power.

Meleander] Gloomy Man, from melas, "black," and aner (-andros in compounds), "man." Neill suggests "Harmonius Man," evidently from melos, "song"; but there is little harmonious about Meleander, except the willingness to forgive Agenor that he expresses in Act V. Up to that point he is mentally unbalanced and dangerously melancholy.

Sophronos] Reasonable, Moderate, Discreet, from sophron, "prudence, practical wisdom."

Menaphon] Courage, Vigor, Desire, from menos, "strength, ardor."

[Prel.]

Aretus] Noble, from arete, "manhood, virtue."

Corax] Raven, from korax, "raven." Ford may have had in mind Corax, the fifth-century B.C. rhetorician from Syracuse, proverbial for his contentiousness.

Pelias] The meaning, if any, of this name is unclear. It was Pelias who sent Jason after the Golden Fleece, but there is no apparent connection to Ford's character.

Cuculus] Neill suggests "Cuckoo," but Cuculus' interest in fashion suggests the Latin proverb Cucullus non facit monachum, "the cowl does not make the monk"; cf. Measure for Measure, V.1. 263.

Rhetias] Eloquence, from rhetor, "speaker."

Trollio] No particular significance has been discovered for this name.

Grilla] Grasshopper, from Latin gryllus/grillus. The feminine ending Ford has given this name fits a character who spends most of the play disguised as a girl.

Thamasta] Glorious, from thaumastos, "wonder, marvelous."

Eroclea] Famed love, from eros, "love," and kleos, "fame, glory, repute."

Parthenophil] Lover of Chastity, from parthenos, "pure, chaste," and philos, "loving."

Cleophila] Lover of Honor, from kleos, "fame, glory, repute," and philos, "loving."

Kala] Fair, from kalos, "beautiful."

The Names of Such as Acted

The biographical information below is based on Bentley. The name of the character, which appears in parentheses following the actor's name, represents Baldwin's theory as to how the play might have been cast (366-368). Baldwin's cast is based on the assumption that certain players normally took particular types of roles, that John Lowin, for example, specialized in the bluff, honest soldier. Baldwin's type-casting methodology has been called into question by Bentley.

John Lowin] (Corax) b.1576. He and Taylor were the company's leading actors in the Caroline period. He was a large man and often played the bluff and outspoken character.

Joseph Taylor] (Palador) 1585/6-1682? With Lowin and, later, Swanston, he was one of the company's business managers after Heminges' death. Joined the company after the death of Richard Burbage (1618/9) and attained great prominence as an actor, often playing the handsome young lover.

Robert Benfield] (Meleander) d.1649? Joined the company in 1615, like Taylor, already an experienced actor. He was not a star, but a steady performer, frequently playing dignified older men.

John Shanck] (Cuculus) Succeeded Armin as clown, perhaps joining the company around the time of Armin's death (1615). He was a crowd favorite, famous as a jig maker and dancer.

[Prel.]

Eylyardt Swanston] (Menaphon) Joined the company no later than 1624; after 1631 he was a prominent member, often mentioned with Lowin and Taylor in company business. He took a variety of roles, eventually sharing the leads with the older Lowin and Taylor.

Anthony Smith] (Aretus) With William Penn, a member of Prince Charles's company who came to the King's shortly after 1625. He seems to have been a minor figure in the company with no particular acting specialty or "line."

Richard Sharpe] (Amethus) d. 1631/2. An important member, he came to the company around 1612 and was apparently the leading lady until 1625, when he began to play young romantic leads.

Thomas Pollard] (Rhetias) He seems to have been John Shanck's apprentice in the Palsgrave's company at the Fortune and joined the King's with his master around 1615. Over the next twenty-five years, he became a well-known figure in comic roles.

William Penn] (Sophronos) Was acting as a boy by 1609 and joined the King's with Anthony Smith around 1625. Not a very important member, he often took the role of the dignified older man.

Curteish Grivill] Joined the company around 1626 as a hired man and played minor comic roles. By 1634 he was a member of the Revels.

George Vernon] Little is known about this evidently minor actor.

There are records connecting him with the company from 1624 to 1629, during which time his known roles were unimportant ones.

Richard Baxter] b.1593. Another minor figure in the company, he was a hired man in Queen Anne's who came to the King's around 1623.

[Prel.]

John Thomson] (Thamasta) d.1634. From at least 1621 to 1631 he was the leading boy actor in the company. His role was commonly that of the regal lady, and he was also known as a singer.

John Honyman] (Eroclea) 1612/3-1636. An important boy actor in the company from 1626-1630.

James Horne] (Grilla) Associated with the company from 1621 to 1629, but there is no evidence that he was an important member.

William Trigg] (Kala) A boy actor during the late twenties and early thirties, he probably began in the company as John Shanck's apprentice. He became a hired man by 1636. Bentley shows that Baldwin's hypothesis that Trigg's "line" was that of female comedian is seriously flawed.

Alexander Gough] (Cleophila) b. 1614. As the son of Robert Gough (Goffe), an actor in the King's company, he was probably apprenticed in the company at an early age. Baldwin supposes his "line" was the role of the modest lady, but he played other parts as well, as Bentley points out. In 1653 he published the anonymous The Queen, or the Excellency of Her Sex, now attributed to Ford.

Dedicatory Epistle

1-3 Nathaniel Finch] See Joan Sargeunt, John Ford, p. 20, for the suggestion that Finch, a lawyer involved in a suit over The Late Murder of the Son Upon the Mother, on which Dekker and Ford collaborated, brought the two poets together.

John Ford] The playwright's cousin, he contributed commendatory verses to Perkin Warbeck (1634).

[Prel.]

Henry Blunt] Author of A Voyage to the Levant and father of the Deist, Charles Blunt (Mary Hobbs, NQ, Aug. 1974, 292-93).

Robert Ellice] Elder brother of Thomas Ellice, author of commendatory verses in the 2nd printing of 'Tis Pity She's a Whore (1633); probable author of some poems which appear in manuscript anthologies along with poems by Henry Blunt (Hobbs, 292-93).

- 4 Grayes Inn] With Lincoln's Inn, the Inner Temple, and the Middle Temple, one of the inns of court where young men could pursue a general education or study law. Ford was admitted to the Middle Temple in 1602, expelled in 1605/06, and reinstated in 1608 (Anderson, p. 16); there is no evidence that he practiced law. His connection with Gray's Inn may have begun with his cousin, the dedicatee named in line 2 above.
- 13 PATRONES . . . PRESENTOR] A quibble on literary and legal relationships: a patronus is an advocate in a court of law; a presentor is "one who makes a presentment of a fact, or an offence" (OED, 2).

Commendatory Verses

- I.11 George Donne] Son of John Donne, contributed commendatory verses to Perkin Warbeck (1634).
- II.14 Poet-Apes] Inferior writers who imitate true poets; OED credits Sidney, An Apology for Poetry (1581), for the first use of the phrase.

[Prel.]

II.18 William Singleton] "From a copy of verses prefixed to Massin-
ger's Emperour of the East, Singleton appears to have been a
kinsman of that poet's."--Weber

III.1-4 Blacke . . . Saints] The meaning of these confusing lines may
be: Passion, which is a restless current of listless complaints
or reason's overflowing spring, furnishes the thoughts of those
who pine for a lost love with blacke choler (melancholy).

5 collect] draw inferences; cf. BH II.2.53.

III.7 rage] "Poetic or prophetic enthusiasm" (OED, I.8). Howarth
means that the inspiration Ford receives from his Muse allows
him to illuminate a variety of human types.

III.9 Phocians blushes] Phocion was the Athenian general and states-
man renowned for his modesty and austerity, and for frankly
expressing truths the people did not wish to hear. Plutarch
relates that "when once he gave his opinion to the people, and
was met with general approbation and applause of the assembly,
turning to some of his friends, he asked them, "Have I inad-
vertently said something foolish?" (Lives, III,7).

III.10-14 It . . . Jealousie] The general sense seems to be: "What dis-
turbs you about pleasing an audience? Is it the approval of
critics or foppish flatters? Or do you wish only the private
enjoyment of writing without presenting your work for public
praise or criticism? Your genius should overcome all mis-
givings. Writing more will bring you fame and resolve your
doubts."

[Prel.-I.1.42]

III.14 Hum. Howarth] Humphrey Howarth was admitted to the Middle
Temple 18 June 1624--Hill.

The Prologue

16 the maine] the main plot.
the bye] the comic subplot.

I.1

- 10 Boreas] North Wind, fiercest of the four winds.
- 17 Teinters] Wooden frames for stretching cloth (OED sb.I.1).
- 30 when] Dyce's query--whom--points up the seeming redundancy of
"at thy departure." A misreading by the compositor of en for
om doesn't seem particularly likely, however, and the sentence
does make sense if at is read to mean "on the occasion of."
- 34 next day:] I've followed Gifford's pointing. Sophronos' reply
at 1.35 and his exit at 36.1 indicate his understanding that
Amethus means to "engrosse" Menaphon now, not "next day."
- 36 SD] Sophronos has understood Amethus' intention, but Pelias
has not. The emphasis is on both.
- 41-42 holy . . . Friendship] A common theme in Ford; cf. III.2.106-
09 and LS, V.1, p. 94: "Nor did I after urge the violence /
Of my affection, but as oft he urged / The sacred vows of
faith 'twixt friend and friend." And LT, I.1, p. 148: "By
that sacred thing / Last issued from the temple where it
dwelt, / I mean our friendship"

[I.1. 50-125]

- 50 Disburth'ned] relieved.
- 51-52 Such . . . Ayres] Cf. BH, I.1.118: "Souls sunk in sorrows
never are without 'em. / They change fresh airs, but bear
their griefs about 'em."
- 66 fawnd upon] Cf. PW, V.1.25-26: "a glory, Jane, I never fawnd
on." OED, 3.b cites PW as the only example of fawnd on,
meaning "aspired to." Fawnd upon is unexampled, but the mean-
ing seems the same.
- 86-90 This . . . abroad] "Fiormondo: What have you seen abroad?
Fernando: No wonders, lady, / Like these I see at home."
(LS, I.2., p. 77).
- 96 creations] creatures, mere mortals. This meaning is unexam-
pled in OED.
- 98-100 Tales . . . Tempe] Cf. Merchant of Venice, V.1.87-88: "There-
fore the poet / Did feign that Orpheus drew trees, stones,
and floods"
- 100 Tempe] The valley in Thessaly celebrated by classical poets
as idyllic.
- 106 marginal note] See Appendix A.
- 118 Quiristers] Choristers; cf. PW, III.2.6.
- 121 good] Often used by Ford as a vocative comparable to "dear:"
cf. TP, V.5.42.
- 124 down] "Burden or refrain of a song" (OED, sb 3.1).
- 125 Division] Rapid variation on a theme; cf. Jonson's The Vision
of Delight, 1.186: "And crested lark doth his division run?"

[I.1. 135-I.2. 21]

135 Cliffs] Clefs.

135 Moods] In medieval music, a term indicating the relative duration of certain notes to each other (OED, 2.3.a).

140 voluntaries] Music played at the performer's choice; cf. TP, IV.3.159.

141 curiositie] "Careful or elaborate workmanship; perfection of construction" (OED, II.9).

161 pashing] smashing; cited by OED.

187 Famagosta] A town and harbor on the east coast of Cyprus; probably the seaport setting of Acts II and V of Othello.

I.2

8 Mushrooms] Proverbial term for upstarts, Tilley, M1319; cf. BH, IV.1.98.

10 May-game] laughing stock; cf. TP, I.3.48.

12 without . . . wit] "Boldly, desperately, without care of consequences"--Gifford.

13-16 Tis . . . selves] i.e., "I will not be servile to the prosperous nor pretend that my afflictions are of no importance; therefore, I must live my life as a pointless game and rail at vice."

20-21 or . . . tomentor] "Or . . . or" for the modern "either . . . or" is common in this period (cf. Abbott, p. 92). Rhetias means that he will fare well or ill on his own and not let his fortunes depend on the unpredictable favor of a Prince.

