To the Graduate Council:

I am submitting herewith a dissertation written by George Dayton Cheatham, Jr., entitled "An Old-Spelling, Critical Edition of William Rowley's *A New Wonder, A Woman Never Vext*." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in English.

Norman Sanders

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An Old-Spelling, Critical Edition of William Rowley's *A New Wonder, A Woman Never Vext*

A Dissertation

Presented for the

Doctor of Philosophy

Degree

The University of Tennessee, Knoxville

George Dayton Cheatham, Jr.

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I learned how to edit a play as I went along, and I wish publicly to acknowledge Professor Norman Sanders' patience and needed criticism as he directed this project. Any faults with the dissertation are, of course, mine and not his.

Even more I wish to thank my wife, Judy, for her support and understanding and to dedicate to her this dissertation, which she thought would never be finished.

ABSTRACT

A New Wonder, A Woman Never Vext is one of the three plays written by William Rowley alone. Published in 1632, probably written and performed between 1611 and 1614, *A New Wonder* is Rowley's first mature work, coming between his early apprentice plays, such as *The Travels of the Three English Brothers* or *A Shoemaker, A Gentleman*, and his later successful collaborations, such as *A Fair Quarrell* or *The Changeling*.

This dissertation presents an accurate text of *A New Wonder, A Woman Never Vext*, arrived at through collation of fourteen copies of the 1632 quarto (five original copies and photostats of nine others). Also collated was one copy of each subsequent edition of the play. All variants and emendations are recorded.

The dissertation also contains a full bibliographic description and analysis of the 1632 quarto, a literary introduction to the play, and commentary on all obsolete, difficult, or conventional terms, constructions, and practices.

PREFACE

The Text of this Edition

The copy-text and its treatment. This dissertation presents an old-spelling, critical edition of William Rowley's *A New Wonder, A Woman Never Vext*. The 1632 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.

I retain the "accidentals" from the copy-text--the general texture of spelling, punctuation, and capitalization. Fourteen 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. Accidentals have been altered as little as possible--only when a reader familiar with seventeenth-century usage might be confused. Substantive emendations are recorded in footnotes; no substantive emendation is made silently. Variants resulting from proof-correction have been considered independently. Unless recorded in the footnotes, the corrected proof-readings have been accepted. 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) All wrong-fount letters are corrected. (6) The spacing of lines, sections, words, and elisions is normalized. (7) Speech prefixes are expanded and regularized. (8) Entrances are centered. (9) Exits are set in the right-hand margin. (10) Abbreviated names and titles are expanded. No italics, spelling, or punctuation is 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 1632 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 "of" in the quarto were editorially altered to "on" for the first time in the present edition,

the footnote would read

on] *this ed.*; of Q

but if an edition later than Q had been the first to make the required change, the footnote would read

on] *Hazlitt*; of 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 an uncorrected forme (u) is accepted instead of one from a corrected forme (c), the footnote might read

Correlative] Q(u); Corelative Q(c).

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

The historical collation of early editions of the play is keyed to the present edited text and not to the precise form or readings of the copy-text. This collation contains, therefore, all rejected copy-text substantive readings as listed in the footnotes and all rejected sustantive variants in other editions.

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:

$I_{\wedge}$] Q(u); ~, Q(c)

TABLE OF CONTENTS

SECTION		PAGE
I.	INTRODUCTION	1
II.	THE TEXT	70
III.	COMMENTARY	216
IV.	TEXTUAL NOTES	298
V.	PRESS-VARIANTS	301
VI.	HISTORICAL COLLATION	306
VII.	EMENDATIONS OF ACCIDENTALS	309
VIII.	EMENDATIONS OF LINEATION	312
BIBLIOGRAPHY		340
VITA		347

ABBREVIATIONS AND REFERENCES

Editions

Q	*A New Wonder, A Woman Never Vext . . . Written by William Rowley . . . Imprinted by G.P. for Francis Constable . . . 1632* [First Quarto].
Lamb	*Specimens of the English Dramatic Poets*, Charles Lamb, 1808.
Dilke	*Old English Plays: Being A Selection from the Early Dramatic Writers*, C.W. Dilke, 1815.
Hazlitt	*A Select Collection of Old English Plays, 4th ed.*, W. Carew Hazlitt, 1874.

Other Works

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.
Clarkson and Warren	P.S. Clarkson and Clyde Warren, *The Law of Property in Shakespeare and Elizabethan Drama*, 1968.
E.E.T.S.	Early English Text Society
Greg	W.W. Greg, *A Bibliography of the English Printed Drama to the Restoration*, 1939-59.
Linthicum	Marie Linthicum, *Costume in the Drama of Shakespeare and his Contemporaries*, 1963.
OED	*Oxford English Dictionary*
Partridge	Eric Partridge, *Shakespeare's Bawdy*, 1955.
Sugden	E.H. Sugden, *A Topographical Dictionary to the Works of Shakespeare and his Fellow Dramatists*, 1925.
Tilley	Morris Palmer Tilley, *A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries*, 1925.

Editions Cited

Bawcutt	N.W. Bawcutt, ed., *The Changeling* (1622), 1958.
Bowers	Fredson Bowers, ed., *1 Honest Whore* (1604), 1953; *The Knight of the Burning Pestle* (1607), 1966; *Patient Grissel* (1600), 1953; *The Shoemakers' Holiday* (1599), 1953; *1 Tamburlaine* (1587), 1973.
Brooke	F. Tucker Brooke, ed., *The Birth of Merlin* (1608), 1908.
Brooks	H.F. Brooks, ed., *A Midsummer Night's Dream* (1595), 1979.
Brown	J.R. Brown, ed., *The Merchant of Venice* (1596), 1955.
Bullen	A.H. Bullen, ed., *A Mad World, My Masters* (1606), 1885-86; *Travailes of the Three English Brothers* (1607), 1881; *Your Five Gallants* (1605), 1885-86.
Cairncross	Andrew S. Cairncross, ed., *1 Henry VI* (1592), 1962; *2 Henry VI* (1591), 1957; *3 Henry VI* (1591), 1964.
David	Richard David, ed., *Love's Labours Lost* (1595), 1951.
Dyce	Alexander Dyce, ed., *The Witch of Edmonton* (1621), 1869.
Edelen	Georges Edelen, ed., *The Description of England* (1587), 1968.
Edwards and Gibson	Philip Edwards and Colin Gibson, eds., *The City Madam* (1632), 1976; *The Old Law* (1618), 1976.
Foakes	R.A. Foakes, ed., *The Comedy of Errors* (1592), 1962.
Freeman	Rosemary Freeman, ed., *A Collection of Emblemes, Ancient and Moderne* (1635), 1975.
Gibbons	Brian Gibbons, ed., *Romeo and Juliet* (1595), 1980.
Greg	W.W. Greg, ed., *Wily Beguiled* (1602), 1912.
Grosart	Alexander Grosart, ed., *The Life and Complete Works of Robert Greene*, 1881-86.

Hartmann	C.H. Hartmann, ed., *The Compleat Gamester* (1674), 1930.
Hazlitt	W. Carew Hazlitt, ed., *A Match at Midnight* (1622), 1876; *Gammer Gurton's Needle* (1563), 1874.
Herford and Simpson	C.H. Herford and Percy Simpson, eds., *Bartholomew Fair* (1614), 1938; *Epicoene* (1609), 1937; *The Staple of News* (1626), 1938; *Volpone* (1606), 1937.
Holdsworth	R.V. Holdsworth, ed., *A Fair Quarrell* (1617), 1974.
Humphreys	A.R. Humphreys, ed., *1 Henry IV* (1597), 1960; *2 Henry IV* (1597), 1966.
Johnson	Lowell Johnson, ed., *No Wit, No Help Like A Woman's* (1613), 1976.
Kermode	Frank Kermode, ed., *The Tempest* (1611), 1958.
Keynes	Geoffrey Keynes, ed., *Vulgar Errors* (1686), 1928.
Latham	Agnes Latham, ed., *As You Like It* (1599), 1975.
Leech	Clifford Leech, ed., *Two Gentlemen of Verona* (1593), 1969.
Lever	J.W. Lever, ed., *Measure for Measure* (1604), 1965.
Lothian and Craik	J.M. Lothian and T.W. Craik, eds., *Twelfth Night* (1600), 1975.
Lucas	F.L. Lucas, ed., *A Cure for A Cuckold* (1625), 1927.
Mares	F.H. Mares, ed., *The Alchemist* (1610), 1967.
McKerrow	R.B. McKerrow, ed., rev. F.P. Wilson, *The Complete Works of Thomas Nashe*, 1966.
Morris	Edgar Morris, ed., *The Spanish Gipsy* (1623), 1908.
Muir	Kenneth Muir, ed., *King Lear* (1605), 1952; *Macbeth* (1606), 1962.
Mulryne	R.J. Mulryne, ed., *Women Beware Women* (1621), 1975.

Neilson and Hill	W.A. Neilson and C.J. Hill, eds., *Hamlet* (1601), 1942; *Richard III* (1593), 1942; *The Taming of the Shrew* (1594), 1942.
Nosworthy	J.M. Nosworthy, ed., *Cymbeline* (1609), 1966.
Oliver	H.J. Oliver, ed., *The Merry Wives of Windsor* (1600), 1971.
Pafford	J.H.P. Pafford, ed., *The Winter's Tale* (1610), 1963.
Parker	R.B. Parker, ed., *A Chaste Maid in Cheapside* (1611), 1969.
Petter	C.G. Petter, ed., *Eastward Ho!* (1605), 1973.
Ribner	Irving Ribner, ed., *The Atheist's Tragedy* (1609), 1964.
Ridley	M.R. Ridley, ed., *Othello* (1604), 1965.
Robinson	F.N. Robinson, ed., *The Complete Works of Chaucer*, rev. ed., 1957.
Seltzer	Daniel Seltzer, ed., *Friar Bacon and Friar Bungay* (1589), 1963.
Shepherd	R.H. Shepherd, ed., *1 The Fair Maid of the West* (1610), 1874; *Fortune by Land and Sea* (1609), 1874; *Foure Prentises of London* (1600), 1874; *2 If You Know Not Me, You Know Nobody* (1605), 1874; *The Wise Woman of Hogsdon* (1604), 1874.
Stork	Charles Stork, ed., *All's Lost by Lust* (1619), 1910.
Ure	Peter Ure, ed., *Richard II* (1595), 1956.
Van Fossen	R.W. Van Fossen, ed., *A Woman Killed with Kindness* (1603), 1961.
Waller	A.R. Waller, ed., *The Maid in the Mill* (1623), 1910; *Wit at Several Weapons* (1616), 1910.

[Dates of the original works are taken from *Annals of the English Drama, 975-1700*. Biblical quotations are from the Geneva Bible.]