[I.2. 22-55]

- 22 Buz] busy rumor (OED, I.3.b).
- 24 new news] Cf. BH, II.1.41: "newest news."
- 27 guarded] "Adorned with lace or fringe"--Weber.
- 33 Lackeyes his letters] delivers his letters like an errand boy.
- 37 Gentlemen Ushers] Gentlemen who serve as attendants to ladies of superior rank (OED).
- 37 bare] hatless.
- 41 complementally] Since the context describes an absurd formality, the word probably means "ceremoniously, formally" (OED, 3).
- 42-50 Agelastus . . . Thistles] Gifford notes the following passage in Jonson's The New Inn (1628-29), I.5.6-8: "That like the rugged Roman Alderman,--/ Old master Grosse, surnam'd Agelastos, / Was never seene to laugh, but at an Asse." Herford and Simpson explain that Grosse is "Marcus Licinius Crassus, grandfather of the triumvir; Jonson translates the Latin adjective crassus, "gross." Agelastos "not laughing": Cicero, De Finibus, v. 92, 'Atque in eo Marco Crasso quem semel ait in vita sua risisse Lucilius, non contigit ut ea reminus agelastos, ut ait idem, vocaretur.' The episode of the ass is in Jerome, Epistle vii (Opera, ed. Migne, i. 341), 'semel in vita Crassum ait risisse Lucilius: Similem habent labra lactucas, asino carduos comedente.'"
- 55 sword and buckler] These articles may comment on Cuculus' ridiculous ideas of fashion since they were used only by the lower ranks of soldiers in Shakespeare's time (cf. I Henry IV,

[I.2. 57-79]

I.3.230,n.). The secondary reference to male and female genitalia (Partridge, p. 154) allows for some bawdy stage business here.

57 Minkes] Minx: "a sexually forward young woman" (Partridge, p. 199).

59 cursey] curtsy.

60-62 Piper . . . wind-instrument] Cf. Othello. III.1.6-10 and Jonson's The Masque of Queens, ll. 164-65: "A piper it [an infant] got at a church-ale, / I bade him again blow i' the tail."

65 Foot-cloth] An ornamental covering for a horse which protected the rider from mud; cf. The Devil's Law-Case, I.2.203, where Winifred is told to keep all bawds from her mistress: "Nor a Dancer by any means, tho he ride on's foot-cloth."

72 big] Double meaning: (1) important, socially prominent; (2) pregnant.

73 doe . . . pleasure] Double meaning: (1) instruct as you see fit; (2) have sex with.

75 Give . . . fist] Shakespeare uses this phrase in a low-comedy scene; cf. Henry V, II.1.68.

77-78 blade . . . blunt] Pelias quibbles on the meanings of blade (fellow/sword) to say that Rhetias is plain-spoken (blunt, OED, adj.5).

79 blunt] Cuculus intends the same meaning, but as the most gullible character, he also reminds the audience that the primary meaning of blunt is "stupid."

[I.2. 81-100.4]

- 81 Brach] Female dog.
- 80-83 Sow-pig . . . Cyprus] Cf. Burton (I.2.4.1): "Giraldus Cambrensis, Itinerar. Cambrae, lib. I, cap.2 confirms this [that the nurse's milk influences the child's development] by a notable example which happened in his time. A sow-pig by chance sucked a brach, and when she was grown, would miraculously hunt all manner of deer and that as well, or rather better than any ordinary hound."
- 85 SD] Perhaps he speaks to Cuculus, but since Pelias assumes that Rhetias knows the whereabouts of this pig, the line is probably addressed to Rhetias.
- 85 banquet] banquet.
- 90 shittle-cocks] shuttle-cocks.
- 91 woman-surgeon] "A dealer in paints and cosmetics"--Gifford.
- 100 Periwinckle] The name of a flower, "playfully applied to a girl" (OED, I.2.B); antedates first citation in OED (1633).
- 100-01 suck . . . - calves] Bawdry.
- 101 Moon-calves] congenital idiots; cf. Jonson's News from the New World, 1.213.
- 100.4 passing over] Allardyce Nicoll, in "Passing over the Stage," ShS 12 (1959), 47-55, suggests this may have required the actor to enter from the yard, climb up, cross the stage, and climb back down. Andrew Gurr (The Shakespearean Stage, p. 173) disagrees, "if only because the stage doors leading straight from

[I.2. 109-115 SD]

the tiring-house were already in existence, and because there is no evidence that steps ever existed from the yard up to the stage. Certainly at the Blackfriars there was no easy way up onto the stage for the Citizen's wife in The Knight of the Burning Pestle."

109 slovenry] slovenliness (OED).

112 SD] This line may be an aside or spoken to Pelias, but I think it more likely that Cuculus and Grilla are still blocked together as at ll. 103-104.

112 ban-dog] "A dog tied or chained up, either to guard a house or on account of its ferocity" (OED); cf. II Henry VI, I.4.18. In his edition of the play, Havelock Ellis says the term applied to dogs used in bull and bear baiting.

114 spight . . . teeth] Cf. TP, II.4.26-27: "I will marry you in spite of your teeth."

115 gravity] solemn demeanor. This is a gesture equivalent to taking off one's eyeglasses; by it, Corax signals his willingness to fight.

115 SD] Cf. The Duchess of Malfi, V.2.68, where the Doctor "takes off his gowne." Lucas notes that "the Q of 1708 has the stage-direction, doubtless traditional, 'puts off his four cloaks, one after the other.' Dyce mentions that the Grave-digger in Hamlet used as late as 1830 to go through a similar piece of buffoonery."

[I.2. 117-18]

117-18 Mountebancks . . . Barbers] Cf. Burton, I.2.3.15: "Now for physicians, there are in every village so many mountebancks, empiricks, quacksalvers, Paracelsians . . . wizards, alchemists, poor vicars, cast apothecaries, physicians' men, barbers, and good-wives."

Empiricks] Quacks (OED, B.2) who associated themselves with an ancient school of medicine which relied on empirical observation; cf. All's Well, II.1.122.

Quacksalvers] These charlatans are described in Webster's character sketch of the type: "His discourse is vomit; and his ignorance, the strongest purgation in the world: to one that would be speedily cured, he hath more delaies, and doubles, than a Hare, or a Law-suit: he seekes to set us at variance with nature, and rather then wee shall want diseases hee'le beget them" (Complete Works, IV, 40).

Mineralists] Physicians who believed in the medicinal powers of minerals like gold and antimony, which would be worn about the body or drunk in potions. Paracelsus was an advocate of this treatment.

cast-Apothecaries] Possibly discredited or cashiered (OED, cast, ppl. a.1) doctors.

Barbers] Barbers were surgeons as well, and, in addition to trimming hair, they set fractured limbs, pulled teeth, and performed blood-lettings. Surgeons with some education

[I.2. 119-137]

gradually disassociated themselves from the barbers, a movement made official in 1745 when the name of the Barber-Surgeons Company (chartered in 1540) was changed to the Company of Surgeons of London.

- 119 suppositors] OED cites this instance as a catachrestic use for "suppost" ("supporter, adherent"). In this context, the word's normal seventeenth-century meaning of "suppository" is also intended.
- 120-21 hornes . . . nature] Proverbial; cf. Tilley, C889: "Cuckolds come by destiny."
- 125 denier] A small copper coin of little value.
opening a veine] blood-letting; a common, though controversial, treatment for many ills.
- 126 Plurisie] excess of blood (OED, pleurisy, s.2); cf. TP, IV.3.8.
- 138-39 physicians . . . flesh] Cf. Burton (II.4.1.1): "Cambises in Xenophon told Cyrus that, to his thinking, physicians 'were like tailors and cobblers, the one mended our sick bodies as the other did our clothes.'"
- 137 bodies] Gifford and Dyce delete this word, believing that it has slipped in from the following line. They may have achieved a slight improvement in the rhythm of the speech, but I see no compelling reason to emend.
- 137 Botchers] OED (botcher, I.1) cites this use to mean "mender," but the other meanings given (cobbler, tailor, and bungler)

[I.2. 139-168]

also apply. Cf. TP, III.7.9, where the injured Bergetto calls for a "flesh-tailor." William Clowes in A Short and Profitable Treatise Touching the cure of the Disease called Morbus Gallicus by Unctions (London: John Day, 1579), sig. C.ii.v, calls fraudulent doctors "bungling botchers."

139 solders] closes up and heals. OED cites this instance and others describing the uses of salves, glues, and sutures on sores and wounds.

140 to't] Spadone similarly urges on the combatants in FCN, IV.1, p. 138.

159 Like . . . trough] Cf. Tilley, S1042: "As drunk as Swine." The line also recalls Rhetias' story of the sow-pig.

160 devise] masque, dramatic device; cf. III.1.87 and BH, III.4.86.

161 move] stir the emotions.

163 Must . . . one] Cf. LS, III.2, p. 87, where Fernando enlists Ferentes to join him in producing a masque: "you must make one."

165 egregiously] In Ford's time, the word could also mean "remarkably good," although Grilla has shown a capacity for irony.

168 cast] arranged. The theatrical meaning ("to cast the parts") is remotely possible, although OED cites 1711 as the first use in this sense.

I.3

- 2-6 Not . . . monstrous] Amethus is not accusing her of sexual immorality but of pride. His remarks echo a common complaint against the wives of the nouveau riche who put on airs.
- 2 lady . . . trim] woman of the latest fashion. This was usually used by Ford pejoratively as in FCN, IV.1.p.137: "mistress of the trim."
- 30 portion] dowry.
portly] magnificent.
- 33 Sister] Cleophila is Menaphon's cousin; Thamasta presumably speaks figuratively, meaning that Cleophila and Menaphon share similar qualities, as if they were of the same family.
- 35 fits me] befits my status.
- 46 neat] cleverly phrased (OED, 8).
- 56 helps of Art] improvements made by the gardener.
- 57 helps of Art] Thamasta seems to jokingly take the phrase to mean "cosmetics."
- 61 Not . . . selfe] Cf. LS, II.2.p.81, where Fernando speaks of the picture of Bianca: "You need not praise it, sir: itself is praise."
- 62 call you Servant] In the language of courtly love this means "recognize you as one devoted to my service"; cited by OED.

[I.3. 69-97]

- 69 Are] No editor emends this slightly confused construction in which the verb is apparently governed by the complement, restoratives.
- 70 Gallery] The context gives no clue as to what is meant, and the word is not mentioned again. It may refer to a covered walkway allowing a view of the grounds or a room where works of art are exhibited.
- 71 use] spend in a certain way (OED, 4.c).
- 72 will] will go.
- 76 happy processe] progress (OED, 8); cf. PW, IV.5.7-8: "These general acclamations are an omen/Of happy process."
- 76 SD] The thanks for being "blest" (Thamasta has agreed to call him "servant") gives Menaphon an appropriately respectful exit. Amethus, with "this beginning doth relish happy processe," notes his approval of Thamasta's behavior toward Menaphon; however, these words could be spoken to Menaphon, in which case l.76 might be spoken to Amethus.
- 79 Thou . . . Closet] i.e., "You are the person in whom I can safely confide my secrets." A closet was a room for private devotion (OED, 1.b).
- 96 toyles] "Nets set so as to enclose a space into which the quarry is driven" (OED, 1).
- 97 Diamonds . . . Diamonds] Proverbial; cf. Tilley, D323, who cites this line.

II.1

- 19 end,] I adopt the punctuation of the uncorrected reading because the surrounding lines are so heavily pointed; it would have been easy for the comma to have been dropped in the process of press correction.
- 26-27 There's . . . out] Cf. Hamlet, III.1.167-70: "There's something in his soul, / O'er which his melancholy sits on brood, / And I do doubt the hatch and the disclose of / Will be some danger."
- 34 SDs I've arranged them in this order according to the rank of the characters.
- 38 reare] elevate (as an object of veneration).
- 39 head-piece] genius. This antedates the first OED citation (1656). An alternative meaning ("use my likeness as the printer's ornament in a book") is less likely since head-piece as a term in printing is not recorded before 1718.
- 40 woodcocke . . . in't] A proverbially foolish bird. Weber cites the similar passage in The Duchess of Malfi (IV.2.92-93): "You do give for your crest a wood-cockes head, with the Braines pickt out on't."
- 40-41 Barbers . . . Citternes] "A lute or cittern, formerly used to be part of the furniture of a barber's shop . . . for the common amusement of the waiting customers. A lute might be adorned

[II.1. 40-46]

with the headpiece of some well known character."--Weber.

40 Hucksters] Pedlars; cf. Burton, III.2.2.5: "I spied an old woman in a corner selling cabbages and roots (as our hucksters do plums, apples, and such-like fruits)."

41-42 set . . . Gingerbread] make gingerbread cakes in your image.

45 SD] It would be amusing to have the "Courtly" Grilla upbraid his master for losing his temper before the Nobles, but I think it more likely that he speaks to Rhetias. At II.1.127 Grilla joins Cuculus in insulting Rhetias, and Grilla makes a similar interruption at IV.2.170 when Meleander insults Cuculus.

45 perstreperous] noisy; OED cites this instance.

46 Good Girle.] I have generally followed Gifford and Dyce in this line, taking this phrase as a commendation for Grilla's quick defense of his master.

46 SD] I take the remainder of the line to be the resumption of his quarrel with Rhetias. The ambiguity of we, the numerous potential meanings of puffe ("to pant, to speak proudly, to cause to swell with vanity"), and the fact that the sentence is never completed make it impossible to be certain about the meaning of the line, but I read it thus: "If we (Cuculus and Rhetias) begin to speak contemptuously. . . ." Another alternative is: "If Grilla and I begin to swell with pride. . . ." On the other hand, it is possible that the entire line is spoken to Grilla: "If Rhetias and I begin to argue once again. . . ."

- 49 SD] Although Butterflye could be applied to Cuculus or Grilla, I think it best fits the foppish Pelias. Rhetias apparently looks offstage and calls Pelias' attention to the Prince's approach. I follow Q and all editors in the placement of Palador's entrance, although it might follow 1.48.
- 51 The Prince] In Q, 11.50 and 51 each begin "O the Prince." Gifford and Dyce delete the first O, believing it to have been influenced by the second. I have reversed this pattern. Rhetias first notices the Prince's entrance, and calls it to Pelias' attention, who reacts with surprise. The error occurred most likely because the lines appear on separate pages and the compositor repeated the first O.
- 56 pursue disease] I follow all eds. in deleting your, which seems to have been adopted from the following line.
- 59 casting . . . sledge] throwing the sledge-hammer.
- 61-62 Pray . . . court] Cf. II.1.132-36 and the Doctor in Macbeth (V.3.61-62): "Were I from Dunsinane away and clear / Profit again should hardly draw me here."
- 72-79 Letters . . . intermitted] In A Topographical Dictionary (Manchester, 1925), Edward Sudgeon speculates that the action might take place sometime before the conquests of Alexander the Great (p. 143), but he concludes that "it is impossible to find any historical foundation for this romantic play" (p. 497).
- 84ff This scene resembles BH, V.3, in which Calantha canvasses her subjects for their opinions of her fitness to rule.

[II.1. 87-156]

- 87 SD] I have followed all editors, but the line could be spoken aside to Rhetias.
- 92-96 I . . . affections] Cf. SD, I.1, p. 111: "Tis melancholy and too fond indulgence / To your own dull'f affections sway your judgment."
- 111 Elixir . . . quintessence] Cf. BH, IV.2.24-25: "the quintessence, / Soul, and elixir. . . ."
- 114 Monarchies] All eds. emend to Monarchs except Hill and Weber, who sees this analogous to the use of county to mean count (cf. Romeo and Juliet, I.2.0.1). OED provides several examples of this use of county, but I have not been able to find a similar use of monarchies. Nevertheless, I think Q's reading is possibly correct, and it may represent the affected speech of Pelias.
- 114 square . . . by] Pelias means that Palador is the standard by which others ought to frame out, as with a carpenter's square, their lives.
- 121-23 then . . . money] Hill believes Ford may have had in mind Gonzalo's ideal commonwealth (Tempest, II.1.149ff.).
- 125 Squall] "Small and insignificant person" (OED, I.1): applied to a girl as a term of endearment or of abuse, as here.
- 146-47 I . . . last] Proverbial; cf. Tilley W603.
- 156 throughly] thoroughly.

[II.1. 178-209]

- 178 charm] constrain. Cf. LS, III.3, p. 88: "My lord, I am so charmed by those powerful repetitions of love and duty, that I cannot conceal what I know of your dishonour."
- 185-86 No . . . againe] This may be a question, as all editors think, perhaps because of anger in the next line. But rhythmically, with the caesura and the repetition of ever, this line more nearly expresses despair than anger. Something of the older meaning of anger, ("distress, trouble") may be meant here, although OED cites no examples after 1440.
- 187 feard] This error probably arose from misreading the MS. No sample of Ford's handwriting has survived, but it is not uncommon to find hands in which the final e and d are practically identical.
- 187 There] Gifford and Dyce emend to This, but Dyce, in a note, doubts that emendation is needed. There can be either demonstrative ("There, in the story I've told") or indefinite ("There exists").
- 208 it at Athens,] Rhetias heard the report in Athens; the lady "enjoyed her happiness" at home, not at Athens.
- 209 happinesse . . . Noble] Dyce and Hill emend to "happinesse she was long an exile for." Eroclea has been an exile from her happiness, but it would be more accurate to say that she was an exile for her safety. Q's "For now" (i.e., for the present time and in this particular case) need not be emended.

225 picture] miniature portrait.

Tablet] "An ornament of precious metal or jewelry of a flat form, worn about the person" (OED, sb.2).

233 politicke] crafty.

245 Hold. . .] All eds. delete the dash. I have retained it because there are no dashes in the surrounding lines to mislead the compositor. The dash may signify that Menaphon is momentarily overcome at seeing Palador's sadness.

249 swear . . . Traveller] Cf. Tilley, T476: "A Traveler may lie with authority."

250 Owzle] A kind of blackbird. OED (1.c) cites this instance, suggesting it may be applied to persons with dark hair. OED does not list Q's spelling; in the citation it spells ouze, an emendation made by Weber. But since there are so many orthographic variations of the word (u for w, s for z, el for le), Q's reading is probably acceptable.

251-56 Your . . . respect] Cf. FCN, I.1, p. 124: "Sir, here's a gentleman / Desertful of your knowledge . . . / You shall honour / Your Judgement, to entrust him to your favours."

254 whom] All editors, except Hill, emend to who. Abbott shows that whom for who occurs sometimes in confused constructions (p. 297).

254 sooth me] "Flatter me, or blind me by too favorable an opinion" --Weber.

257 speakes] All eds. emend to speak; however, Abbott (pp. 235-37) shows how commonly the third person plural verb ended in s. In addition, Thamasta's speech (II. 251-56) makes only a single general statement about Parthenophill; it does not contain a list of particulars that could easily be described by the plural commendations. As Abbott suggests it may be that this is thought of singularly (the act of commending him) as manners appears to have been in Shakespeare (The Winter's Tale, IV.4.244: "Is there no manners left among maids?").

266 a] he.

271-78 We . . . mee] At Palador's exit, 1.267, the characters are probably blocked in two groups: (1) Amethus, Menaphon, Rhetias; (2) Thamasta, Eroclea, Kala. I have not marked their speeches as asides to particular characters, but the speeches of the first group are clearly spoken out of Thamasta's hearing: she has already upbraided Amethus for visiting Cleophila, and in this passage Amethus is less than candid about his plans ("wee will range the city."). Eroclea presumably joins the men before 1.277, allowing privacy for Thamasta and Kala's brief exchange (II.277-78). Thamasta could exit in the opposite direction from the first group, allowing Kala to detain the lagging Eroclea.

271 We . . . both] Probably "Both Parthenophill and I will accompany you. However, Parthenophill and I will perform what service we can for both you and Cleophila" is also possible.

[II.1. 280.1-II.2. 3]

280.1 Kala . . . stay] For a discussion of this SD see INTRODUCTION, p. 7.

297 concerns] All editors so emend Q's concerne, the final e of which is probably a misprint for s.

318 favours] The editors before Hill, by emending to Eroclea's actual word--favour, 1.37--blur the distinction between characters. Eroclea's word is modest ("good graces"); Thamasta's reveals her sexual jealousy. Partridge (p. 111) cites Hamlet's question: "Then you live about her waist, or in the middle of her favours?"

322 wood'st] wooed. Unless she has misunderstood Thamasta, Kala's answer means "You said I should pretend to woo him for myself."

328 carriage] action, proceedings (OED, II.13).

330 away] I have adopted Gifford and Dyce's addition of this word for the sake of the meter. Cf. cast away at III.2.117.

II.2

2 I] Yes, a common spelling in Ford's time; cf. OED, aye, inter. A.1.

2-3 sleepes . . . open] The general meaning is that he sleeps fitfully, like an easily frightened rabbit. The hare is proverbially a melancholy animal: cf. I Henry IV, I.2.77 and Tilley, H148, "Mad as March hare." See also The Duchess of Malfi, IV. 2.18-19: "Duchess: When I muse thus, I sleepe. Cariola: like a mad-man, with your eyes open?"

[II.2. 12-24]

- 12 sleeps . . . naps] Perhaps Trollio means, "while he is asleep during one of his naps." The point is that one of his naps would be a fit occasion for having him shaved (later, this is actually done; cf. V.1.15-16), while the most charitable interpretation that could be put upon the Gifford-Dyce version ("In's naps, he never lookes in a glass . . .") is that he sleeps so much that he takes no notice of his appearance. For nap as "a short sleep" OED cites the Gifford-Dyce version of this line and The Faerie Queen (IV.v.42): "If by fortune any little nap / Upon his heaue eye-lids chaunst to fall. . . ."
- 13-14 time . . . hand] "The uncut hair after the loss of a daughter recalls the grief of Pericles" (Pericles, IV.4.27-28)--Hill.
- 18 hair . . . Switzerland] Codpieces were of Swiss origin and sometimes ornamented with a padded cushion. They began to go out of fashion in the 1580s (M. C. Linthicum, Costumes in the Drama of Shakespeare and His Contemporaries, p. 190).
- 20 good years] An expletive of uncertain meaning. In Lear (V.3. 24) it seems to refer to some evil force, but in the present case, it is a harmless expletive, apparently related to the mod. Dutch goedtjagar: "The Dutch lexicographers suggest that the idiom ['what the good year'] probably arose from the elliptical use of good year as an exclamation, = 'as I hope for a good year'" (OED).
- 24 settle-braine] Cited by OED for "something that calms the brain."

- 25 hollow] sepulchral (OED, A.4).
- 33 implement] Hill notes this word applied to a person antedates earliest citation in OED.
- 36-37 Turtles . . . with] It was thought that doves produced no gall; cf. TP, I.2.58.
- 49-51 No . . . so] This may be an aside, as Gifford and Dyce make it, but Trollio's words can also be taken as direct speech intended to comfort Meleander. The dash after starling may indicate that the sentence following is an aside or is directed to Cleophila.
- 49-50 There's . . . mad] Cf. Tilley, S334, who cites this line.
- 51 crotchetted] full of crotchets or peculiar ideas; cf. Burton (I.3.1.2) on the symptoms of melancholy: "Still that toy runs in their mind . . . that crochet, that whimsey, that fiction."
- 51 conundroun'd] OED cites this instance for "slightly crazed."
- 72 my] I have followed all editors, except Hill, in adding this word to regularize the meter. Cf. "My deare Cousin," l. 70 and "My good Cousin," V.1.81.
- 92-95 Moles . . . plenty] Cf. Pericles, I.1.101-103: "The blind mole casts / Copp'd hills towards heaven, to tell the earth is throng'd / By man's oppression, and the poor worm doth die for it."
- 106 SD] This line and the one following may be simply asides, but Rhetias sounds as if he is responding to her statement,

and it is likely that he and Eroclea are blocked together at this point.

107-08 There . . . distraction] Cf. Lear, IV.6.175-76: "O, matter and impertinency mixed! Reason in madness."

111 charge] expense.

114 Carmen] Carters.

Foot-poasts] Letter-carriers.

114-15 fine Apes . . . coates] foolish fops. Cf. Tilley, A262-3, and TP, I.2.105: "old ape in a silken coat."

117 Tilting-day] day of a joust.

118 antique trappings] absurd ornamental costumes. A trapping is a long cloth, sometimes ornately embroidered, for covering a horse.

120 dropt] wept.

127-28 respectively] carefully (OED, 1).

III.1

1ff The mock courtship in this scene is similar to that of Mauruccio and Giacapo in II.1 of LS.

2 cross-gartered] After 1600 this style was "worn chiefly by old men, Puritans, pedants, footmen, and rustic bridegrooms" (M. C. Linthicum, p. 254).

8 stands at livery] Since the phrase originally referred to horses, "kept for the owner and fed and groomed at a fixed charge"

(OED, 1.c), this is probably another of Cuculus' verbal blunders; he has confused it with "in livery," which describes the liveried servants in a household.

- 29 cod . . . Cat] Musk, used as a base for perfumes, was obtained from a cod (sac) found in the anal pouch of the civet cat.
- 37 garboyles] confusions, disturbances, (OED, 1)' cf. PW, IV.2.57.
- 37-38 condolences] lamentations (OED, 1).
- 38 prick] Double meaning: (1) footprints of a hare; (2) penis.
- 40 she] All eds. follow Q's we, but Gifford and Dyce suggest in a note that we is probably a misprint for she. Grilla answers in his own voice here, not as 'Cleophila,' who has already heard.
- 41 another] a perfect; cf. TP, I.3.24.
- 43 snuffe] burned portion of the wick (OED, I.1).
- 45-46 toasted . . . breath] Cheese, of course, has exactly the opposite effect. Cf. II Henry VI, IV.7.10-11: "Nay, John, it will be stinking law, for his breath stinks with eating toasted cheese."
- next the heart] in the stomach.
- 57 Though . . . Dam] Proverbial; cf. Tilley, D231.
- 59 Ugly fire-worke] A rocket with an explosion so frightful (ugly was a far stronger word in Ford's day) it intimidates the Devil. The image of the rocket continues the bawdy references.
- 60 Ac-count] Q's spelling underlines the obscene joke. In performance it may have been timed with the pause while Cuculus turns a page or struggles to read his own writing.