I. INTRODUCTION

The Text

1632 quarto. *A New Wonder, A Woman Never Vext* (Greg, *Bibliography*, no. 460) was entered to Francis Constable in the Stationers' Register on 24 November 1631:

> Master Constable. Entered for his Copy vnder the handes of Sir HENRY HERBERT and Master Islip warden a booke called *A new wonder or a woman neuer vext*. (a Comedy) by WILLIAM ROWLEY . . . . vj^{d}.
>
> (Arber, iv, 266)

The following year it appeared in quarto as follows:

A NEVV | VVONDER, | A | WOMAN | NEVER VEXT. | A | PLEASANT CONCEITED | Comedy: ſundry times Acted: | never before printed. | Written by WILLIAM ROWLEY, one | of his Maieſties Servants. | [rule] | [ornament: 5.6mm X 1.4mm: a central flowering cornucopia with a running dog on either side] | [rule] | LONDON, | Imprinted by G.P. for Francis Conſtable, and are to be ſold | at his ſhop at the ſigne of the Crane in Saint Pauls | Churchyard. 1632.

HT] [orn. (78mm X 17mm): man and satyrs] | A NEW | VVONDER | A | VVOMAN NEVER | VEXT.

RT] *A new Wonder,* | *A Woman never Vext.*

[first *A* (swash) ABCEDFGHI $3^{v}4^{v}$ K $1^{v}4^{v}$ L 1^{v}; second

A (swash) ABCDEFGHI $3^{r}4^{r}$ L $1^{r}2^{r}$; *never* ABCDEFGHI $1^{r}2^{r}$ K $1^{r}2^{r}4^{r}$ L 2^{r}; *never* ABCDEFGHI $3^{r}4^{r}$ K 2^{r} L 1^{r}; *wonder* K 1^{v} L 1^{v}; *Wowan* K 2^{r} L 1^{r}; *vext.* K 2^{r} L 1^{r}; *Wonder* K 3^{v}.

Coll: 4°: A-K4L2 [⁋3 (-D3, L2; E2 signed 'E3,' E3 signed 'E5'; rom. caps with arabic numerals]; 42 leaves, pp. [2] 1-81.

Contents: A1: title (verso blank). A2: HT with text headed '*Actus Primus.*' and orn. 'T' (22mm X 22mm). On C2 '*Actus Secundus.*' text beginning with 2-line 'VV.' On $D3^{v}$ '*Actus Tertius.*' text beginning with 2-line 'G.' On G2 '*Actus Quartus.*' text beginning with 2-line 'G.' On $I2^{v}$ '*Actus Quintus.*' text beginning with 2-line 'C.' On L2 '*Finis.*' followed by a tail device [(53mm X 49mm) a man's face, with an exaggerated moustache, within a tulip-shaped border.

CW] A2 Reade [Read] $B4^{v}$ And [And't] C4 In D4 And $E2^{v}$ Kindly, [Kindely,] F3 *O. Fost.* $G2^{v}$ *Ste* [*Ste.*] H2 Oh [Oh,] I3 You K4 And L1 Did

Type: The text is roman pica (Body 83. Face 80 X 2.0 : 3.0); s.d.'s and sp. pref.'s are italic (Face 80 X 2.0 : 3.0); RT's are italic (Face 90 X 2.5 : 4.0); names are italic (Face 70 X 1.6 : 2.5).

A New Wonder was not reprinted during the seventeenth century. Charles Lamb printed excerpts from the play in his *Specimens of the English Dramatic Poets* (1808), but the first complete edition after Q

was C.W. Dilke's in *Old English Plays: Being A Selection from the Early Dramatic Writers* (1815). J.R. Planché next edited the play (1824) but with "corrections and additions" so extensive that his play little resembles the drama written by Rowley. Planché's edition was reprinted in *Cumberland's British Theatre* (1829) and *Dick's Standard Plays* (1874), followed by that of W. Carew Hazlitt in his edition of Robert Dodsley's *A Select Collection of Old English Plays* (1874).

It is difficult, if not impossible, to determine copy-texts for the particular editions. One can tell only that Dilke used a quarto with a corrected G outer forme and that Hazlitt probably followed Dilke's edition rather than Q. Planché's edition is so changed from the original that one can not determine his copy-text.

The present text is based on a collation of five copies of the 1632 quarto and photostats of nine others. The original copies are: British Library (1) (644.c.12); British Library (2) (C.12.f.1.(1.)); Dyce Collection, Victoria and Albert Museum; Bodleian Library (1) (Douce R.123); Bodleian Library (2) (Mal.B.164(3)), cropped running titles. The photostats are: Henry Huntington Library; Pierpont Morgan Library; University of Texas Library; New York Public Library; Harvard University Library; Folger Shakespeare Library; Elizabethan Club, Yale University; Yale University Library; Newberry Library.

The quarto text offers few problems to the editor. Misprints are rare and, for the most part, easily corrected. The generally clean nature of the quarto indicates that *A New Wonder* was almost certainly set from a legible, well-ordered manuscript--from a fair copy, almost surely authorial, but not a prompt-copy. Some of the stage directions

do have the prompt-copy characteristics of specificity and brevity: for example, "*Enter* Joane *with a fish*"; "*Holds a wispe*"; "*Enter* Stephen *with bills and bonds*"; "*Enter* Alderman Bruyne, Master Foster *and* Factors *bearing o'r bags*"; "*Kisse him*"; "*Kisse*"; "*Exeunt Ambo.*"; "*Enter* Robert *and kneeles*"; "Old Foster, *and above at the grate, a box hanging downe*"; "Robert *puts in money.*"[1] But even so, Rowley, as a man of the theatre, would almost certainly have used theatrical language in his own drafts.

Other stage directions, moreover, are somewhat descriptive or "literary" in nature and of no immediate help to a prompter--the kind that might be found in an author's own draft. Some describe characters or explain relationships: "*Enter . . . two Factors,* Richard, *and* George"; "*Enter* George *the Factor*"; "*Enter* Stephens Wife, *and her sister* Old Fosters Wife." Other stage directions call for somewhat elaborate noises. Instead of merely "*noise above*," for example, one finds "*A noyse above at Cards*" and "*A noyse below in the bowling Alley, betting, rubbing and wrangling.*" Another direction indicates grouping: "*Enter the one way,* Stephens wife, *the other*, Mistris Foster, Old Foster, Robert *and* Keeper. *All kneele.*" A final direction is the least theatrical in the play: "*Enter,* Henry the third, Mountford, Pembroke, Arundell, Lord Maior, Sheriffe Foster, Bruyne, *&c.*" In the scene following this direction, Mountford, Pembroke, and the Lord

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[1] A discussion of prompt-book copy is given in F.P. Wilson, rev. ed. Helen Gardner, *Shakespeare and the New Bibliography* (Oxford: The University Press, 1970), pp. 67-68, and in W.W. Greg, *Shakespeare First Folio* (Oxford: Clarendon Press, 1955), pp. 124-32, and *Dramatic Documents from the Elizabethan Playhouses* (Oxford: Clarendon Press, 1931), p. 88.

Mayor are silent, and the number of attendants covered by "*&c.*" is uncertain. A stage prompter, however, would not need names for supernumerary characters beyond "three lords" and would need to know exactly how many attendants were covered by "*&c.*"

One should not, though, place too much weight on stage directions alone to determine the sort of copy behind a text. As Greg says of Shakespeare, it is, after all, "evident that what with the author's addiction to stage terminology and the book-keeper's tolerance of literary and picturesque language, the great mass of stage directions are of very little assistance in distinguishing between foul papers and prompt-copy."[2] The same thing can be said of Rowley, himself an actor-playwright like Shakespeare.

But other indicators besides stage directions point to the sort of copy behind a text. In Q, for example, speech prefixes are not so nearly consistent as they would be in a prompt-book. The title character, in fact, the woman who is never vext, appears as "Widdow" until her marriage on D3, where she becomes "Stephens Wife" or merely "Wife" for the remainder of the play. And even though the discrepancy is logical and consistent within itself, a prompter probably would have required a single name for the character.[3]

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[2] Greg, *Shakespeare First Folio*, pp. 134-35. Wilson also asserts that there is no clear distinction between "literary" and "theatrical" stage directions: "It is Munday, not the stage-reviser of *John A Kent*, who writes 'Enter at one doore. . . . At another doore enter . . .', 'winde his horne', 'round in his eare', yet the occurrence of similar directions in *A Midsummer Night's Dream* (1600) has been takes as evidence of prompt-copy and the 'managerial voice'" (*Shakespeare and the New Bibliography*, pp. 67-68).

[3] Wilson, p. 68, and Fredson Bowers, ed., *Thomas Dekker: Dramatic Works* (Cambridge: The University Press, 1955), I, 3n.

The designation of Robert, though, provides the most confusion in the play. Only twice does his name appear in the text (A3, A3^{v}), and both times he is called *Robert*. In stage directions, however, he is termed sometimes *Robert* (E3, F1^{v}, F3^{v}, H2, I1, K3) and sometimes *Robin* (A4, B1, D1, D2^{v}, D3, E4, F2^{v}, G2^{v}, H3). Unfortunately, there seems to be no pattern to the variation; the *Robert/Robin* distinction does not correspond to the compositor division.[4] Since each of the two compositors sets the name both ways, it is possible that the copy contained only the designation *Rob.* which they arbitrarily expanded to either *Robert* or *Robin*. Or the variety may have originated with Rowley himself. *Robin* is, after all, an extremely common form of *Robert*, and elsewhere in the play Rowley exhibits a penchant for nick-names. Joan the maid is called *Jug* (B4), and Roger the clown is called *Hodge* (D3). *Robert* and *Robin* may have been so nearly interchangeable that the compositors were not bothered by the discrepancy.

Also reducing the likelihood that Q was set from prompt-copy are a few omitted exits and entrances: George's return (E2^{v}), the Clowne's exit and entrance (H4^{v}), and the Keeper's exits (I3^{v}, K1). In each case, however, the text itself clearly indicates the action. In the first instance Bruyne sends George to "call my Daughter forth of the garden" (III.1.170-71). George apparently is meant to return with her. In the second, the Clowne is sent to call in Lambskin and Speedwell (IV. 3.19-20); both his exit and re-entrance are obvious ones. And the Keeper in both instances is clearly sent off stage (V.1.38 and V.1.150-51). The omissions are, admittedly, minor ones--no essential action is left out--

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[4] See pp. 13-14.

and, consequently, they offer no sure proof that the copy behind Q was not prompt-copy, even though prompt books were usually very careful about stage directions.

One stage direction, however, could possibly point to a prompt book as copy-text--a repeated one, bottom G4, top $G4^{v}$. Greg says that prompters, in order to stay ahead of the action on stage, sometimes repeated at the foot of a recto page a direction occurring near the head of the following verso.[5] But he speaks of manuscripts, not of printed texts, and it is unlikely that the pagination of a printed text would exactly match that of a manuscript--as it would have to do if the repeated direction in Q is to be attributed to prompt-copy. It is more likely that the repetition is a compositor error. Apparently in the MS "*Enter* Stephens Wife" came before Bruyne's speech at IV.1.152 and was set there at the bottom of G4--in the inner forme of that signature. When the compositor began to set $G4^{v}$--in the outer forme--he saw that the text clearly required a stage direction: "See Sir, here comes your wife." Consequently, he added one. It does not matter whether the outer forme or inner forme was set first; the compositor error would be the same either way.

Thus there is no sure proof of copy-text; but the stage directions, exits and entrances, and general clarity of the text hint at fair copy. Q's peculiar lineation also indicates that the copy behind Q was probably authorial.

Lineation and compositors. Although printed from legible copy, Q

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[5] *Shakespeare First Folio*, p. 138.

presents a problem with the lineation, which is quite muddled. All of *A New Wonder*'s critics and editors have had difficulty deciphering its erratic lineation. Dilke merely apologized for the rough metre: "It is not through the *inattention* of the editor that this [V.2.20-24], and the preceding speech of Brewen's, *halt so lamentably*; he has, in fact, exercised his utmost skill; but, as with other passages in this drama, his success has not equalled his exertion."[6] Other critics, however, have gone beyond Dilke's apology, devising rather elaborate lists of "Rowleyan verse characteristics" to accommodate his irregularities.

P.G. Wiggin, for example, cites the following passage as typical Rowleyan verse:[7]

> *Ste.* The fortune of the Dice you see.
> *Wid.* They are the onely wizzards, I confesse,
> The onely fortune-tellers; but he that goes to
> Seeke his fortune from them, must never hope
> To have a good destiny allotted him: yet it is
> Not the course that I dislike in thee, but that
> Thou canst not supply that course, and out-
> Crosse them that crosse thee; Were I as thou art
> *Ste.* You'd be as beggarly as I am.
>
> (D1-D1^{v})

She notes Rowley's "characteristic" masculine endings, run-on lines, inversions in feet other than the first and that following the caesura, and the carelessness about the number of unaccented syllables.

Charles Stork, similarly, distinguished two distinct types of

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[6] *Old English Plays* (London, 1815), V, 340.

[7] *An Inquiry into the Authorship of the Middleton-Rowley Plays*, Radcliffe College Monographs, No. 9 (Boston: Ginn and Co., 1897), p. 12.

Rowleyan verse, both rough and vigorous, and both evident in the following passage:

> *Br.* All this may be Sir, yet examples dayly shew
> To our eyes, that Prodigalls returne at last
> And the lowdest roarer, (as our Citty phrase is)
> Will speake calme and smooth: you must helpe with hope Sir,
> Had I such a brother, I should thinke that heaven had
> Made him as an instrument for my best charity
> To worke upon.
>
> (A3)

Stork notes the "stiltedly regular, side by side with the much freer Fletcherian verse, the latter probably a sign of revision from the old fourteener lines of which we find fossilized traces."[8]

The most detailed catalogue of Rowley's irregularities comes from Dewar M. Robb,[9] who claims: 1) Having no "feeling" for long verse-paragraphs, Rowley "builds his paragraph uncertainly, in a style staccato, of short breaths, as if composing phrase by phrase rather than with fluency"; 2) "Feminine endings, light endings, and alexandrines, seem to be introduced for no reason beyond the convenience of the moment"; 3) Imperfect lines of eight or nine syllables are "the lines of an actor who, even while composing, mouths his lines, and allows an action, a gesture, a pause for emphasis, even, to take the place of a metrical beat"; 4) Parenthetical exclamations, interruptions, or words such as "sir,"

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[8] *William Rowley's "All's Lost by Lust" and "A Shoemaker A Gentleman,"* Publications of the University of Pennsylvania Series in Philology and Literature, No. 13 (Philadelphia: Univ. of Pennsylvania Press, 1910), p. 29. Stork is probably wrong about the "fossilized fourteeners." See pp. 32-33.

[9] "The Canon of William Rowley's Plays," *Modern Language Review* 45 (1950), 134.

"madam," etc. are ignored in scansion; 5) Alexandrines appear frequently in the blank verse; 6) Many rhymed couplets appear, one line of three or four iambs followed by one of five.

In reading all of these critics, however, one soon begins to wonder just how rough and free verse can become before it is no longer verse. Wiggin herself declares that "in Rowley's verse lines admissible in neither French nor English poetry occur frequently."[10] How many "inadmissible" lines must be strung together before rough verse, such as that cited by Wiggin and Stork,[11] becomes prose? How slavishly must the quarto, set as verse, be followed? One editor of other Rowley plays, Edgar Morris, gives the answer, but without himself being aware of the significance of what he says. Rowley's verse, he explains, "is irregular, harsh, sometimes little better than prose cut up into lines, often of unequal metrical length."[12] Most of the "verse" in *A New Wonder* is, in fact, "prose cut up into lines"--that is, prose set as if it were verse. Such mis-setting probably resulted from two causes, erring

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[10] *An Inquiry into the Authorship of the Middleton-Rowley Plays*, p. 26.

[11] Although Robb quotes no extended passages from *A New Wonder*, he does give the following "verse," as he calls it, from *A Match at Midnight* (pp. 131-32):

> *Moll.* Alas, sir, I am to marry an old man,
> a very old one, trust me. If I were Strange,
> 'tis the nice timorous temper of a maid:
> you know 'tis 'gainst our sex to say we love.
> But rather than match with sixty and ten,
> Threescore and ten times would I tell you so,
> and tell them ten times over too.
> Truth loves not virtue with more of virtuous truth
> than I do you, and wonnot you love me then?
> (III.2.)

[12] *"The Spanish Gipsie" and "All's Lost by Lust"* (Boston: D.C. Heath, 1908), p. xviii.

compositors working with a manuscript copy confusing in itself.

The shop of George Purslowe, the play's printer, was a good one, issuing many poems and prose tracts but few plays. Before *A New Wonder* in 1632, the shop's most recently printed drama was *The Honest Lawyer*, a full sixteen years earlier. It is therefore unlikely that Purslowe's compositors would have been familiar with dramatic conventions. Their treatment of copy supports such a conjecture.

Speech prefixes in extant dramatic manuscripts usually appear in the left margin, as in the following excerpt from the Shakespearean addition to *Sir Thomas More*:[13]

> Linc Shreiff moor speake shall we heare shreef more speake
> Doll Letts heare him a keepes a plentyfull shrevaltry, and a made my Brother Arther watchin s Seriant Safes yeoman lets heare shreeve moore
> all Shreiue moor moor more Shreue moore

Speech prefixes in Q are indented:

> *Clow.* Alas, blame not the poore fish, mistris, hee being a flegmatique
> Creature, tooke Gold for Restorative, He took it faire,
> And he that gets Gold, let him eate Gold,
>
> (Q's exact lineation)

The copy in front of Purslowe's compositors, however, probably looked like this:

> Clow. Alas blame not the poore fish, mistris, hee being a flegmatique creature, tooke Gold for Restorative. He tooke it faire and he that gets Gold, let him eate Gold.

Only a compositor unfamiliar with dramatic conventions could have set the speech of a clown as it is in Q. The distinction in the first

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[13] See Greg, *Dramatic Documents from the Elizabethan Playhouses*.

line suggests that the compositor had three lines before him in his copy and, too unsure of himself to alter them, lined them exactly as they were on the page in front of him, as if they were verse, even though the moved speech prefix caused the line to run over.

Elsewhere, the same sort of erratic lineation is found:

A3^{v}

M. Fost. I'le rowse'm up, tho you regard not of my just complaints
Neither in love to me, nor preserving me from others
Injuries, both which y'are tyed to, by all the rightfull
Lawes heavenly or humane, but Ile complaine
Sir, where I will be heard.

C2

What's your trafficke Bulleyes? What ware deale you in?
Cards, Dice, Bowles, or Pigeon holes; sort'm
Your selves; either Passage, Novum or Mumchance?

D4-D4^{v}

Speed. You say well, sweet Modesty, a good imagination is good
And shewes your good experience.

D4^{v}

Lamb. My God father seeing in my face some notes of disposition,
In my Cradle did give me the title of Innocent, which I
Have practis'd all my life time.

G2

Lamb. Your father, Mistris *Jane*. I hope you have observation in you,
And know our humours; we come not a wooing to your Father.

F3

O. Fost. How now woman? wrackt in the heaven of felicity?

G3^{v}

Lamb. S'foote, let's shew our selves Gallants, or Gallymaw-
fryes;
Shall we be out-brav'd by a Cockney.

Each of the above examples, it should be noted, is prose, and in each one a speech prefix precedes the line and causes it to run over. Without the prefixes, each line of type would fit the compositors' margins. (On C2 a decorative capital letter causes the run-over.) This accident reveals the compositors' inability to distinguish Rowley's prose from his verse.

Lending support to the conjecture that compositor inexperience led to this radical mislineation is the division of work between compositors. Two compositors seem to have set the play. One compositor, A, seems to have begun setting the play but was very quickly replaced by a second compositor, B, who set roughly ninety percent of it. Compositor A preferred the spellings "Ile" and "tis," the speech prefixes "*Clow.*" and "*Br.*," the spelling "Bruyne" in stage directions, and he used roman type for proper names in stage directions. Compositor B, on the other hand, favored "I'l" and "'tis," "*Clo.*" and "*Bru.*," and "Bruine" in stage directions, and he always used italic type for names in stage directions. On the basis of these preferences, one can determine that compositor A set signature A and had a strong hand in signatures B and C, while compositor B had a strong hand in signatures B and C also and then set signatures D through L, the remainder of the play.

The compositorial preferences in signatures B and C, however, do not break down according to formes, nor even according to individual pages. Instead, they are rather thoroughly mixed--compositor A's habits slightly prevalent in signature B and B's in signature C, as

the following chart reveals.[14]

	Compositor A				Compositor B			
Signature B								
Outer Forme	Ile	tis	*Clow.*	Roman	I'l	'tis	*Clo.*	Italic
1^r	1	-	-	1	5	-	-	-
2^v	-	-	-	-	-	1	6	-
3^r	-	1	-	-	-	-	-	-
4^v	1	-	4	1	-	1	-	-
Inner Forme								
1^v	-	-	-	-	-	1	-	-
2^r	-	-	5	-	-	-	-	-
3^v	-	-	-	-	-	2	-	-
4^r	-	-	7	1	-	-	-	-
Signature C								
Outer Forme								
1^r	-	-	3	-	-	-	2	-
2^v	1	-	-	-	2	-	-	-
3^r	-	-	-	-	-	1	-	1
4^v	-	-	-	-	9	1	2	1
Inner Forme								
1^v	4	-	-	-	-	1	4	-
2^r	-	-	-	1	-	2	-	-
3^v	-	-	-	-	1	-	-	1
4^r	-	-	2	-	5	2	-	1

Apparently signatures B and C were set jointly, compositor A, perhaps the senior compositor, showing the less experienced B how to set a dramatic text and then leaving him alone. Such a situation could explain much of the misunderstood lineation.