[III.1. 61-133]

- 61-62 Wert . . . thee] Proverbial; cf. Tilley, M240, who cites Love's Labor's Lost, V.2.214: "Yet still she is the Moon and I the Man."
- 66-68 Else . . . dore] Obscene.
- 69 Tatter-demallians] ragged beggars.
- 71 roaring] riotous; there are references to the Roarers in LT (V.1., p. 164) and SD (I.1., p. 170).
- 72 cue] disposition (OED, SB., 21.4).
- 77 thing] Cuculus, in applying this general term of contempt (OED II.10) to Grilla, may imply "she" is a whore. Cf. The Winter's Tale, II.1.82, where Leontes calls Hermione "thou thing." Hill believes thing means pudendum (Partridge, p. 199).
- 82 Helicon] The mountain sacred to Apollo and the Muses.
- 85 Whiske] OED cites this instance for "a silly or foolish fellow."
- 119-20 Infinite . . . minde] Possibly from Burton's discussion of the causes of melancholy (I.2.4.1): "To reckon up all is a thing impossible."
- 133 Soone . . . perform'd] All eds. follow Q. The original and my emendation are both awkward, and it may be that a line is missing. Relying on 1.129 ("You shall make your demand"), I read the line thus: ["Then here is my demand: As] soon [as] it is finished. . . ." Corax has just said (11.125-28) that he will give them the information shortly ("ere many minutes pass"); I think his point in this line is that he wants to leave the court immediately afterwards.

III.2

- 17 greene-sickness] A form of anemia occurring in young women, also called "maid's sickness"; cf. TP, III.3.80. The liver was thought to be the seat of passion.
- 19 market] Ford often uses metaphors of trade for illicit sex; cf. LT, V.1.p.164, where Martino accuses Levidolche of being a whore: "Set up shop, / And then cry 'a market open; to't and welcome.'" See also LT, I.1, p. 147 and II.3, p. 155.; FCN, III.1, p. 133; LS, V.1, p. 94.
- 20 this] I follow all eds. in emending. Perhaps the compositor's eye was misled by prethee.
- 37 straggler] The most common meaning is "tramp or vagabond" (OED, 1), but Kala may continue her trade metaphor of 1.19 and mean "A merchant who intrudes into a market without license to trade there" (OED, 3).
- 51 free good turne] sex without obligation.
- 57-58 Whosoever . . . entrance] Cf. BH, III.5.1: "Whoe'er would speak with us, deny his entrance."
- 61ff Una Ellis-Fermor (Jacobean Drama, p. 237n.) points out the resemblance of this scene to II.2. of A King and No King.
- 70 safe] The probable meaning is "reliable" (OED, II.11). Parthenophill's opinion of Thamasta's virtue is not based on hearsay but actual experience.

[III.2. 85-III.3. 0.2]

- 85 twines . . . round] "Twines is here a substantive, round is a verb, and is used for surround"--Weber. The passage is based on Burton; see INTRODUCTION, pp. 18-19 above.
- 86 Vine . . . Elme] A common analogy; cf. Comedy of Errors, II. 1.170: "Thou art an elm, my husband; I a vine. . . ."
- 94-96 'twere . . . intents] Cf. LS, I.2, p. 78: "Madam, 'twere dulness, past the ignorance / Of common blockheads, not to understand / Whereto this favor tends."
- 167 mankind] a man; cf. LT, II.2, p. 153.
- 169 printed] written. OED (I.4) cites Titus Andronicus, IV.1.75: "Heaven guide thy pen to print thy sorrows plain."
- 191 This] Thus. OED (adv. I.1) cites Venus and Adonis, 1.205: "What am I, that thou should'st condemn me this?"
- 213-15 How . . . me] Amethus and Menaphon probably speak apart here, as does Thamasta to Eroclea. I have not marked these as asides to Menaphon, Amethus, and Eroclea, respectively, because the matter is not so obviously confidential as it is at II.1.270-79.

III.3

- 0.2 Paper-plot] plat, or outline of the masque (OED, II.4). It was customary to present the plot to a nobleman before a performance at his house (Lee and Onions, Shakespeare's England II, 276). See also Abadie, p. 84: "Sensabaugh [The Tragic

[III.3. 5-25]

Muse, p. 37] thinks that Corax gives Palador a copy of Burton, but it seems more likely that Ford is here following a device used by Jonson. For instance, Neptune's Triumph [1.7] opens with the Poet 'entring on the STAGE to disperse the Argument.'

5 quab] OED (sb.I.2) cites this instance for "a crude or shapeless thing."

6-7 Yes . . . testy] Cf. The Duchess of Malfi, V.2.65-66: "Physicians are like Kings; / They brooke no contradiction."

7 humorous] moody, peevish.

10 conceit] fanciful whim (OED, III.7).

11 Maske of Melancholy] There is some theatrical precedent for the therapeutic masque; see INTRODUCTION, pp. 26-27 above and The Duchess of Malfi, IV.2.42-46: "A great Physitian, when the Pope was sicke / Of a deepe melancholly, presented him / With severall sorts of mad-men, which wilde object / (Being full of change, and sport,) forc'd him to laugh, / And so th' imposthume broke."

24 Arre] The obsolete spelling of the name of the letter R, the so-called dog-letter (cf. Romeo and Juliet, II.4.205). Rhetias makes a growling noise.

25 Lycanthropia] Three of the six maladies illustrated in the masque--Lycanthropia, Hydrophobia, and Wanton Melancholy--are sufficiently developed in Burton (I.1.1.4) to have served as models for Ford. Burton writes of "Lycanthropia . . . wolf-madness, when men run howling about graves and fields in the

night, and will not be persuaded but that they are wolves."

And he tells of "a poor husbandman that still hunted about graves, and kept in churchyards." But other sources were available; cf. The Duchess of Malfi, V.2.10-13: "They imagine / Themselves to be transformed into wolves, / Steale forth to church-yards in the dead of night, / And dig dead bodies up." Lucas cites as Webster's source Goulart's Histoires Admirables (1600), trans. by Grimeston (1607), pp. 386-87: "For there be Licanthropes who imagine themselves to be transformed into Wolves . . . and all night doe nothing but runne into church-yards, and about graves."

25-26 This . . . it] I have followed the lineation of Q. Gifford and Dyce print this as prose, but Corax speaks verse elsewhere in the scene.

38.2 old . . . off] "This detail seems to derive ultimately from a habit of Sir Thomas More recorded by Roger Ascham he writes of a man who wishes to be thought like More and so, like him, wore his gown 'awry upon the one shoulder' (The Whole Works of Roger Ascham. ed. Dr. Giles (3 vols., London, 1865), III.252-3)"--Hill.

41 pit] hell; cf. Hamlet, IV.5.132-33: "To hell, allegiance! vows, to the blackest devil! / Conscience and grace to the profoundest pit!"

48 course] Probably, "the general plan of your masque"; cf. OED, II.18: "the purport or tenor of a narrative."

[III.3. 48.1-52]

48.1 Vadingale] The hoopskirt "had recently become popular, and spectators at masques were forbidden to wear it because of its bulkiness" (Orgel's note to Jonson's The Vision of Delight, 1.82).

49-54 Yes . . . women] Because of the potential for interplay with the other three masquers, one can only conjecture on this passage. Q's pointing gives no indication of where the speech is broken off and a new character addressed, and the difficulties are compounded because the speaker pretends to be insane. Gaffer may be the Philosopher, if we take him to be the eldest. Rhetias, the shaggy wolf-man, may be Nuncle, with Grilla mistaking him for a shough, a lap dog with, perhaps, a clipped tail (OED). Finally, Pelias, who is as fantastically dressed as Grilla, may be called Daddye because Grilla perceives some "family" resemblance in their attire. A simpler explanation is offered by Abadie (pp. 84-85); she suggests this character is modelled on Jonson's Chloe in Poetaster, who is also fantastically dressed and who carries a dog. Thus, Grilla may hold a dog in his arms and speak only to it.

51 Busse] Kiss.

52 pum] The word intended is probably plum because Ford uses it in a somewhat similar context: in LS (IV.2, p. 93) Colona says to Roseilli, who is disguised as a "natural fool":

[III.3. 54.1-106]

"Come, fool, I'll give thee plums enow." Hill's suggestion that the present form indicates Grilla's lisping seems correct.

54.1 Bedlam] Lunatic an inmate of the St. Mary of Bethlehem asylum.

60-62 Ile . . . Dunce] Perhaps these lines are all addressed to Cuculus; soope (OED, 1, "to drink") is an appropriate rejoinder to Cuculus' tobacco drinking song, but there may be an intermediate exchange between Pelias, the enraged cuckold, and Grilla.

60 Thou'st] Thou wilt (Abbott, p. 189).

68 Bounce] In this case the "gunshot" is flatulence.

77-81 Hang thee . . . bang thee] Cf. SD, I.1, p. 170: "Time, go hang thee! / I will bang thee, / Though I die in totters."

79 tame] "Possibly a misprint for 'tanne,' i.e., tan"--Hill.

81 bang] thrash (OED, I.1).

84 your Topsaile advance] The topsaile was originally the uppermost sail on a mast, and "strike the topsail" is a figurative expression of surrender. OED does not list advance as a nautical term, but it means here "raise." The image of a fully-rigged mast may be specifically phallic or a request to move boldly forward.

101 lymne] draw.

104-06 Love . . . madness] "[Love] puzzles / Reason, distracts the freedom of the soul, / Renders a wise man fool" (FCN, III.3, p. 135).

[III.3. 111-IV.2. 4]

111 Arts-man] Scholar or doctor; cf. TPm I.2.154.

112 Panthers . . . skin] Proverbial; cf. Jeremiah (13:23): "Can the Ethiopian change his skin, or the leopard his spots?" Hill notes that "the panther was supposed to prey on cattle by burying its fierce head . . . (The Excellent and Pleasant Worke of Julius Solinus Polyhistor, trans. A. Golding (1587), [sig.] Oir)."

IV.1

4 false fiers] "The blank discharge of firearms" (OED); antedates first citation in OED.

32 Satyre] Satirist.

45 Coynesse] Disdain (OED, 3).

53-57 He . . . Wife] Cf. Tilley, E178: "Marry your equal."

64 doome] judge.

IV.2

1 Diabolo] Devil.

2 close-stool Empricks] A close-stool is a chamber pot in a box; for Empricks see note to I.2.117. The phrase suggests a doctor who specializes in purgatives.

3 Dog-leaches] Dog-doctors or veterinarians; cf. note to V.I.196.

4 foure Elements] Earth, air, fire, and water were thought of as building blocks of the universe. In ancient medicine, they were analogous to the four humours which governed man's health.

[IV.2. 6-44]

- 6 Th'dst] The past subjunctive is needed here, as at I.3.21,
 "This had been a piece of modesty." I have chosen this form
 of the contraction over those of the other editors on the pre-
 mise that the compositor read a for the d in his copy.
- 28 Whorson] Literally, this means "son of a whore," but it was
 used as a general term of abuse. Occasionally, it was a term
 of joking familiarity as here.
- 29 SD] Murrian] Morion, a helmet (OED, 1).
- 35 Poll-axe] Pole-ax; a long-handled battle-ax.
- 35-37 Poll-axe . . . Pageants] "An allusion to the city-officers,
 who headed the shows on the Lord-Mayor's Day, and opened the
 passage for the masquers"--Gifford.
- 43 Trangdido] OED does not list this word, but it apparently means
 either "buttocks" or "phallus," (Cf. Hoy's note on Dekker's
 use of Trangdo (Satiromastix, IV.2.139) in Vol. I, p. 282, of
 his commentary). Hill leans toward the former meaning, citing
FCN, IV.1, p. 138: "I will tickle their trangdidos." But
 the context does not make the meaning of the word clear, and
 the antecedent of their is uncertain. If "phallus" is intended,
 it might be a joking reference to Meleander's Poll-axe, which
 would support Weber's interpretation: that Corax will strike
 (firke, OED, 4.a) the weapon from Meleander's hand.
- 44 bounce in metall] Possibly several of the meanings of bounce
 given in OED apply: to beat (I.1), to make a big noise (II.3),

[IV.2. 45-55]

to bully or talk loud (II.5). Trollio's response, however, suggests that the primary meaning is "to swagger or boast" (II. 4). OED records no instances of in metall, but the meaning seems to be "in high spirits" or "with courage" (OED, mettle, I.3: "ardent or spirited temperament"). There may be a quibble as well if his mask has a metal headpiece.