Other evidence, as well, indicates that the compositors set exactly what they saw in the manuscript in front of them. Except for the

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[14] Neither signature B nor C has a *Bru. / Br.* speech prefix.

lineation neither compositor's work is markedly sloppy or erroneous. The text is always clear and intelligible. Confusing spellings, misplaced or turned letters, and other printing-house errors are few. The proofreading, also, seems to have been done in a more than merely perfunctory manner.

Nine formes of Q exist in both corrected and uncorrected states. Sheets A, E, and G show corrections in both formes, while sheets D, F, and L show them in the outer forme only. The outer forme of sheet F shows the most extensive correction, fourteen variants, while each of the other corrected formes has three variants or less. Although most of the variants concern spelling, punctuation, or typography, nine of the corrections (forty percent of the total) are textually substantive and seem correct. Copy was probably consulted, for example, to change "some" to "sum" (E3), "smoother" to "smother" ($F1^{v}$), and "accent that" to "accent Sir, that" (G1). The changes on the outer forme of E and the inner forme of F further suggest that comparison of copy and proof might have been ocular, not the usual oral.[15]

In addition to the inexperience of Purslowe's compositors, a confusing manuscript further blurred distinctions between prose and verse. The other two plays attributed solely to Rowley, *A Shoemaker, A Gentleman* and *All's Lost by Lust*, each printed by a different shop, contain prose mis-set as verse in much the same fashion as it is in *A New Wonder*.

A Shoemaker, for instance, begins as rough verse and continues as if it were verse even after obvious prose-speaking characters are introduced. The Shoemaker, his wife Sisly, and their man Barnaby speak

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[15] See Press-Variants, pp. 302-06.

prose throughout the play, but most of their speeches are set as verse:

> (away,
> *Shoo.* Good boyes, fine knaves, yerke it home good ware will
> When bad lyes dead on our hands, theres no thrift in that;
> Spin a faire thread Sisly, let not my journimen want,
> The Warres has lam'd many of my old Customers, they cannot
> Goe a hie lone, bad world for us, but a wet winter, will weare
> Out Shoo-leather, and make amends,
> Weele cut it out if it doe Boyes? (the Stirrop
> *Bar.* Your journimen shall mount then Master, for my foots in
> Already, ply your worke Mistresse, we alwaies bring
> Your labours to good ends Ile warrant yee.
> . . . . . (toes
> *Shoo.* Good wench *Sisly*, there shall no Cornes grow on thy
> For that, thy shooes shall be large enough,
> Finely shalt thou goe, and tread upon Neates Leather.
> . . . . . .
> *Shoo.* No more talke of ill winds *Barnaby*, weele sing away
> Strike up Ralph, Ile wash thy whistle anon boy. (sorrow
>
> (B4-B4^{V})

The compositor here, as the *New Wonder* compositors do, carefully maintains line distinctions--as if he were setting verse--even though the passages themselves are obviously prose. Here, too, speech prefixes reveal the compositor error. Although later in *A Shoemaker* the compositor apparently realizes his mistake and sets obvious prose passages as prose, less than obvious prose passages are consistently printed as verse.

Almost the same sort of mislineation occurs in *All's Lost by Lust*. The prose speeches of Lothario, Jaques, Cob, and Malena are surrounded by verse passages and are themselves set as verse; for example:

> *Lo.* Nothing to the purpose my Liege, cold as *Aquarius*,
> There she was borne, and there she still remaines;
> I cannot move her to enter into *Pisces*, I
> Laid the flesh to her too, and the delights thereof, she leanes
> Another way, and talkes all of the spirit, I
> Frighted her with spirits too, but all would not doe:
>
> (A4)

Mal. Indeed in rightfull causes, weake Lawyers will
Serve turne, but the wrong had need have
The best Orators; I'me but a weake vessell, you
Know my Liege.

(B2)

On $F1^{v}$, however, the compositor realizes his error. On that page, the first speeches of the clown Jaques are printed as verse, but the last as prose:

Iaq. Well sister, heres my hand, and my heart is some
(where
Here about me too, but I'de be loath to bring him
Forth to witnesse, but I will be very carefull.
Mar. You undo me else brother.
Iaq. Pha, d'e thinke me for
A foole or your brother (sister)
Mar. Do not thinke
But at your returne I shall be very thankfull.
Iaq. As for that, it is sufficient your Ladiship is my sister; oh ye litttle amiable rogue you, a good face is a good dowry, I see sometimes; when we two tumbled both in a belly together, little did our mother thinke which should have beene the Madam. . . .

($F1^{v}$)

After $F1^{v}$ prose passages are consistently printed as such.

A fourth play, *A Match at Midnight*, has been sometimes attributed to Rowley's sole authorship. With it, too, there is much confusion of verse and prose. All four of the modern reprints print the play as entirely prose, for example, while Dewar M. Robb maintains that ten of its scenes "in part or wholly, were written in, and may easily be restored to, verse."[16] The first quarto, meanwhile, lines the drama as verse on only eight pages, and then it does so erratically. The first verse in the quarto comes on $B4^{v}$ from Captain Carvegut, who elsewhere speaks consistent prose:

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[16] "The Canon of William Rowley's Plays," p. 135.

Cap. At the West end, I tore a piece of board out,
And stuft in close amongst the straw, a bagge
of a hundred pound at least, all in round shillings:
Which I made my last nights purchase for a Lawyer.
Lieu. Dost know the place to fetch it againe?
Cap. The torne board is my land marke, if we misse this,
We make for that, and whilst that lasts--oh London,
Thou Labyrinth that puzelest strictest search,
Convenient Innes of Court, for highvvay Lavvyers,
Hovv vvith rich wine, Tobacco, and svveet Wenches,
we will canvase thy dark case.

(B4^{v}-C1)

The passage is indifferent verse, at best, and one wonders why it alone of Carvegut's speeches was set as verse.

Later on C2^{v} a single speech by Sim is set as verse:

Sim. Then will she answere, if you cannot a yonger can,
And looke, looke sir, now I talke of the yonger,
Yonder's Ancient *Young* come over againe, that
Morgaged sixtie pound *Per annum* before he went,
I am deceived if he come not a day after the haire.

On C2, however, he speaks prose:

Sim. Worth so much, I know my Master will make dice on them, then 'tis but letting Master *Alexander* carry them next Christmas to the Temple, he'le make a hundred marks a night of them.

Again, one finds little to distinguish the two passages and wonders why one is set as verse, the other as prose.

Similarly, John speaks prose throughout the play, but inexplicably breaks into verse at one point:

Iohn. I doe not know.
They say y'are to marry one that will feede us
With house-plummes, instead of Beefe and Cabidge.

(C4)

Once again, there is no real reason that this passage should be singled out for verse.

Perhaps a single speech by Jarvis, though, best reveals the compositor's inability to decipher the lines of his copy:

Iar. I haue strucke her to the heart, through my face
Apparelled with this field of grauity,
The neglected roughnesse of a Souldiers dart.
Those diamond pointed eyes but hit her through, and you will see a young spring on't, but question times fayre ones.
They'le confesse, tho with a blush they haue often found good wine at an old bush. My blood is young, and full of amorous heates, which but brancht out into these lusty veynes,
Wood play, and dally, and in wanton Turnings
Wood teach you strange constructions.
Let time and place then vvith Loues old friend oportunity instruct you to be wife.

($F1^{v}$-F2)

The prose/verse confusion does not exist in every play in which Rowley's hand has been conjectured or even established. The Cuddy Banks episodes of *The Witch of Edmonton*, for example, have been uniformly attributed to Rowley but are all set properly as prose. Also, the prose/verse distinctions seem correct in *Fortune by Land and Sea*, *The Spanish Gipsy*, and *The Travels of the Three English Brothers*. In other plays where Rowley's hand has been determined by other means, occurrences of the prose/verse confusion vary.

The 1617 quarto of *A Fair Quarrell* contains only one confused passage, but it comes in a scene which has been attributed to Rowley:

Chaw. Shee shall command the best thing that I haue in yfaith. (*Middlesex*,

($E1^{v}$)

In *The Changeling*, on the other hand, the confusion abounds in those scenes given to Rowley, but occurs not at all in those attributed to Middleton. Surrounded by prose, for example, the following speeches appear:

Lol. If I doe not shew
You the handsomest, discreetest mad-man, one that I may
Call, the understanding mad-man; then say I am a fool.
. . . . . .

Lol. For love, Mistress,
He was a pretty Poet too, and that set him forwards first;
The Muses then forsook him, he ran mad for a Chambermaid,
Yet she was but a dwarf neither.

($D4^{v}$)

(all
Ant. Oh 'tis strange: Love has an intellect that runs through
The scrutinous Sciences; and like
A cunning Poet, catches a quantity
Of every Knowledge, yet brings all home
Into one mysterie, into one secret
That he proceeds in.
. . . . . .

(within
Ant. Take no acquaintance of these outward follies; there is
A Gentleman that loves you.
Isa. When I see him, I'le speak with him; so in the mean time
Keep your habit, it becomes you well enough.
As you are a Gentleman, I'le not discover you;
That's all the favour that you must expect:
When you are weary, you may leave the school,
For all this while you have but plaid the Fool.
Enter *Lollio.* (Valentine
Ant. And must agen; he, he, I thank you Cozen, I'le be your
To morrow morning.

($E1^{v}$)[17]

Similar prose/verse confusion occurs in *The Changeling* on E2, $E2^{v}$, E3, and G3. In *The Old Law* quarto it can be found on D3, $D3^{v}$, $F1^{v}$, H1, $I1^{v}$, K2, L1, and $L1^{v}$. One instance of prose printed as verse appears in *Wit at Several Weapons* in the Beaumont and Fletcher folio (1647) on 6K2. In *The Maid in the Mill*, also in the Beaumont and Fletcher folio, prose and verse are confused on A3, $A3^{v}$, A4, $A4^{v}$, and $B3^{v}$.

From the preceding information, one can conclude that Rowley's manuscripts must have been written in such a way that his prose passages were easily confused with his verse ones. Since no initial letters are

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[17] It must be noted that editors generally treat the passages from $E1^{v}$ as mislined verse. Nevertheless, the compositor was confused.

capitalized in extant dramatic manuscripts,[18] he must have maintained a consistent right-hand margin. Whatever he did, though, Rowley confused compositors from several printing houses over a number of years. Purslowe's compositors, unfortunately, were fooled completely. They never saw their mistake and set the entire play as verse.

Date. Aside from its licensing on 24 November 1631, there is no contemporary external mention of or allusion to *A New Wonder*, nor is there any record of its initial staging. Consequently, the date of composition of the play is uncertain, even though two solid pieces of evidence establish definite limits for the play's composition. First, *A New Wonder* could have been written no earlier than May 1611. At one point in the play, Stephen says, "I will eate Cheese and Onions and buy lordships, and will not you thinke this strange?" (I.1.211-13). Such a statement could have been made only after May 1611 when James I, needing money, created the first baronetcies,[19] the first lordships which could be bought outright. Second, Rowley was certainly dead by 24 March 1625/26[20] and was probably the "William Rowley, householder," buried at St. James's Clerkenwell, 11 February 1625/26.[21] *A New Wonder*, therefore, was certainly written no earlier than May 1611 and no later than February 1625/26.