45 vapours] This is the first use cited by OED for "to talk fantastically or brag;" cf. Bartholomew Fair (ed. E. M. Waith, 1963), IV.4.29.1-3: "Here they continue their game of vapours, which is nonsense: every man to oppose the last man that spoke, whether it concerned him or no."

47 So ho] "A call used by huntsmen to direct attention to a hare which has been discovered" (Doctor Faustus, ed. John Jump, 1962, scene xv, 1.69n).

50-52 Show . . . pieces] "The dog is the three-headed Cerberus, guardian of Hades, whom Hercules (the lion) had to capture as one of his twelve labours; Hercules wore the skin of the Nemean lion whom he slew as another of his labours"--Hill.

53 Gorgon's] The reading of Gifford and Dyce, which I have adopted, makes more sense than gorgeous. In 1.54 Cuculus threatens to turn Meleander to stone.

55 Sysiphus] In Greek mythology, the greedy king who was condemned to roll forever up a hill a heavy stone which always rolled down again.

[IV.2. 59-72]

- 59 Gun-powder and Garlike] Meleander apparently thinks of these as discrete items, not a combination. Like garlic, gunpowder, which contains sulphur, has an offensive odor.
- Fates] The three sisters of Greek mythology who determine human destiny by spinning, measuring, and cutting off the thread of life.
- 60 clew] ball of yarn; cf. Jonson's Pan's Anniversary, 1.120: "unwind the clew of our cares."
- 61 untwisted] unwound; cited by OED.
- 64-65 allow . . . motion] accept the proposal; cf. BH, II.2.58.
- 65 SD] Surely the mask is removed before Meleander returns with Cleophila (1.132.1) or she would react to it. There is no clear indication of when this is done, but at this point the mask has served its purpose of shocking and disarming Meleander.
- 65 So . . . thrive] By using deceit, as Corax has with the mask.
- 65 Polititians] Intriguers.
- 67 cringes] acts of fawning obeisance (OED).
- 68 punctuall] minor (OED, 2).
- cheats] deceptions, frauds (OED, 4); antedates first recorded use in OED (1641).
- 68-70 do . . . followes] Proverbial; cf. Tilley, F655, who cites this instance.
- 72 square] honest. Playing on "round," Corax ironically remarks that these schemers always appear honest.

[IV.2. 77-98]

77 buz] OED(2) cites this instance for "busy talk, a condition of busy activity."

Simples are medicinal herbs (OED, B.6).

79 men of Art] doctors.

80 Liege-people] Laymen; those dependent upon a doctor as a vassal upon a liege-lord.

81 strong well-wrought] The words are mistakenly reversed in Q: well-strong would make a kind of sense if strong is taken as the past participle of string, but OED gives no uses of the verb meaning "suspended" this early.

82 stone] kidney stone or gallstone.

85-86 Fix . . . eare] Meleander has evidently produced a halter, but it is difficult to say to what extent Corax is endangered.

95-106 How . . . themselves] Cf. Gloucester in Lear, IV.6.280-85: "How stiff is my vile sense, / That I stand up, and have ingenious feeling / Of my huge sorrows! Better I were distract; / So should my thoughts be sever'd from my griefs, / And woes by wrong imagination lose / The knowledge of themselves."

97 divisions] "discords of mind" (BH, V.3.9.n).

huddle] "crowd together" (OED, II.6); huddle on is unexampled, although huddling on is found in BH, V.3.69; cf. also BH, I.1. 65-66: "Swarms of confusion huddle in my thoughts / In rare distemper."

98 disranke] Cited by OED for "disorder, disarrange, confuse."

[IV.2. 100-212]

- 100 balls of wild-fire] Exploding cannonballs; cf. I Henry IV, III. 3.33 and The Duchess of Malfi, III.2.138.
- 148 piece of goodness] Cf. FCN, I.3, p. 126: "How is this piece of goodness / Changed to ambition."
- 149 What . . . her] Cf. Othello, IV.1.250: "What would you with her, Sir?"
- 169 Trojanes] A "Trojan" is a merry or sometimes a dissolute person, a roisterer (OED, 2.a); cf. I Henry IV, II.1.69, where Gadshill refers to Hal and the other highwaymen as "Trojans."
- 182 Cokes] Cited by OED for "fool, simpleton."
- 182-83 Cokes . . . Asse] Cf. FCN, III.3, p. 135: "I am made a cokes, an ass."
- 183 Widgin] A wild duck, proverbially stupid; cf. Jonson's The Masque of Augurs, 1.52.
- 184 Noddy] Fool (OED).
- 204 Conjure . . . Spirit] "Sexual innuendo; Cleophila's beauty is such as to raise up his spirit; cf. Romeo and Juliet, II.1. 23-26"-- Hill.
- 205 with a witsesse] without a doubt (OED, witness, II.14).
- 212 That's . . . doubt] Cf. FCN, IV.2, p. 139, where the comic Spadone says, "That's my opinion clearly."

IV.3

- 11 which provokt] All editors except Hill emend to "which once provokt" to regularize the meter. It is possible that the compositor dropped a word here, but it is also possible that, as sometimes happens in Shakespeare (Abbott, p. 416), the introduction of the relative clause allows for the omission of a syllable. Thus, the line might be scanned:

/ / / / /
Which / provokt, / shall like / a bearded Comet.

- 11 bearded] "Having a train or tail" (OED, 4).
- 21 SD] I take these responses to Palador's outburst as discretely spoken out of his hearing. It is possible, however, that Amethus speaks to his Menaphon, and that Aretus and Sophronos respond to Palador's command.
- 50 qualitie] All eds. except Hill emend to qualities. I have retained Q's reading because severall may be used to modify a singular noun (OED, adj. I.5, "of diverse origin or composition" and II.8.b, "different for each respectively;" cf. Much Ado, V.3.29: "Good morrow, masters--each his several way." In the present passage, Palador does not stress that there are many differnet kinds of passions. Instead, he says that the nature of man's passions is that they are several, i.e., diverse

[IV.3. 57-120]

and separate, and that man is at his best when his passions
play "in consort, not in single straines."

57-59 Minutes . . . it] Cf. BH, III.4.9-10: "My glass of life, sweet
princess, hath few minutes / Remaining to run down. The sands
are spent."

65-66 What . . . private] Cf. TP, II.2.22-23: "What rude intrusion
interrupts my peace? / Can I be nowhere private?"

68 passe . . . your] I have adopted Gifford and Dyce's emendation
to regularize the meter.

89 are] All editors except Hill emend to is, but this kind of
irregularity is found in Shakespeare (Abbott, p. 298).

96-97 unweave . . . twisted] The principle metaphor is from cloth-
making. A web is woven fabric (OED, 1), and twisted means
"spun or woven" (OED, II.3). The image of the spider's web is
probably also intended, for "Art" signifies not only the skill
of impersonation but the cunning and sinister use of deception.
Palador intends to uncover the disguise and the plot he believes
is behind it.

97 shape] A theatrical term for an actor's disguise; cf. BH, II.3.
76 and III.1.4.

104-05 Tell . . . name] These questions are the same Sebastian asks
of Viola: "What countrymen? What name? What parentage?"
(Twelfth Night, V.1.228).

120 penance] In seventeenth-century legal usage, the word means

[IV.3. 139-V.1. 65]

"pain or punishment" (OED, 5); here it is equivalent to Palador's "suffrings."

139-40 lose . . . content] i.e., "I will not give in to my desire for you."

lose] loose (the verb, meaning "set free").

that part of man] sexual desire.

content] pleasure (OED, 2).

V.1

18 Coach] See note for V.1.177.1 below.

21 clog] A weight shackled to a prisoner or animal to prevent running away.

25 Sir-reverence] Cf. The Fair Maid of the Inn, III.1.114-16:
 "The Messe / And halfe of suiters, that attend to usher /
 Their loves sir-reverence to your daughter. . . ." Lucas
 explains this as "a corruption of 'save' (sa') + 'reverence':
 here 'respects.'"

34 chaste . . . time] Proverbial; cf. Tilley, T580; BH, III.5.62:
 "Time's old daughter, Truth"; BH, IV.3.39: "Truth is the child
 of Time."

65 speech prefix] I have followed Q. Most editors print Amet. Men.,
 presumably because of they, l.66. But Thamasta's choice of
they is probably influenced by We, l.65, not by the number of
 voices she hears.

[V.1. 66-121]

66-67 Must? . . . Sir?] Most editors place the entrance at 1.65 after 1.66, apparently in the belief that Thamasta does not know who is demanding entrance. But it seems more likely that she does--that Amethus and Menaphon are the ones offstage whom she orders to wait until she calls (I.34.1). There is no reason to suspect that she intends to deny knowledge of their presence in order to deceive Cleophila. Rather, she seems merely piqued at their impatience and unsettled by their interruption, and thus reverts to her haughty posturing.

93 Banes] Banns; public notice of an engagement to be married.

93 consented] Cf. BH, II.2.99-100: "'T had been pity / To sun-der hearts so equally consented."

100-03 else . . . hell] These lady lawyers recall Portia and Nerissa, and also the speech of Jessica on Bassanio's wife: "He finds the joys of heaven here on earth; / And if on earth he do not merit it, / In reason he should never come to heaven" (Merchant of Venice, III.5.68-70).

112 What . . . me] Cf. LT, II.3, p. 155: "What rests behind for me?"

119-23 Revenge . . . garments] Ford probably had Shakespeare in mind when it came to the final appearance of his comic characters. Compare Sir Andrew in Twelfth Night, V.1.171-72: "Ha's broken my head across and has given Sir Toby a bloody coxcomb too."

121 Linsey-woolsey] Cf. Linthicum, p. 81: "A loosely woven, plain

[V.1. 122-38]

cloth of linen yarn and wool. In the drama, this material is always spoken of contemptuously, sometimes to indicate confused talk as in All's Well that Ends Well (IV.1.13)."

122-23 clapper-clawd] "Scratched or beaten" (OED, 1).

130 arrant] notorious, thoroughly bad (OED, a.3, 5).

131 mumbled] OED cites this as the first use to mean "maul." Cf.

LT, II.2, p. 154: "He has firke'd / And mumbled the rogue Turks."

137-38 Ever . . . lucke] Cf. BH, V.1.14, where "Three drops of blood at th' nose" is an omen. Spencer's note quotes "The Catalogue of Superstitions" in Sir John Melton's Astrologaster (1620): "That when a mans nose bleeds but one drop, and at the left nostril, it is a sign of good luck, but on the right ill." See also The Duchess of Malfi, II.2.82 and II.3.58 and Merchant of Venice, II.5.24.

137-38 Ever . . . Ladiship] All editors follow Q in lining this as prose, although the lines following are given by all as verse. I have lined them as verse, scanned as follows:

/ / / / /
Ever after a bloo dy nose do I

/ / / /
Dreame of good lucke. I hor ribly thanke your

/
Ladiship.

[V.1. 138-158]

Cuculus elsewhere speaks in prose and verse. Although he begins the scene in prose, his fury has been mollified, and the verse which follows his appointment to the Prince's wardrobe may be a signal of his acceptance into the higher order of the nobility. The other instance of mislineation on this page (11.143-46) increases the doubt about Q's accuracy here. The first sentence of Cuculus' speech may be spoken as an aside or to someone other than Thamasta--Pelias, for example.

138 horribly] "excessively" (OED); cf. Much Ado, II.3.235: "I will be horribly in love with her."

142 scowre] "cleanse a wound" (OED, II.4) and "to beat" (OED, II.9). Robin plays with both meanings of the word in Marlowe's Doctor Faustus, scene x, l.21.

149-50 Thus . . . subjects] Proverbial; cf. Tilley, M555: "Men's love, not walls, makes the Prince safe."

157 SD] Amethus . . . kneel] I have followed Gifford and Dyce, assuming that Amethus and Cleophila are blocked together, that Cleophila kneels in acknowledgement of his command, and that Amethus joins her as an expression of his love for her. Gifford and Dyce offer no explanation for their stage direction, and it may be that Thamasta, in her new-found humility, kneels, or that all four of the lovers kneel.

158 SD] Gifford and Dyce omit this, but 1.160 suggests that only Cleophila remains kneeling.

[V.1. 158-177.1]

158-59 priviledg'd . . . Sanctuary] By priviledg'd, Palador means that a subject's customary observances toward the Prince are not required. Sophronos may play on the related meaning of sanctuary (a refuge from civil law, or in this case, from custom; cf. the Abbess in Comedy of Errors, V.1.94-95: "He took this place for sanctuary, / And it shall privilege him from your hands."), but his primary meaning for sanctuary is a holy place. Thus, he answers Palador's question with a courtly compliment: "They kneel because they are in a place of worship."

160-61 Wherefore . . . Rise] Reminiscent of the reunion of Auria and Spinella in LT, V.1, p. 165: "The sight resembles / Something which is not quite lost to remembrance. / Why does the lady kneel? to whom? pray rise. . . ."

165-67 That . . . these] Cf. LS, I.1, p. 76: "Sister I should too much betray my weakness / To give a resolution on a passion I never felt nor feared."

177.1 Coach] All eds. except Hill emend Q's Coach here and at V.1.18 and V.1.177. Couch would appear to be the better choice because Meleander is asleep, and this scene, like all others, seems to take place indoors. The similarities between Meleander's awakening to a reunion with his daughter and Lear's (King Lear, IV.7) also supports couch. Hill, however, points out that stage chariots were used on the public stage for

[V.1. 178-227.1]

Marlowe's Tamburlaine, Lodge's Wounds of Civil War, and Dekker's Phaeton and for a late Blackfriars play, Massinger's The Bashful Lover (1636), and he concludes that Meleander's entry in a Coach "is consistent with his final honoured status." Hill also argues (pp. 38-39) that one compositorial misreading of a for u might be understandable, but that three are hard to explain.

178-87 The Song] See Appendix B.

196 Beare-leech] Bear-doctor.

197-98 Yes . . . here] I have followed Weber's lineation. Abbott (pp. 352-54) cites many examples of poly-syllabic names receiving a single accent. Dyce and Hill line the passage thus: Yes . . . mad. / . . . here. /

222 Marts] "A periodical gathering of people for the purpose of buying and selling" (OED, IV.1). Meleander may mean that he could be used as a mountebank's zany or as a puppet. See note to line 223, below.

223 Anticke motion] "Strange puppets, in the puppet-shows exhibited there"--Weber.

226 Ile . . . bookes] Cf. the famous last words in Doctor Faustus (sc.xix,1.188).

227.1ff. Hill notes this device of a series of messengers also appears in The Broken Heart (V.2).

227.1 Patent] An open letter from one in authority making public the granting of a title or office (OED, I.1).

- 232 addition] mark of honor; cf. PW, IV.4.20.
- 236 grave familiar] Double meaning: (1) important emissary; (2) solemn ghost (with an additional quibble on grave).
- 246 Juggler] Deceiver (OED, 3).
- 260-61 dotage . . . magick] i.e., "My mind is weak and confused (in a state of dotage caused by my sorrows), and now it is fascinated by the tricks played before me."
- 261 ambitious scorne] This could refer to the abrasive and scornful Corax, in which case ambitious might mean "swelling or towering: (OED, 3); or it could refer to Palador, who, in Meleander's view, is a greedy and scornful politician in the mold of his father, Agenor.
- 277 passing] surpassing.
- 279 Swayes] Rules.
- 288-89 The . . . yours] Cf. FCN, I.3, p. 126: "For my well-doing must consist in yours."
- 298 turne me child] Cf. LT, V.1, p. 165: "Force of passion / Shows me a child again."
- 299 SD] Gifford and Dyce believe that ll.299-308 are spoken to Cleophila, but it seems more likely that the entire speech is directed to Eroclea. It is Meleander's reunion with her that is the focus of the scene.
- 305 Winds . . . Caves] In the Aeneid (I.52-63) Juno visits Aeolus, who keeps winds pent up in a vast cave. She bribes him to free the winds in order to sink Aeneas' ships.

[V.1. 346-48]

346 bandy factions] form leagues; cf. The White Devil, II.1.175:

"Do you bandy factions with me?"

348 Legend] "The life story of a saint" (OED, 1).

CHAPTER IV

PRESS-VARIANTS

Copies collated: CHP1 (Carl H. Pforzheimer Library one); CHP2 (Carl H. Pforzheimer Library two); GU (Glasgow University Library); HH1 (Henry Huntington Library one); HH2 (Henry Huntington Library two); CU (Columbia University Library); NYP (New York Public Library); LC (Library of Congress); FL1 (Folger Shakespeare Library one, cs 76); FL2 (Folger Shakespeare Library two, cs 49); FL3 (Folger Shakespeare Library three); BP (Boston Public Library); WC (Worcester College, Oxford); HU (Harvard University Library); NL (Newberry Library); BOD.1 (Bodleian Library one, Arts 4° S.34 (6)); Bod.2 (Bodleian Library two, Arts 4° T.36 (6)); Bod.3 (Bodleian Library three, Malone 203 (3)); Bod.4 (Bodleian Library four, Malone 238 (1)); Bod.5 (Bodleian Library five, Malone B.166 (10)); VA1 (Victoria and Albert Museum one, 25 c.27); VA2 (Victoria and Albert Museum two, 25 c.28); BL1 (British Library one, c.12.g.3); BL2 (British Library two, 644.b.34); YU (Yale University Library); EC (Eton College Library); HTC (Harvard Theatre Collection).

SHEET A (outer forme)

Uncorrected:

HH2

First Stage Corrected:

The rest

Sig. A1^r

Printed for H. Seile, and are to be sold at the Tygershead in Saint Pauls Church-yard. 1629.] Printed for H.S. 1629.

Second Stage Corrected: CHP1, CHP2, GU, CU, NYP, LC, FL1, FL2, FL3, WC, HU, Bod.3, Bod.4, Bod.5, VA1, VA2, BL1, YU, HTC.

Sig. A2^v

Catchword To] om.

SHEET B (inner forme)

Uncorrected: CU, BP, WC, NL, Bod.4, BL1, BL2

Corrected: CHP1, CHP2, GU, NYP, LC, FL1, FL2, FL3, HU, Bod.1, Bod.2, Bod.3, Bod.5, VA1, VA2, YU, EC, HH1, HH2. HTC.

Sig. B3^v

I.1.146 sounds:]~.

SHEET C (inner forme)

Uncorrected: CU

First Stage Corrected: The rest

Sig. C4^r

I.3.27 visits,]~;

Second Stage Corrected: CHP1, CHP2, GU, NYP, LC, FL1, FL2, FL3, Bod.1, Bod.2, Bod.4, Bod.5, VA1, VA2, YU, EC, HH2, CU, BL1, BL2, BP, WC, NL, HTC.

Sig. C2^r

I.2.97 matcher] matter

SHEET D (outer forme)

Uncorrected: LC, NL, VA2, YUCorrected: The restSig. D4^v

II.1.152 younger] young

SHEET D (inner forme)

Uncorrected: GU, LC, VA2First Stage Corrected: The restSig. D2^r

II.1.74 Father] Fa ther

Second Stage Corrected: CHP1, CHP2, CU, NYP, FL1, FL2,
 FL3, WC, HU, Bod.1, Bod.2,
 Bod.3, Bod.4, Bod.5, VA1, BL1,
 BL2, HH1, HH2, EC, BP, HTC.

Sig. D1^vII.1.16-17 of./ Aret. Sophronos,/I am]of/ Sophronos./ Aret. I am

19 end.~],

Third Stage Corrected: CHP1, CHP2, CU, NYP, FL1, FL3,
 BP, WC, HU, Bod.1, Bod.3,
 Bod.4, Bod.5, VA1, BL1, BL2,
 EC, HTC.

Sig. D4^r

II.1.166 unfortunate)]~.

SHEET F (inner forme)

<u>Uncorrected:</u>	YU
<u>Corrected:</u>	<u>The rest</u>

Sig. F1^v

Exit Meleander.] Exit Meleander.

SHEET H (outer forme)

<u>Uncorrected:</u>	GU, LC
<u>First Stage Corrected:</u>	<u>The rest</u>

Sig. H4^v

IV.1.53 equality] equally

54 low] lowe

Second Stage Corrected: CHP1, CHP2, HH2, CU, NYP, WC,
 HU, NL, BP, Bod.1, Bod.2,
 Bod.3, Bod.4, Bod.5, VA1, VA2,
 BL1, BL2, YU, EC, HTC.

Sig. H1^r

III.3.18 interruption] interpretation

SHEET K (outer forme)

<u>Uncorrected:</u>	CU, FL2, FL3, BP, NL, BL1, BL2, HH2, EC
<u>Corrected:</u>	CHP1, CHP2, NYP, FL1, WC, HU, Bod.1, Bod.2, Bod.3, Bod.4,

Bod.5, VA1, VA2, HH1, EC, YU,
GU, LC, HTC.

Sig. K3^r

IV.3.147 my trusty] my|trusty

SHEET L (outer forme)

Uncorrected:

CU, NYP, BP, Bod.1, Bod.4,
Bod.5, BL1, BL2.

Corrected:

CHP1, CHP2, FL1, FL2, FL3, WC,
HU, Bod.2, Bod.3, VA1. VA2,
HH1, HH2, EC, NL, YU, GU, LC,
HTC.

Sig. L3^r

Signature] om.

SHEET M (inner forme)

Uncorrected:

BP

Corrected:

CHP1, CHP2, FL1, FL2, FL3, WC,
HU, Bod.1, Bod.2, Bod.3, Bod.4,
Bod.5, VA1, VA2, HH1, HH2, BL1,
BL2, EC, NL, YU, GU, CU, NYP,
HTC.

Sig. M4^r

Epilogue, 1.3 swerv'd] swe rv'd

CHAPTER V

HISTORICAL COLLATION

The following editions have been collated against the present text: Q, the 1629 quarto; L, Charles Lamb's Specimens of the English Dramatic Poets (1808), I.1.98-162; W, Weber (1811); G, Gifford (1827); A, the anonymous editor of The Old English Drama (1830); C, Coleridge (1839); D, Dyce (1869); E, Ellis (1888); H, Hill (1985). Omission of a siglum indicates that the text concerned agrees with the reading of the present text.

Dedicatory Epistle

9 As] A G,D,E

Of the Lovers Melancholy

4 prayse] phrase W,G,C

Prologue

14 Yet you] You yet G,C

15 Mixture] Mixtures G,A,D

I.1

11	thunder] louder W	109	or] and W,G,A,C,D,E
66	upon a sinne] on thee - a sin	124	down] own G.C.D.E
	G,C,D; upon--a sin E	128	to] too Q
92	value] virtue W,G,A,C	154	looks] look'd W,G,A,C,D,E
96	are;] are, Q	170	this] the W
	delight,] delight. Q		

1.2

2	Nor] Not G, C	97	effect] fact W, A
19	renounce] renounce---G,D,E,H	97	matcher] matter A, A
95	feather. <u>Cuculus</u> ,] feather,	118	Mountebancks] Mountebanck Q
	<u>Cuculus</u> . G, C, D, E, H;	124	So lasting] lasting W, G, C
	feathers, Cuculus. A	137	bodies] om. G, A, C, D, E

1.3

24 births] birth W, G, A, C 75 thee] you G, C
59 set me] set you W, A 85 Tyrant,] Tyrant Q, W
68 yours is] your's W, G;

II.1

6 Whiles] Whilst W, G, A, C 20 yee] you W, A, C
10 or] and W, A 40 in't] in W, A
17 off] of Q 41-42 Set thee out in] on their W,A

- 50 O] om. G, C, D, E 245 Hold---] Hold W, G, A, C, D,
51 The] O the Q, W, G, A, C, E, G
D, E, H 254 Whom] Who W, G, A, C, D, E
56 pursue disease] pursue your 257 speakes] speak W,G,A,C,D,E,H
disease Q 258 these] their G,C,D,E,H
114 Monarchies] Monarchs G,C,D,E 259 fortune] fortunes W, A
130.2 Prince] Palador G,C,D,E,H 266 a] he W, G, A, C, D, E
141 Whiles] Whilst W, G, A, C 273 mad] om. W, G, A, C
160 of] om. W, G, A, C 280.1 stay] stayes Q
182 yet] now W 290 and sincere] sincere W,G,A,
187 feard] feare Q C,D,E
187 There] This G, C, D 297 concerns] concerne Q
197 We] om. W, G, A, C 318 favours] favour W,G,A,C,D,E
202 for] for her W; her G, A, C 328 carriage] marriage, E
206 Sweetheart's] sweet hearty 330 away] om. Q, W, A, H
Q, W 330 yee] thee W, G, A, C
209 happinesse: she...exile: For]
happiness...for. G,D,E,H

II.2

- 7 within] om. G, C 19 A . . . a] H . . . he W, G,
12 sleeps in's naps? He] sleeps? A, C
In his naps he G,C,D,E 27 whiles] whilst W, A; While
13 On] 'on W, A; O' my G, C G, C
14 'has] has Q; he has C 27 for twas] for't was W, A