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[18] Greg, *The Editorial Problem in Shakespeare* (Oxford: Clarendon Press, 1942), p. liii.

[19] G.P.V. Akrigg, *Jacobean Pageant* (Cambridge, Mass.: Harvard Univ. Press, 1963), pp. 233-35.

[20] Charles J. Sisson, *Lost Plays of Shakespeare's Age* (Cambridge: Cambridge Univ. Press, 1936), p. 102.

[21] G.E. Bentley, *The Jacobean and Caroline Stage* (Oxford: Clarendon Press, 1941), V, 1016.

Evidence for a specific date within these two limits, however, is less reliable, and even though several dates have been conjectured, little proof for them has been offered. Without any explanation, for instance, Charles Stork calls the play an early work for Queen Anne's Men, ca. 1607-08,[22] and Dewar M. Robb, also with no explanation, says that *A New Wonder* fits "comfortably into the pattern of Rowley's development at a date of about 1610."[23] Both of these conjectures are, of course, at least slightly wrong. A much later date is offered by the *Annals of the English Drama*, 1624-26, but again no proof is offered.[24] The *Annals*, though, probably follows the only critic who attempts to prove the date of composition, I.A. Shapiro, who states that "the extreme limits of date for *A Woman Never Vext* are January 1624 and January 1626. On the available evidence it seems slightly more probable that it was written in 1625 than in 1624."[25] Shapiro takes his dates from Rowley's death and from what he judges to be the time that the term *titrye-tu* was introduced into the language. Shapiro's limits, however, are off by ten years from the actual date of composition, 1611-14. But before explaining how I arrived at these limits, I need to deal with Shapiro's treatment of *tityre-tu*.

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[22] *William Rowley: His "All's Lost by Lust" and "A Shoemaker A Gentleman,"* p. 26.

[23] "The Canon of William Rowley's Plays," p. 136.

[24] Alfred Harbage, rev. Samuel Schoenbaum, *Annals of the English Drama, 975-1700* (Philadelphia: Univ. of Pennsylvania Press, 1964), p. 120.

[25] "*Tityre-Tu* and the Date of William Rowley's *Woman Never Vext*," *Review of English Studies*, NS 11 (1960), 55-56.

At one point, Hodge the clown says of Stephen:

> Have I stood all this while to my Mistris, an honest, hansome, plaine-dealing, serving-Creature; and she to marry a Worson Tittere Tu Tattere with never a good rag about him?
>
> (II.1.308-10)

Shapiro glosses "Tittere Tu Tattere" with a passage from John Chamberlain's letter to Carleton, 6 December 1623:

> There is a crew or knot of such kind of people ["our papists"] discovered who under colour of goode fellowship have made an association and taken certain oaths and orders devised among themselves, specially to be true and faithfull to the societie and to conceale one anothers secrets, but mixed with a number of other ridiculous toyes to disguise the matter, as having a Prince whom they call Ottoman, wearing of blew or yellow ribans in their hatts or elswhere, having certain nicknames (as Titteretu and such like) for their severall fraternities with many other odd conceits the botome whereof is not yet discovered, though divers of them have ben examined and some committed (as one of the Windsors and a few others). Most of them are young gentlemen who use to flocke to taverns thirty and forty in a companie. This combination began first in the Low Countries in the Lord Vaulx his regiment, and hath since spread yt self here to the number of eight score alredy knowne. What mischeife may lurke under this maske God knowes, but sure they were very confident and presumed much of themselves to carrie yt so openly.[26]

Shapiro says that the clown must allude to these "*tityre-tu* fraternities," which became public only in late 1623. Therefore, he concludes, *A New Wonder* must have been written between that time and Rowley's death early in 1626. His conclusion, however, seems erroneous, since it assumes that the term *tityre-tu* had no existence prior to 1623. The term is, admittedly, an academic, made-up sort of word,[27] but even

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[26] N.E. McClure, ed., *Letters of John Chamberlain* (Philadelphia: Univ. of Pennsylvania Press, 1939), II, 530.

[27] It comes from the first line of Virgil's first eclogue: "Tityre, tu patulae recubans sub tegmine fagi / silvestrem tenui musam meditaris avena." Dryden translates the lines as follows: "Beneath the shade which beechen boughs diffuse, / You, Tityrus, entertain your

so Shapiro presumes too much to think that its entry into the language can be so precisely dated. It is not at all unusual for a sixteenth- or seventeenth-century word's existence to precede its first *Oxford English Dictionary* citation by as much as twenty years. The term *tityre-tu* probably antedates what Shapiro calls the tityre-tu fraternities and was probably a current term merely adopted by the papists returning from the low countries.

For example, Chamberlain indicates rather clearly that *tityre-tu* is not a generic but a specific name for one of several groups of young papists. The young men had, he says, "certain nicknames (as Titere-tu and such like) for their severall fraternities." The nicknames themselves, moreover, were only one of "a number of other ridiculous toyes"--such as the name Ottoman, which certainly was not coined by the fraternities.

In addition, the name Tityrus had papist connections as early as 1590--over thirty years before Shapiro's earliest date for *tityre-tu*. It was Thomas Watson's poetic/pastoral name for Thomas Walsingham, the young cousin of Sir Francis.[28] The Walsinghams, along with Watson, Marlowe, and others, were well-known Catholic sympathizers. Such an early connection between the name Tityrus and Catholic sympathies makes it unlikely that the term *tityre-tu* applied to papists was new in 1623.

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sylvan muse." The young prodigals were said to be languishing under the beech trees of their patrimonies.

[28] In *Christopher Marlowe* (New York: Harper and Row, 1964) A.L. Rowse says of Watson that "the great Sir Francis was his patron, and the younger Thomas his friend. They appear in his work, the former as Meliboeus, the latter as Tityrus--for Watson was very classically inclined . . ." (p. 112). The name comes from Virgil's first eclogue (see note 27). The names appear in Watson's *Italian Madrigals Englished*, XXIII-XXIV (1590), in *English Madrigal Verse: 1588-1632*, Frederick

Of course there is no sure proof that *tityre-tu* was not coined by the young men returning from Lord Vaulx's regiment in 1623. But the uncertainty of Chamberlain's letter and the early connection between papists and Virgil's first eclogue raise enough questions about *tityre-tu* to preclude its being used to date Rowley's play. Therefore the only definite limits for the play's composition must remain those listed above: the first sale of lordships in May 1611 and Rowley's death by 24 March 1625/26.

Several historical and literary considerations, moreover, tend to discount Shapiro's dates and to corroborate a much earlier date of composition. While not specific, references in the play to the cloth trade and to roaring boys suggest a date of 1611-14. Also, the play's being a more or less pure citizen comedy indicates a date much earlier than Shapiro's 1624-26.

First, references to the cloth trade suggest a date of 1614 or earlier. In *A New Wonder* Bruyne makes, Stephen stands to make, and Old Foster has made in the past an astronomical fortune from the trade of

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Sternfeld and David Greer, eds. (Oxford: Clarendon Press, 1967), pp. 277-78:

> When Meliboeus' soul, flying hence, departed,
> Astrophel, whom not long before death darted,
> Rising up fro the star with him late graced,
> Down along the heavens swiftly traced,
> Where, meeting with his friend, they both embraced,
> And both together joyfully were placed.
> O thrice happy pair of friends, O Arcady's treasure,
> Whose virtues drew them up to heavenly pleasure.
>
> Now twinkling stars do smile, and dance, and play them,
> Their lights increased; and heavens all new array them
> To honour Meliboeus, that did obey them.
> Tityrus, leave lamenting, and to bewail him
> That is placed in heaven, where joy shall never fail him;
> And Death, go pack thee, for nothing now can quail him.

cloths: "Broad clothes, Karsies . . . such as will not stay two dayes upon your hands" (III.3.14-15). These are types of undyed, undressed white cloth--England's leading export up to 1614, in which year sales of broadcloth peaked. In July 1614, though, the "Cockayne scheme" produced a ban on the export of undressed cloth, which, while only loosely enforced, nevertheless created a sixty percent drop in exports of undressed cloth in the following year.[29] And the effects of the Cockayne scheme were not temporary; the scheme led to a "catastrophic depression" in the entire cloth industry, putting thousands of people out of work, and to a consequent depression in the economy of the whole country which lasted until about 1626.[30]

Since the decade prior to 1614 has been called the "Indian summer"[31] or the "golden decade"[32] for the cloth trade and the decade from 1614-25 showed consistently low exports and a generally depressed cloth trade, it seems more likely that a play about wealthy, civic-minded cloth traders would be written before 1614 than after.

Also suggesting a date of composition prior to 1615 is the play's sole reference to a roarer. Of course one can set no chronological limits to the presence of rowdy youth in London, but the time in which

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[29] Menna Prestwich, *Cranfield: Politics and Profits Under the Early Stuarts* (Oxford: Clarendon Press, 1966), p. 169.

[30] B.E. Supple, *Commercial Crisis and Change in England, 1600-1642* (Cambridge: The University Press, 1970), p. 53.

[31] Ibid. p. 29. Supple says that the decade from 1604-14 was the calm before the storm for the "old draperies" (p. 31) and that 1614 was the "crest of a prosperous wave for the trade in general and the Adventurers in particular" (p. 32).

[32] Prestwich, p. 56. Shapiro says that the optimistic *A New Wonder* was written 1624-26, but Prestwich says that only in 1626 did London begin to recover from the worst depression in living memory (p. 165).

a distinct type called "roaring boys" was distinguishable from generally rowdy people can be dated. Almost all of the references to distinct roarers fall within the decade 1610-20,[33] and the earliest come around 1610. Jonson in *The Alchemist* (1610), for example, refers to the "angry boys" (III.4.22) and elaborates the details of quarrelling, and Thomas Heywood in *The Fair Maid of the West* (ca. 1610) speaks of "roarers" (II. 1.77). In *A New Wonder* Rowley refers to a "roarer" as if the term were new and needed to be explained to the audience:

> *Br.* . . . yet examples dayly shew to our eyes that Prodigalls returne at last and the lowdest roarer (as our Citty phrase is) will speake calme and smooth. . . .
>
> (I.1.47-49)

It seems that such a reference could have come only while the term was still relatively novel, not too long after 1610.

In fact, in *A Fair Quarrell* (ca. 1615-17)[34] Rowley treats roarers and roaring in great detail. Certainly *A New Wonder*, which treats *roarer* as if it were a new term, was written before *A Fair Quarrell*. Such an assumption, moreover, is supported by Rowley's allusion in *A Cure for a Cuckold* (ca. 1624-26) to his own earlier roaring vocabulary in *A Fair Quarrell*:

> *Pettifog.* . . . This Informer comes into *Turnball-street* to a Victualinghouse, and there falls in league with a Wench--
> *Compass.* A *Tweak*, or *Bronstrops*--I learnt that name in a Play.
>
> (IV.1.120-24)

If the roarers' cant names for prostitute from *A Fair Quarrell* can be

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[33] William Peery, "The Roaring Boy Again," *Shakespeare Association Bulletin*, 23 (1948), 12-16, 78-86.

[34] R.V. Holdsworth, ed., *A Fair Quarrell* (London: Ernest Benn Ltd., 1974), p. xiv.

recalled seven to ten years later in *A Cure for a Cuckold*, surely *A New Wonder*, had it been composed after *A Fair Quarrell*, could have presumed a greater knowledge of roarers on the part of the audience. The roarer reference, therefore, points to a date of composition between 1610 and 1615.

And, finally, in addition to the historical considerations listed above, a literary consideration suggests a date not too long after 1610. *A New Wonder* belongs to that dramatic sub-genre called "citizen comedy." In the most nearly complete work on the sub-genre, *Citizen Comedy in the Age of Shakespeare*, Alexander Leggatt admits that the term is, perhaps, "conveniently vague," but goes on to list definite characteristics which distinguish this type of drama from others, the fundamental one being that it is "comedy set in a predominantly middle-class milieu."[35] *A New Wonder* is one of Leggatt's examples of the "old" citizen comedy, which taught "moral lessons" through "blunt, direct statements," frequently involving the reformation of a prodigal. *A New Wonder* is unquestionably an almost pure citizen comedy of the old style, a style which was already noticeably old-fashioned by 1610. Leggatt says:

> After 1610, the development of citizen comedy becomes increasingly blurred and confused. The concentrated movements of the first decade begin to peter out. . . . It also becomes more difficult to identify plays as unquestionably citizen comedies. Few of them focus clearly on the middle class; genres also become more mixed, and comedy coexists with romance and melodrama in many cases. In older plays of the public theatres, we found comedy pushed towards domestic tragedy [as in *A New Wonder*]; in these later plays, it is more a case of two genres existing side by side in a single play. . . . They are characterized, on the whole, by an interest in intrigue and superficially effective

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[35] *Citizen Comedy in the Age of Shakespeare* (Toronto: Univ. of Toronto Press, 1973), p. 3

> situations, to which all else is sacrificed; and by a certain sentimentality and lack of moral grip. A wide range of social classes is depicted, but interest tends to centre on ladies and gentlemen rather than citizens.[36]

Certainly Leggatt's generalizations do not prove that *A New Wonder* was written before 1610. We have seen, in fact, that it could not have been written before May 1611. His survey of citizen comedy does, however, suggest that *A New Wonder* is more likely to have been written during 1611-14 than 1624-26.

Again, the absence of information about the staging and auspices, of any sort of external reference to the play, and of internal reference to enough specific events prohibits precise dating of the play. Nevertheless, historical, social, and literary considerations enable one to conjecture general limits, and, until further evidence can be adduced, 1611-14 must stand as the date of composition of the play.

Sources

A New Wonder, A Woman Never Vext can be classified as a citizen comedy, solidly in the tradition of William Haughton's *Englishmen for my Money* (1598), Thomas Dekker's *The Shoemakers' Holiday* (1599), and Thomas Heywood's *2 If You Know Not Me, You Know Nobody* (1605)--plays set in a predominantly middle-class milieu, presenting London merchants and tradesmen favorably, and bluntly upholding conventional morals. There were stock characters and conventional formulae for citizen comedies: a citizen, hero, a citizen villain or usurer, a curst and covetous wife, a prodigal son, a rich widow, and rival lovers. This kind of comedy was at its peak of popularity during the years 1598-1610, so that *A New*

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[36] Ibid., pp. 12-13.

Wonder (1611-14) was old-fashioned before it was even written.[37]

The new fashion of plays about London life began about 1604, when the private theatres reopened after the plague, and came to be characterized by wry, sardonic wit and a prevailing satiric spirit instead of the good-tempered and easy-going manner of the citizen comedies. The new comedy ridiculed openly--or at least twisted and played upon--the fixed and perhaps somewhat stale conventions of citizen comedy. For example, citizen comedy portrays the prodigal son as the deviant character who is eventually reclaimed by the moral social order, represented by the father. In plays such as Middleton's *A Trick to Catch the Old One* (1605) or Jonson's *Every Man in His Humour* (1598), however, the convention is stood on its head. The "prodigal" sons are presented as vital, life-giving characters opposed by covetous, sterile, old fathers. Eventually Beaumont's *Knight of the Burning Pestle* (1607) ridicules almost every convention of citizen comedy and the whole citizen milieu through the foolish citizen, his wife, and their apprentice.

In practice, of course, the split between old and new comedy was not absolute. Many playwrights mixed elements of both, and the best ones transcended the categories, subsuming elements of both categories into works of art. But *A New Wonder* is certainly not a great play--not even a particularly good one--and without the infusion of genius to transform them, the conventions, characters, and formulae of the play stand out sharply. Aiming at a particular audience of tradesmen and middle-class citizens, Rowley worked within clearly defined limits, followed the accepted patterns, and arranged the stock characters and

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[37] See Leggatt, pp. 1-15.

situations of citizen comedy in a wholly conventional, old-fashioned manner.

Rowley drew the basic factual material of *A New Wonder* from John Stow's *Survey of London* (1598) and the third book of Herodotus, thoroughly mixing it with indirect borrowings from a wide range of literary and historical influences--especially from general dramatic sources, such as the citizen comedy of the time, and from the conventions of the prodigal, the patient wife, the curst wife, and the rival wooers. At least part of *A New Wonder* is a revision of an earlier lost play.

Stow. Frederick Fleay first suggested that *A New Wonder* is a revision of a lost play, probably by Heywood, and has been echoed by Greg and the *Annals of the English Drama*, who name *The Wonder of a Woman* (Admiral's Men, 1595).[38] Stork, too, asserts that it is a revision and cites "fossilized fourteeners" as evidence.[39] Cyrus Hoy, while not naming any particular source, cites further evidence of revision:

> It is surely significant that the *'m* contraction, which appears steadily through sigs. A2-F3 (just before the end of Act III) is used only once (IV,i; sig. G4) thereafter. In what follows (Acts IV and V; sigs. G3-I3) occur 9 of the play's 10 occurrences of *ye*. This may either point to a difference in compositorial practices, or it may bear out Fleay's suggestion that the last two acts of *A Woman Never Vext* were borrowed from an older play.[40]

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[38] Fleay, *A Biographical Chronicle of the English Drama, 1559-1642* (London, 1891), II, 102-03; W.W. Greg, *Henslowe's Diary* (London: A.H. Bullen, 1904-08), II, 77; *Annals of the English Drama*, p. 120.

[39] *William Rowley: His "All's Lost by Lust" and "A Shoemaker A Gentleman,"* p. 29. Stork's "fossilized fourteeners" all come in the first three acts, however, and are merely mislined prose.

[40] "The Shares of Fletcher and his Collaborators in the Beaumont and Fletcher Canon (V)," *Studies in Bibliography*, 13 (1960), 83.

The erratic groupings of *'m* and *ye* do not match the compositor division,[41] leaving one with Fleay's suggestion, supported by the lineation, that the last two acts are a revision. Of the 1072 lines in Acts I-III, only a little over five percent are verse. Of the 1016 in Acts IV-V, forty-five percent are verse, most of them rhymed couplets. A source for Acts IV-V would explain the radical difference.

The original play, however, must remain unknown. It could not have been *The Wonder of A Woman* (1595) since Stow's *Survey of London* did not appear until 1598. The factual material in *A New Wonder* which has been taken from Stow is not the sort that could be easily appended during a revision; rather it provides the fundamental story line of the play, the basic plot to which the other characters and actions are added.

Even so, Stow's references to Bruyne and the Fosters are quite brief, mere items in a long list of charitable acts performed by London citizens. Of Bruyne, for instance, Stow says only that he and his wife, Rosia, founded the "Hospital of our Ladie, called *Domus Dei*, or St. *Marie* Spittle without Bishops gate of London."[42] All else--Bruyne's trading venture and acquaintance with Foster, his daughter, his visit from the King--Rowley invents, meanwhile conveniently dropping Bruyne's wife.

The facts of Stephen's and his wife's charity, too, come straight from Stow. Historically, Stephen Forster and his wife, Agnes, together had Ludgate prison rebuilt. Then, after his death, she had edified an adjoining building for the enlarging of the prison. Rowley follows the

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[41] See above, pp. 13-14.

[42] C.L. Kingsford, ed., *A Survey of London by John Stow: Reprinted from the Text of 1603* (Oxford: Clarendon Press, 1908), I, 105. The information which Rowley borrowed is the same in the 1598 and 1603 editions.

distinction but keeps both halves of the couple alive. Compare Stow's and Rowley's versions of the events. First, Stow's:

> The said quadrant strongly builded of stone, by the before named *Stephen Forster*, and *Agnes* his wife, containeth a large walking place by ground of 38. foot, & halfe in length, besides the thicknesse of the walles, which are at the least sixe foote, makes all togither 44. foote and a halfe, the bredth within the walles is 29. foote and a halfe, so that the thicknesse of the walles maketh it 35. foote and a halfe in bredth. The like roome it hath ouer it for lodgings, and ouer it againe faire Leades to walke vpon well imbattailed, all for fresh ayre, and ease of prisoners, to the ende they should haue lodging, and water free without charge. . . .[43]

Now Rowley's:

> *Ste.* I'l take the prison downe and build it new,
> With Leads to walke on, Roomes large and faire,
> For when my selfe lay there, the noysome ayre,
> Choakt up my spirits, and none better know,
> What prisoners feele, than they that taste the woe.
>
> (V.1.210-14)

Later Stow says that Mrs. Forster, after her husband's death, adds to Ludgate:

> The new workes then late edified by the same Dame *Agnes*, for the enlarging of the prison of *Ludgate*, from thenceforth should be had and taken, as a part and parcell of the said prison of *Ludgate*, so that both the old and new worke of *Ludgate* aforesaid, be one prison, gailekeeping, and charge for euermore.[44]

Again, compare Rowley:

> *Widdow.* In good deeds I will walke hand in hand with you, there is a faire tenement, adjoyning close to the Gate that was my fathers. I'l give it freely, take it downe, and adde so much ground to the worke.
>
> (V.1.217-20)

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[43] Ibid., I, 39-40.

[44] Ibid., I, 39.