42 'twas] It was W, A	97 fat] far W
51 Conundroun'd] conumdrumed E	105 doe] go W
52 Here's] There's W	107 There] This Q
67 t'ee] to ye W, A; to you C	113 whiles] whilst W, G, A, C
72 my] <u>om.</u> Q, H	115 scarce] not W
91 reach] touch W, A	126 Pray] 'Pray W, A
92 like Moles, blind] like blind	142 an] any W,G,A,C,D,E
moles G, C, D	

III.1

32 in] in a W, A	96 downe, tumbles] down-tumbles
33 fold my Armes] <u>om.</u> W	W, G, A, C, D, E
33 as] <u>om.</u> W	97 a] he W, G, A, C, D, E
40 she] we Q, W, G, A, C, D,	111 Rapture] Rupture Q, W, G,
E, H	A, C
50 last] at last W	119 Of this disturbance] of our
60 Ac---count] account W, A	affection W
64 y'are] you were W, G, A, C	133 Soone tis perform'd] Tis
70 get] gain W, G, A, C	soone performed Q, W, G, A,
72 present] represent W	C, D, E, H
94 both on] on both W, A	

III.2

11	shal]	I shall	W	90	ungrounded]	unguarded	W, G,
12	Y'are]	you were	G, C			A, C	
14	mine]	my	W, G, A, C	153	shall]	I shall	W
17	What . . . this!]	<u>om.</u>	W	154	speakes]	speake	Q
20	this]	the	Q	173	Pray]	'Pray	W, A
46	that]	the	W	174	passions]	passion	D, E

III.3

59	<u>heere]</u>	hear	W	61	and]	an	W, G, A, C, D, E
59	soope]	sup	W, A; Swoop	82	Were]	We're	W, G, A, D, E,
		G, C, D, E				H	

IV.1

41	wary]	weary	W	74	awakt]	awake	D
69	wrongs]	wrong	W, G, A, C,				
		D, E, H					

IV.2

1	these]	this	Q	53	Gorgon's]	gorgeous	Q, W, A
6	th'dst]	th'ast	Q; thou'dst	56	his]	its	W, G, A, C
		W, A, G, C; thou'st	D, E, H	61	now]	not	G, C
28	brain'd]	braine	Q, H	81	strong well-wrought]	well-	
28	there's]	there is	W, A, G, C		strong-wrought	Q, W, A	

- 87 too] sp G, C 188 or] and W, G, A, C, D, E
 167 of the] of this W 194 to say, as to] as to say,
 180 Cokes] cocks W to W
 183 terme] terme it G, D, E 195 t'ee] to you W, A, C

IV.3

- 3 Or] And W 68 sir, from] om. W, H
 4.1 Amethus] om. W 89 are] is G, C
 11 Which] Which once W, G, A, 120 my] thy W
 C, D, E 130 Cyprus] Cyrus E
 15 commands] demands W, G, A, C
 50 qualitie] Qualities W, G,
 A, C, D, E

V.1

- 16 a] he W, G, A, C, D, E 93 consented] contented G, A, C
 18 Coach] Couch W, G, A, C, 105 I am] I'm G, D, E
 D, E 177 Coach] Couch W, G, A, C,
 D, E
 19 All] All, all G, C, D, E
 42 Sorrowes] sorrow W 177.1 Coach] Couch W, G, A, C,
 D, E
 55 thy] your G, C, D, E 204 in] om. Q
 60 or] and W 213 do'st] do'st thou W, G, A,
 C, D, E
 61 thee] you E 354 reigne] rain D, E
 79 blush:] blush, G, C; blush 364 fit] om. W
 D, E, H

CHAPTER VI

EMENDATIONS OF ACCIDENTALS

Preliminaries

p.51,1.17 un-reprooveable,]~.

this] This

p.53,1.0.1 Commendatory Verses] this ed.; not in Q.

I.1

0.2 I.1]	Actus I. Sceana I.	128 to;]~,
26 Speake]	speake	156 "Alas]~^
32 service~]	~.	160 end"] ~^
34 day:]~,		190 Sister?]]~.
37 "Th'art]~^		193 coward?]]~.
	welcome,"]~,^	
121 Nightingale,]]~.		

I.2

0.1 Rhetias]	<u>Rhetius</u>	24 Cuculus]	<u>Cucolus</u>
I.2]	Weber; not in Q.	68 D'ee]	Dee
18 ^Of]	"~	69 o']	O^
	foole."]]~.^	84 is't]	ist
20 earth;]]~,		102 is:]~?	
21.1 Pelias]	<u>Pelius</u>	255	

106 haste?~
 140 To't] Tot
 to't] tot
 to't] tot
 too't] toot

141 to't] tot
 to't] tot
 to't] tot

I.3

0.1 I.3] Weber; not in Q
 66 well;] ~,
 69 ingeniously.---]~.
 75 come.---]~.
 77 O,Kala.] OKala,

85 Tyrant,]~
 88 prethee,] preth'ee
 Kala,]~
 91 not,]~

II.1

0.1 I.1] Actus II. Scena I.
 17 off] of
 46 Girle.---] ~,
 If] if
 once---]~.
 52.1 Palador] Pallador
 53 SOPHRONOS Sir.];
 61 Pray,]~
 Sir,]~
 97 Too] To
 125 Peace,]~

130 Close,]~
 140 command.---]~.
 176 Good,]~
 180 rescued] rescude
 182 ensued] ensude
 192 relyed] relyde
 209 now,]~
 219 onely,]~
 247 too,]~
 247 Strippling.] (~)
 253 Th'art] th'art

253	<u>Parthenophil</u>],]~.	306	truth:]~,
254	who (if] (whom if	307	favour,]~.
260	Cyprus?]]~:	317	"If]]~
262	acquaintance] acquaintance	319	to.]]~^^
279	on.]]~^		'Twas] 'twas
280	art!]]~?	323	mentioned?]]~?
298	time^]]~.		

II.2

0.1	II.2] Weber; not in Q.	67	t'ee:---]]~:~
7	MELEANDER[<u>Menander</u>	70	service.]]~^
14	'has]]~		My] my
30	heard.---]]~^^	74	Lady,]]~^
31	Good,]]~,	78	weakenesse.]]~^
	thou,---]]~,^	99	and^]&,
33	<u>Trollio</u>] <u>Trollia</u>	100	Dainty,]]~^
34	thus?]]~:	105	We] we
46	heartily,]]~^	143	merit,]]~;
49	There's] there's	144	promise:]]~^
51	whymsied] whymised.		time^]]~:
	yet,]]~^	150.2	<u>secundi</u>] <u>secundi</u>
61	immediately.---]]~^^		

III.1

0.2	III.1]	Actus III. Scena I.	52	proud,]~.
4	" <u>Kala</u>]	^~		a Lady] A Lady
	woman.]"	~.~	71	'Sfoot] S'foot
9	purpose.---	]~.~	85	<u>Whiske</u> .---]~.~
24	^To]	--- ~	89	Device?]~.
	Gentlewomen---	]~^	102	should.]"~^
26	else.]"	~.	109	not,]"~^
	were]	Were		conceive,]"~.
33	thus:---	]~:~	111	Rapture] Rupture,
50	all.]"	~:		

III.2

0.1	III.2]	Weber; not in Q.	152	Fame;---]"	~;~
11	Gelding.]"	~^	154	heare,]"	~^
20	prethee,]"	~^		then.]"	~.
	<u>Kala</u> ,]"	~^	163	"if]"	~^
50	unsuspected]	vnsuspected	166	unstain'd.]"	~.~
104	denied:]"	~?	190	Sir,---	]~.~
115	duty.]"	~,	191	Prethee,]"	~^
	Lady,]"	~.		Servant,---	]~.~
151	kindred:---	]~;~	199	steddiest]	steddist

III.3

0.1	III.3] Weber; not in Q.	51	tail?]]~:
0.2	Servants] <u>servants</u>		Busse] busse
1	attendance:---]]~,^		busse,]]~^
6	too,]]~^	52	there's] ther's
12	sadnesse^]]~,		Daddye] Daddee
	here,]]~^	63	rumbling?]]~,
15	dulnesse.---]]~.^	71	parts.]]~^
	Pray,]]~^	76	Beauties,---]]~,^
	Lord,]]~^	81	thee---]]~.
17	action.---]]~.^	88	fury,]]~^
19	ceremony:---]]~:~		often^]]~,
24	to] too	93	space?]]~.
28	Emperour?]]~;	103	modest,]]~^
49	fine?]]~,	105	discretion:]]~,
50	blessing,]]~^		counsell,]]~:
	Gaffer.---]]~,^	108	it?]]~^
	Here] here	109	agen.---]]~^^
	here;]]~^	110	youth;---]]~;^
51	off's] offs	113.1	<u>Actus</u>] <u>actus</u>

IV.1

0.1	IV.1] Actus IIII. Scena I.	12	Then,]]~^
1	him.]]~,	29	stoopt] stoop't

39 betray'd] betrayd

40 Menaphon.]~,
stroke,]~;

58 Lady.]~^

All] all

67 friend).]~)^

76 I:]~?

78 I'm] I'me

79 Cuculus.]~^

82 wound's] wounds

bleed."]~.^

IV.2

0.1 IV.2] Weber; not in Q.

1 Th'art] Thar't
fellow,]~.

7 O'] O^

28 Farwell.]~^

A] a

51 rowz'd] rowzd

61 friends.---]~.^

63 heart.^]~.---

76 That's] Thats

good.---]~.^

It] it

106 themselves.]~^

127 afflictions:]~?

129 example.^]~.

153 Good] good

164 wine.---]~.^

To] to

175 Doe.---]~.^

Come,] come^

189 know:]~?

196 too't] toot

203 Good.---]~.^

206 bountiful.---]~.^

212 That's] Thats

IV.3

0.1 <u>Aretus</u>] <u>Aretas</u>	38 How,]~^
IV.3] Weber; not in Q.	85 off,]~.
4.1 Prince,]~^	wherefore] Wherefore
12 Sir,---]~.^	117 <u>Palador</u>] <u>Pallador</u>
13 language,---]~,^	158 ^Tis] "Tis
20 sight:---]~:~	hearts."~.^

V.1

0.1 V.1] Actus V. Scena I.	150 subjects.---]~.^
19 commanded.---]~.^	152 return'd] returnd
21 enter'd] enterd	157 here.~^
23 now;---]~;^	161 us?---]~?^
24 carefull,---]~,^	her.---]~.^
92 <u>Cleophila</u>] <u>Clophila</u>	168 part^]~:
94 me.---]~.^	170 armes,---]~,^
100 not,]~^	176 awakes:---]~:~
124 garments,---]~,^	withdraw;---]~;^
Gentlemen?]~.	194 Sir.]~,
134 for't.---]~.^	200 sirra,]~.
140 men.---]~.^	203 't'ee] ^t'ee
141 Come,]~^	219 Flints,]~?
142 too.^]~.---	248 Sophronos] <u>Sophronus</u>
148.1 Sophronos] <u>Sophronus</u>	258 stay.]~^
Aretus] <u>Aretius</u>	263 Relick:]~^

V.1 (cont.)