In addition, Rowley picks up on Stephen's promise of "water free without charge" and goes elsewhere in Stow's *Survey* for details. Compare the following two passages. First, Stow:

> In the East part of this streete [West Cheaping] standeth the great Conduit, of sweete water, conueyed by pipes of Lead vnder ground from Paddington, for seruice of this citie, castellated with stone, and cesterned in leade, about the yeare 1285, and againe new builded and enlarged, by *Thomas Ilam*, one of the shiriffes, 1479.[45]

Now Rowley:

> *Ste.* . . . the Plummers and the Workemen have survey'd the ground from *Paddington*, from whence I'l have laid pipes long to *London* to convey
> Sweet water into *Ludgate*, from fresh Springs. . . .
>
> (V.1.222-25)

Also from Stow, Rowley adopts the basic character both of the patient widow, therein described as a "well disposed, blessed and deuout woman,"[46] and of Stephen. Stow asserts that Stephen Forster was a fishmonger, sometime mayor, and discounts the rumor that "some vpon a light occasion . . . had fabled him to bee a Mercer, and to haue begged there at *Ludgate*, &c."[47] Rowley, of course, dramatizes Stow's interesting "fable" rather than the plain truth.

Like most men of his time Rowley either had little historical sense (by modern standards) or simply overlooked historical fact in order that he might more easily write his play. But for whatever reason, Rowley ignores chronology and contemporizes historical events. He mixes the 1197 establishment of St. Mary's Spittle and the 1463

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[45] Ibid., I, 264.

[46] Ibid., I, 39.

[47] Ibid., I, 40.

restoration of Ludgate, placing both events during the reign of Henry III (1216-72) and treating all events as if they occurred in the London of his own day. There is a peculiar reference to "old Saint *Marie's* Spittle" (V.1.128), for example, even though Bruyne has just built it.

In addition to the telescoping of historical events, a sort of "double time," common in Renaissance drama, operates throughout the play. Rowley's problem was to show Bruyne's and the Fosters' charity, to make it dramatic and vivid. But how is one to dramatize the building of a hospital? Prince Hal could be shown on stage, heroically vanquishing Hotspur in only a few minutes. But the heroic action of a citizen, the construction of his charitable building, took years, not minutes. Consequently, it was difficult for a dramatist to make concrete the citizen's virtue. In *2 If You Know Not Me, You Know Nobody* Heywood faced the same problem with Gresham and the building of his exchange and tried, somewhat unsuccessfully, to solve it by giving detailed descriptions of such matters as ventilation and storage.[48] Rowley does much the same thing, but he also telescopes the construction in order to make the charitable action more vivid for the audience. At III.1.234, for example, Bruyne's hospital is still in the planning stage; at IV.1.213 the stones have been bought and delivered and eighty workmen labor daily; and at IV.3.139 the building is finished. Even more distorted is Stephen's reedification of Ludgate prison. At V.1.210 the charitable action is only a promise; at V.2.160 it is done. The other actions of the play, meanwhile--the trading, jailing, wooing, and marrying--require only a few day's time at most. Such telescoping,

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[48] Leggatt, p. 22.

however, was the only means Rowley had to dramatize untheatrical events.

Citizen hero. Alderman Bruyne is solidly in the line of George-a-Greene, Friar Bacon, Simon Eyre, Thomas Gresham, and Old Hobson--citizens who serve their country in some heroic fashion. The title character in Greene's (?) *George-a-Greene* (1590), for instance, is a simple yeoman who single-handedly defeats an army of English rebels, then feasts the King himself. The King, in turn, honors the shoemakers of Bradford and offers a knighthood to George, which he refuses, preferring to maintain his humble station. Friar Bacon, similarly, honors England and Henry III by overcoming the German Vandermast in a contest of magic:

> Bacon, thou hast honored England with thy skill,
> And made fair Oxford famous by thine art;
> I will be English Henry to thy self.
> But tell me, shall we dine with thee today?
>
> (ix.165-68)

Again, as with George-a-Greene, the King leaves the court and comes to the citizen. Bruyne too serves his country and wins the friendship of the King, but with heroic wealth rather than with martial prowess or magic. He is what Alexander Leggatt terms a "citizen hero"--a wealthy merchant, a citizen and no aristocrat, who charitably turns public benefactor and aids his country through his wealth.[49]

Two plays in particular provide the immediate background for Alderman Bruyne: Dekker's *The Shoemakers' Holiday* (1599) and Heywood's *2 If You Know Not Me, You Know Nobody* (1605). Dekker's Simon Eyre is a good-spirited shoemaker who becomes wealthy through a trading venture

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[49] Ibid., p. 15.

and who, as a result of his wealth, rises quickly to be alderman, then sheriff, and finally Lord Mayor of London. With his wealth he also donates a building to the city, establishes the holiday for shoemakers on Shrove Tuesday, and throws a bounteous feast which the King himself attends to honor Eyre and his charity. Likewise, Thomas Gresham in Heywood's play is a wealthy London merchant who builds the Royal Exchange for the city and feasts the Queen, who comes to the city to dedicate the building. While visiting with Gresham the Queen encounters and acknowledges another "rich substantial merchant," Old Hobson, whose charity, though less grand than Gresham's building of the Exchange, is widespread and significant. Such characters, of course, closely parallel Bruyne.

Eyre, Old Hobson, and Bruyne even share similar speech patterns. Eyre's lively speech is frequently punctuated by a repetition of the phrase "Prince am I none, yet I am nobly born." The expression helps to characterize him, adding a certain likeable flavor to his speech. Such saws seem to have become a staple of citizen heroes. Heywood apparently tries for the same effect with Old Hobson, who repeats, probably excessively, "Bones a' me." Bruyne's occasional exclamation, "Mother a' pearl," seems to be a weak attempt at the same sort of characterization.[50]

The similarities of plot, character, and even exclamations indicate that Rowley was at least aware of the conventions of citizen comedy; indeed, other facts suggest that he probably drew directly on Heywood's *2 If You Know Not Me, You Know Nobody*. First, Heywood took the

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[50] A later citizen, Touchstone in *Eastward Ho!*, repeats, "Work upon that now."

material of Gresham and his Exchange from the list of public benefactors in Stow's *Survey*, citing from it five or six others in addition to Gresham. Two women in particular are noted, one being

> *Agnes Foster*, wife to Sir *A. Foster*,
> That freed a begger at the grate of Ludgate,
> Was after Mayor of this most famous city,
> And builded the south side of Ludgate vp,
> Vpon which wall these verses I haue read:
> *Deuout soules, that passe this way,*
> *For M. Foster late Mayor honestly pray,*
> *And Agnes his wife to God consecrate,*
> *That, of pity this house made for Londoners in Ludgate;*
> *So that for lodging and water here nothing they pay,*
> *As their keepers shall answer at dreadfull Doomesday.* [51]

It seems likely that Heywood's play first brought Stephen Forster and his wife to Rowley's attention, then sent him to Stow's *Survey*, where he found the story of Alderman Bruyne.[52]

Second, *2 If You Know Not Me, You Know Nobody* quotes part of an old saying which both Stow's *Survey* and *A New Wonder* repeat in full. Rowley must have gone directly to Stow, since he quotes more of the proverb than Heywood, but Heywood's play probably directed him to the *Survey*. Compare the following passages. First, Stow:

> Thus much for famous Cittizens, haue I noted their charitable actions, for the most part done by them in theyr life time. The residue left in trust to their Executors: I haue knowne some of them hardly (or neuer) performed, wherefore I wish men to make their owne hands their Executors, and their eyes their Ouerseers, not forgetting the olde Prouerbe:
>
> > *Women be forgetfull, Children be unkind,*
> > *Executors be couetous, and take what they fine.*
> > *If any body aske where the deads goods became,*

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[51] R.H. Shepherd, ed., *The Dramatic Works of Thomas Heywood* (London: John Pearson, 1874), I, 277-78.

[52] The similarities between *A New Wonder* and Heywood's play perhaps support Fleay's suggestion that the play revised by Rowley was written by Heywood; see pp. 32-33.

They answere, So God me help & holydome, he died a poore man.[53]

Heywood:

> *Nowell.* Begin then whilst you liue lest being dead,
> The good you giue in charge be neuer done.
> Make your owne hands your executors, your eyes ouerseers,
> And haue this saying euer in your minde:--
> *Women be forgetful, children by vnkind,*
> *Executors be couetous, and take what they can finde.*
> *Hobson.* In my time I haue seen many of them.
> *Gresham.* Ile learn then to preuent them whilst I liue.
> The good I mean to do, these hands shall giue.[54]

Rowley:

> *King.* A worthy work, the better being done in the Founders eie, not left unto succession.
> *Stephen.* O my good Lord, I ever keep in mind an English sentence, which my tutor is, and teaches me to act my charity with mine owne hands, so doubtfull is performance, when the Benefactor's dead.
> *King.* What is't I prethee?
> *Stephen.* This my good Lord,
> Women are forgetfull, children unkind,
> Executors covetous, and take what they find,
> If any man aske where the deads goods became,
> The Executor sweares he dyed a poore man.
> *King.* You have prevented well, so has this good Alderman, I wish you many Schollers.
>
> (V.2.165-77)

The echoes of "ever keep in mind" and "prevent" suggest that Rowley followed Heywood as well as Stow.

Finally, the idea for the quarrel between Old Foster and his brother, Stephen, may have come from *2 If You Know Not Me, You Know Nobody*, in which Gresham and Thomas Ramsey quarrel and are "at such a jar" that they yield only to the "faire perswasion" of Doctor Nowell, the Dean of St. Paul's. Rowley likewise speaks of the "jarring" (IV.1.54) between the two brothers, and Robert must seek a third party's help to

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[53] Kingsford, I, 115.

[54] Shepherd, I, 279.

reconcile them, Bruyne's "perswasions with faire excuse" (III.1.161-62).

Prodigal son. The popular theme of the prodigal, of course, had a long and varied theatrical history before Rowley used it, beginning especially with plays in the "Christian Terence."[55] The first of a long line of prodigal-son plays, *Acolastus* (1529), by William Fullonius, translated into English by John Palsgrave (d. 1554), follows the Biblical story closely, but with certain additions and modernizations. In a vividly realistic scene the prodigal is fleeced of his patrimony and his clothes by two sharpsters using loaded dice. In a later play, the *Rebelles* (1539), by Macropedius, two prodigal students sentenced to death are rescued at the last minute by a schoolteacher. Similarly, the most popular of prodigal-son plays, the *Studentes* (1549), by Christophorus Stummelius, presents three students--two prodigal, one sober and dutiful. The two bad students, after getting into desperate trouble, are rescued in the end by their fathers. Early English plays treating the prodigal theme are Gascoigne's *Glass of Government* (1575), Thomas Ingelend's *Disobedient Child* (ca. 1560), *The Historye of the Prodigall Chylde* (ca. 1565), and *The Historie of Jacob and Esau* (1568).

Certain characteristics of the prodigal appear in these early plays which are present in most later prodigal dramas, including *A New Wonder*:

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[55] Marvin Herrick, *Tragicomedy: Its Origin and Development in Italy, France, and England*, Illinois Studies in Language and Literature, No. 39 (Urbana: Univ. of Illinois Press, 1955), p. 37. For a discussion of the prodigal theme, see Charles Herford, *Studies in the Literary Relations of England and Germany in the Sixteenth Century* (Cambridge, 1886), pp. 84-88, 149-64; Madeleine Doran, *Endeavors of Art* (Madison: Univ. of Wisconsin Press, 1954), pp. 162-66; and Leggatt, pp. 33-53.

the juxtaposition of good and bad characters, the expansion of the vice scenes, and the almost *deus ex machina* rescue of many prodigals. The Biblical story itself supplies the dutiful elder son against whom the younger son's prodigality stands out sharply, and in plays such as the *Studentes*, for example, the contrast is heightened by overtly didactic comparisons made at the end of each act by the chorus. In the *Glass of Government*, too, opposite characters are paired, as they are in as late a play as *Eastward Ho!* or *A New Wonder*, in which the prodigal Stephen is balanced by the extremely good Robert.