- 269 againe.]~^
- 273 fashon'd] fashen'd
- 285 me?~.
- 306 vent;]~^
- 308 thee.]^
- With] with
- 312 prethee):]~)^
- 325 me:]~,
- first^.]~:
- 326 remembrance.]~^
- 332 of.]~^
- As] as
- 347 him:]~?
- 350 Boy?]~.
- 359 not^.]~,
- Rhetias^.]~,
- 362 "something]^~
- Prince"]~^
- 374 Lady,]^~^
- 375 Father,]^~^
- 376 Sophronos,]^~^
- 380 glasse.]~^
- 384 Prince,]^~^
- Lord,]^~^
- 384.2 Aretus] Aretas
- 385 ye:---]~:~^
- 402 substance:---]~:~^
- 406 husband.---]~..^
- 421 mercy.---]~..^
- 423 time.---]~..^
- 424 too.---]~..^
- 425 Menaphon.---]~..^
- 426 thanks.---]~..^

CHAPTER VII

EMENDATIONS OF LINEATION

I.2

- 27-28 as Weber; In . . . Page/ . . . him/ . . . handsome/Fashion. Q
- 42-47 as Weber; Agelastus . . . gravity/ . . . countenance/ . . .
that/ . . . Roague/ . . . meale/ . . . smil'd once/ . . .
Scholler? Q
- 50-52 as Weber; To see . . . Thistles/ . . . is an/ . . . of an
Ape. Q
- 57-61 as Weber; How . . . distance/ . . . are now/ . . . that you
are/ . . . thou? Q
- 63-65 as Weber; Was . . . musical/ . . . one/ . . . thee/ . . .
Hood. Q
- 69-72 as Weber; I . . . piece/ . . . should/ . . . nurse/ . . .
big/ . . . wench. Q
- 77-78 as Weber; That's . . . blunt. Q
- 80-83 as Weber; Cuculus . . . pig/ . . . Hare/ . . . Bore/ . . .
Cyprus. Q
- 85-86 as Weber; Ile . . . her. Q
- 89-90 as Weber; I . . . maker/ . . . Shittle-cocks. Q

I.3

- 77-78 as Weber; Kala . . . Kala/Lady/ . . . Closet. Q

II.1

- 36-37 as Weber; Tis . . . and/ . . . waiters. Q
- 134 as Weber; My . . . are/ . . . reprehension. Q
- 141 as Gifford; Your . . . of/him? Q
- 143-45 as Weber; I . . . us/ . . . some-/ . . . open. Q
- 259-60 as Weber; About . . . Cyprus/ . . . him. Q
- 281-82 as Weber; May . . . Sir/ . . . briefe/ . . . mee. Q

II.2

- 75-76 as Weber; Lady . . . welcome/ . . . kindly/ . . . me. Q
- 103-4 as Weber; (Amethus) . . . her/ . . . honourable/ . . . him. Q
- 127-30 as Weber; Ile . . . time/ . . . prevaile/ . . . short/ . . .
him. Q
- 140-42 as Hill; My . . . serious/ . . . thrive/ . . . next/ . . .
recoveny. Q

III.1

- 24-29 as Hill; A . . . in/ . . . Gentlewomans/ . . . what/ . . .
Courtship/ . . . eyes/ . . . nosegay/ . . . Cat. Q
- 63-64 as Weber; ---Looke . . . me/ . . . best. Q

III.2

- 41-42 as Weber; Thy . . . care/ . . . thought/ . . . thee. Q
- 57-61 as Weber; Forbeare . . . roome/ . . . Madame/ . . . him/
. . . without/ . . . a/ . . . it. Q
- 113-14 as Weber; A . . . truth/ . . . art/ . . . remembrance. Q
- 140-41 as Weber; All comforts/ . . . you. Q
- 145-46 as Weber; To . . . fortunes/ . . . reason. Q

- 149-54 as Weber; Stay . . . vertue/ . . . greatnesse/Lady/ . . .
 friends/ . . . griefe/ . . . kindred/ . . . hearing/ . . .
 Fame/ . . . minutes/ . . . Heaven/ . . . on. Q
- 173-74 as Weber; Your . . . fortune/ . . . passions/ . . . had Q
- 180-81 as Weber; I . . . dearely/ . . . servant/ . . . powers Q
- 183-84 as Weber; We . . . yet/ . . . opinion/ . . . henceforth Q
- 186-89 as Weber; My . . . many/ . . . me/ . . . what/ . . . admit-
 tance/ . . . come/ . . . Parthenophill? Q
- 207-08 as Weber; Let . . . Menaphon/ . . . deserv'd Q

III.3

- 10-12 as Weber; The . . . conceit/ . . . Melancholy/ . . . then/
 . . . rather Q
- 54 as Weber; Pride . . . on't/ . . . women. Q
- 108-09 as Weber; With . . . Divell/ . . . agen. Q

IV.1

- 2-3 as Weber; Affectionately/ . . . basely/ . . . passions, Q
- 34-35 as Weber; This . . . rayling/ . . . lust/Lust?/ . . .
 expence Q
- 38-39 as Weber; Learne . . . fault/ . . . honesty/ . . . nothing. Q
- 76-77 as Weber; You . . . requir'd/ . . . Madam/ . . . what. Q

IV.2

- 63-65 this ed.; Yes . . . heart/ . . . wisely/ . . . On/ . . .
 thrive, Q
- 70-72 as Weber; Then . . . followes/ . . . hearts/ . . . these/
 . . . still. Q

- 158-59 as Weber; The . . . priviledg'd/ . . . Sanctuary. Q
- 165-66 as Weber; But . . . counsell/ . . . bewray Q
- 209-10 as Weber; Would . . . sinke/ . . . cure/ . . . Cordiall Q
- 237-39 as Weber; And . . . what/ . . . Aretus/ . . . formality; Q
- 245-46 as Weber; D'ee . . . yet/ . . . eye, Q
- 249-50 as Weber; Be . . . not/ . . . Relique, Q
- 288-89 as Weber; Poore . . . do'st/ . . . yours/ . . . hitherto Q
- 298-300 as Weber; The . . . child/ . . . joyes/ . . . I/ . . .
freely, Q
- 315-16 as Weber; Heaven . . . gracious/ . . . sloth, Q
- 328-30 as Weber; Sent . . . present/ . . . Sister/ . . . anew, Q
- 335-39 as Weber; But . . . heart/ . . . this/ . . . Uncle/ . . .
shipboord/ . . . night/ . . . strange. Q
- 350-52 as Weber; And . . . Boy/ . . . command/ . . . Fate/ . . .
treasures Q
- 394-96 as Weber; Enjoy . . . liberally/ . . . cannot/ . . .
cordial/ . . . one. Q

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APPENDIXES

APPENDIX A

In a marginal note on B3, Ford cites this poem by Famianus Strada as the source for his "music duel" between Parthenophyll and the Nightingale (I.1. 98-170). This is the original text of the poem as reprinted in L. C. Martin, ed., The Poems English, Latin and Greek of Richard Crashaw, 2nd ed. (Oxford, 1957, pp. 438-439). The poem first appeared in Prolusiones Academicæ, Oratoriae, Historicae, Poeticae (1617) in Liber 2, Prolusio 1, Academicæ 2.

IAM Sol a medio pronus deflexerat orbe
Mitius e radijs vibrans crinalibus ignem
Cum fidicen propter Tiberina fluentia, sonanti
Lenibat plectro curas, aestumque leuabat
Illice defensus nigra scenaque virenti.

Audijt hunc hospes siluae Philomela propinqua
Musa loci, nemoris Siren, innoxia Siren;
Et prope succedens stetit abdita frondibus, alte
Accipiens sonitum, secumque remurmurat, & quos
Ille modos variat ligitis, haec gutture reddit.

Sensit set Fidicen Philomela imitante referri,
Et placuit ludum volucris dare. Plenius ergo
Explorat citharam, tentamentumque futureae
Praebeat vt pugnae, percurrit protinus omnes
Impulsu pernice fides. Nec segnius illa
Mille per excurrrens variae discrimina vocis,
Venturi specimen praefert argutula cantus.

Tunc Fidicen per fila movens trepidantia dextram,
Depectitque pari chordas & simplice ductu:
Nunc carptim replicat, digitisque micantibus vrget
Fila minutatim, celerique repercutit ictu.
Mox silet. Illa modis totidem respondet, & artem
Arte refert. Nunc ceu rudis incerta canendi
Proijcit in longum, nulloque plicatile flexu
Cermen init, simili serie, jugique tenore,
Praebet iter liquidum labenti e pectore voci:
Nunc caesim variat, modulisque canora minutis.
Delibrat vocem, tremuloque reciprocatur ore.

Miratur Fidicen parvis e faucibus ire
Tam varium tam dulce melos: majoraque tentans
Alternat mira arte fides: dum torquet acutas,
Inciditque graues operoso verbere pulsatur,

Permiscetque simul certantia rauca sonoris,
 Ceu resides in bella viros clangore lacesat.
 Hoc etiam Philomela canit dumque ore liquenti
 Vibrat acuta sonum, modulisque interplicat aequis;
 Ex inopinato grauis intonat, & leue murmur
 Turbinat introrsus, alternantique sonore
 Clarat, & infuscat ceu martia classica pulset.

Scilicet erubuit Fidicen, iraque calente,
 Aut non hoc, inquit, referes Citharistria siluae,
 Aut fracta cedam cithara. Nec plura loquutus
 Non imitabilibus plectrum concentibus vrget
 Namque manu per fila volat, simul hos, simul illos
 Explorat numeros, chordaque laborat in omni,
 Et strepit, et tinnit, crescitque superbius, & se
 Multiplicat relegens, plenoque choreumate plaudit.
 Tum stetit expectans, si quid paret aemula contra.
 Illa autem, quanquam vox exercita fauces
 Asperat, impatiens, vinci simul discrimina tanta
 Reddere tot fidium natiua & simplice tenat
 Voce, canaliculisque imitari grandia paruis;
 Impar magnanimis ausis, imparque dolori
 Deficit & vitam summo in certamine linquens
 Victoris cadit in plectrum, par necta sepulcrum.
 VSQVE adeo & tenues animas ferit aemula Virtus.

Already the setting sun had turned away from the middle of the earth, rather gently causing its fire to move to and fro from its hairlike rays. When near the flowing Tiber waters, the lyric poet was soothing his cares with the sounding lyre, and protected by the black holm-oak and the blossoming scenery, was alleviating his anxiety. The nightingale, the hostess of the neighboring woods and muse of the place, the innocent Siren of the grove, heard him. And approaching near, she stood hidden by the foliage, hearing the sound from a height, and she murmurs to herself, and she imitates with her throat what melodies the poet relates with his reeds bound together (i.e., his lyre). The poet realized that he was being echoed with the

nightingale imitating, and he was pleased to give the bird a pastime. Therefore, he explores the lyre more fully, and as he offers an attempt for a future contest, uninterruptedly rushes over the strings with nimble striking. She, rather quickly running through a thousand intervals of her changeable voice, clear-throated displays an example of the singing about to come. Then the lyric poet, moving his right hand across the quivering strings, now similar to one ridiculing her, strikes with his nail and combs the strings with an even and natural command: now at different times he folds back and gradually he presses the strings hard with his flashing fingers and causes them to re-echo with a swift stroke. Soon he is silent. She responds with just as many measures and answers his art with her skill. Now as if inexperienced or unsure of singing, she bursts forth into a long song and with no interwoven modulation begins the tune in a similar series and with a continuous uninterrupted course, gives a passage flowing from her heart to her fading voice. Now in a clipped style the melodious one changes and with small measures balances her voice and causes it to re-echo with her trembling mouth. The lyric poet marvels that so changeable, so sweet a song comes from the small jaws; and attempting greater things he changes the strings with wondrous skill; while he directs the piercing notes, he breaks them off and strikes heavy ones with a powerful stroke and at the same time mixes a struggling harshness of sound as if with the sound of a trumpet he were provoking men motionless amid wars. And already the nightingale sings this and while she vigorously causes the sound to

vibrate with her clear voice, she weaves between with even measures; unexpectedly she thunders forth deep notes and internally confuses the light humming, and with a changing voice she becomes clear and then darkens as if she were striking martial signals. Of course the lyric poet blushed, and with aroused anger he said, "Either as the female cithar player of the forest you will not repeat this or I shall yield with a broken lyre." Having spoken no more, he presses the lyre with imitable harmony for he flies across the strings with his hand--partly he explores these melodies, partly those--and he strives on every string, and he clashes, and he tinkles, and he grows more magnificent, and going over the medlody again he increases himself many times and strikes in perfect meter. Then he stood still, waiting whether his rival would compose something on the opposite side. However, although now for a long time her wearied voice makes her voice rough, at the same time unable to endure being conquered, she summons all her strength against any odds. For while she tries to answer to great intervals of so many strings with a natural and pure voice, to imitate great melodies with the little channels (of her throat), unequal to the high-spirited undertakings, not a match for the bodily pain, she becomes weak and giving up her life in the greatest rivalries, she falls into the lyre of the victor, having found an appropriate tomb. Always zealous excellence bears simple spirits to that point.

Translation by Evelyn Kennedy

APPENDIX B

This setting for the song in Act V is by John Wilson (1595-1674) and was printed in his Cheerful Ayres or Ballads: First composed for one single voice and since set for three voices (Oxford, 1660).

Cantata Prima:

[88]

J. Wilson.

Ly hence shadowes that doe Keepe watchfull sorrowes Charm'd in sleepe,

Though the eyes be overtaken yet the heart doth ever waken, thoughts charm'd

Up in busy snares of Continuell toyles and cares, Love and grides are so exprest,

[89]



That they rather fight then rest. Fly hence shadows that doe keepe watchfull



Sorrowes charm'd in sleepe, Watchfull sorrows charm'd in sleepe.



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VITA

John Meredith Blackburn was born on October 22, 1948, in Johnson City, Tennessee, where he graduated from public high school in 1966. He attended East Tennessee State University, Johnson City, Tennessee, taking a B.S. in 1970, with a major in philosophy. He then attended The University of Tennessee, taking an M.A. in 1977 and a Ph.D. in March 1986, both with majors in English.

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