Most of the early prodigal plays lingered over scenes of vice and dissolution, frequently preferring them to scenes of repentance. *Misogonus* (ca. 1560), for instance, follows the prodigal to a tavern in a lively scene of dicing, dancing, and whoring. *Nice Wanton* (1560) also draws out the prodigal's debauchery in realistic scenes, as does almost every subsequent prodigal play, including *A New Wonder*. Dramatists quickly discovered, as Alexander Leggatt points out, that they could have

> the best of both worlds. Taking the Christian parable of the prodigal son, they expanded the "ritous living" mentioned only briefly in the original into whole scenes of cheating and debauchery, which allowed the New Comedy material of the ancients to be brought in--dissolute young men, bawds, parasites, and the like. The rioting, however, was seen from a new perspective of sober Christian moralizing and the end of comedy was not the victory of the young scapegrace in the worldly intrigues of Platus and Terence, but his defeat on those terms, followed by his repentance and forgiveness, taken sometimes word for word from the parable.[56]

Perhaps largely because of the possibilities it offered for lively scenes of vice, the prodigal theme was a favorite of Elizabethan and Jacobean

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[56] Leggatt, pp. 33-34.

comedy, appearing in such plays as *Every Man in His Humour* (1598), *All Fools* (1604), *The Wise Woman of Hogsdon* (1604), *The London Prodigal* (1604), *A Trick to Catch the Old One* (1605), *Eastward Ho!* (1605), *Bartholomew Fair* (1614), *A New Way to Pay Old Debts* (1621), and *The Staple of News* (1626).

Stephen Foster exactly fits the prodigal pattern laid out by Leggatt. The audience is treated with a detailed scene of his gambling, at which, by the way, he proves unsuccessful. As he tells the Widdow, "I have nothing to maintaine me but my wit; my Money is too little I'm sure." She answers, "I cannot beleeve thy wit's more than thy Money" (II.1.196-98). Stephen obviously lacks the cunning necessary for survival in the underworld. He does not merely lose his money through bad luck; he stupidly succumbs to cheaters playing with loaded dice. Stephen, in fact, spends a good deal of his time in debtor's prison and apparently goes through the first half of the play dressed in tattered clothing which even the Clowne scorns. His cloak is stolen while he fights, unsuccessfully, to regain his lost money. As a prodigal he is, on the whole, quite inept, and his final reformation and triumph occur not because of his wit but because of the generosity and love of the Widdow.

Stephen's salvation by the Widdow also fits the pattern established by early prodigal plays--a sort of *deus* (*dea* in this case) *ex machina* rescue. In unprepared for, last-minute interventions, many of the early prodigals were rescued from prison or had their debts paid by parents or teachers. By Rowley's time, however, the conventional means of salvation

both in reality and in the drama had become the wealthy widow.[57] Jack Gresham, the young spendthrift in Heywood's *2 If You Know Not Me, You Know Nobody* (1605), for example, proposes to a rich widow, Lady Ramsey, who, even though she does not marry him, freely pays his immense debts. Similarly, Spendall in Cooke's *Greene's Tu Quoque* (1611) is redeemed from prison by, and subsequently married to, the widow Raysby. Both Gresham and Spendall repent and reform, though merely for convention's sake and not for any dramatically credible reason. A third prodigal, Young Loveless in Fletcher's *The Scornful Lady* (ca. 1613), fails to reform at all. Instead the wealthy widow who has paid him out of debt becomes a rioter with him.

To his credit, though, Rowley does add one original, and clever, twist to the convention--the reason for the widow's marriage to Stephen. The charity of Heywood's, Cooke's, and Fletcher's widows is unexplained, merely a part of the convention, but Rowley's widow, desiring to be vexed, has a legitimate reason for marrying a proven spendthrift. Consequently, Stephen's conventional reformation becomes humorous and thus less stale than the others since it thwarts the widow's desperate attempt to enter heaven by suffering while on earth.

Patient wife/Herodotus. Rowley takes the recovered ring story from the third book of Herodotus and combines it with the convention of the patient woman, long a part of folklore in the patient Griselda story.[58]

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[57] Lawrence Stone, *The Crisis of the Aristocracy, 1558-1641* (Oxford: Clarendon Press, 1965), p. 622.

[58] Dramatized as recently as 1600 by Dekker, Chettle, and Haughton in their *Patient Grissil*.

The patient woman theme assumed particular characteristics when combined with the prodigal son motif, as it is in *A New Wonder*. In *How A Man May Choose A Good Wife from A Bad* (1602), for instance, young Arthur scorns his wife, even trying to poison her so that he can woo his courtesan unencumbered. The wife survives her poisoning, however, and forgives him fully. Eventually, because of her patience, he repents and they are reconciled. In *The London Prodigal* (1604) Matthew Flowerdale, a libertine, gambler, and thief, marries the daughter of a wealthy man solely for her money, but is arrested for debt on their wedding day. She remains patient, though, and releases him from prison by paying his debts, as a result of which he reforms. Vallenger, of *The Fair Maid of Bristow* (1605), leaves his wife for a courtesan, runs into trouble, and is falsely arrested for murder. He is eventually freed and returns repentant to his wife, who forgives and accepts him. The rich Widdow of Cornhill is a variation on this conventional line of women. Even though Stephen reforms when she marries him, the Widdow nevertheless accepts and even forgives his prodigality, gladly redeeming him from debt and raising him to prominence.

As mentioned before, Rowley takes the basic character of the Widdow from Stow's *Survey*, which describes her as a "well disposed, blessed and deuout woman."[59] Then he so exaggerates her patience that she becomes as comical in her way as the shrewish Mistris Foster is in hers. With the Widdow, Rowley reverses the audience's expectations. Most people have misfortunes but want to be happy; she is happy but wants to have misfortunes. Perhaps Rowley remembered Dekker's *1 The Honest Whore*

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[59] Kingsford, I, 39.

(1604), in which Candido is a patient man, incapable of being angered. Rather than pleasing his wife, however, Candido's patience maddens her, and she wishes desperately to make him angry:

> Oh y'are a goodly patient Woodcocke, are you not now? . . . I had rather haue a husband that would swaddle me thrice a day, then such a one, that will be guld twice in halfe an hower, Oh I could burne all the wares in my shop for anger.
>
> (I.5.190-96)

At any rate, whether Rowley imitated Dekker's play or not, the comic principle of reversal is the same in both plays.

The story of the Widdow's recovered ring comes directly from the story of King Polycrates in the third book of Herodotus. Having such exceeding good luck that he feared some eventual calamity, Polycrates threw his most highly valued possession, a ring, into the sea, hoping that such a present misfortune would avert later doom. A few days later, however, a beautiful fish was presented to the king. He found his ring inside it.

The third book of Herodotus was not available to Rowley in English,[60] but it was readily accessible in translations. In the sixteenth century, at least two French, three Italian, and fourteen Latin editions appeared in Europe, the best known of which was the Latin edition of Laurentius Valla (1566), published by Stephanus in Geneva.[61]

Curst wife. The figure of the curst wife is a proverbial one, a

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[60] A "B.R.," probably Barnaby Rich, did publish an English translation of Herodotus in 1594, but only the first two books, despite the claim of the title page that all books are translated.

[61] H.M. Adams, *Catalogue of Books Printed on the Continent of Europe, 1501-1600, in Cambridge Libraries* (Cambridge: The University Press, 1967), I, 536-37.

part of folklore so old and so conventional that Rowley's "sources" are virtually all of drama. In his description of 3rd- and 4th-century Greek drama, for example, Apuleius mentions as a type *uxor inhibens*, the bossy wife,[62] a character type which flourished in early English drama also: Mary Magdalene and Uxor Noah in medieval drama, Tyb in Heywood's *Johan Johan* (ca. 1520), and the title character in *Tom Tyler and his Wife* (ca. 1560). Although no wife, the title character in *Gammer Gurton's Needle* (1563) fits the pattern otherwise. All of these women are nagging shrews who make life miserable for their men. In *Grim the Collier of Croydon* (1600) a woman marries the Devil himself and proves too much of a shrew for even him.

Mistris Foster is a conventional curst wife, especially like Mistris Eyre in Dekker's *The Shoemakers' Holiday* (1599), Fallace in Jonson's *Every Man Out of his Humour* (1599), or Viola in Dekker's *1 The Honest Whore* (1604). Both Mistris Foster and Mistris Eyre are ambitious, desiring their husbands to succeed only that they might rise socially. When Simon Eyre attains sudden wealth, for example, Mistris Eyre just as suddenly requires a stylish French farthingale, French hood, and wig: "I do feele honour creepe vpon me, and which is more, a certaine rising in my flesh" (II.3.133-34). Mistris Foster is equally proud of her wealth and social position, so proud that she does not want Stephen's even to approach hers:

> *M. Fost.* . . . how will this upstart beggar [Stephen] shoulder up, and take the wall of you? his new found pride will know no eldership.
> *O. Fost.* But wife, my wealth will five times double his. . . .

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[62] *Florida*, xvi, quoted in Madeleine Doran, *Endeavors of Art*, p. 157.

M. Fost. But beggars will be proud of little, and shoulder at the best.

(III.3.54-60)

Both women are also shrewish, Mistris Eyre being called "this wench with the mealy mouth that wil neuer tire" (I.1.127-28).

Like Fallace and Viola, Mistris Foster can not be pleased, no matter how fortunate or pampered she is. Fallace's husband, Delirio, for example, describes her in the following fashion:

> I, and shee knowes so well
> Her owne deserts, that (when I striue t'enioy them)
> Shee weighs the things I doe, with what shee merits
> And (seeing my worth out-weigh'd so in her graces)
> Shee is so solemne, so precise, so froward,
> That no obseruance I can doe to her,
> Can make her kind to me: If shee find fault,
> I mend that fault; and then shee saies, I faulted,
> That I did mend it.

(II.4.50-58)

Viola reacts in a similar fashion to her husband's kindnesses,[63] as does Mistris Foster:

> Full fourteene yeeres I liv'd a weary mayde, thinking no joy till I had got a husband. . . . I had one lov'd me well, and then ere long I grew into my longing peevishnesse. . . . Then all the kindenesse that he would apply, nothing could please; soone after it he died. . . . Then worldly care did so o're-load my weakenesse, that I must have a second stay; I chose againe, and there begins my griefes to multiply.

(I.2.187-98)

Not only will she not be satisfied, but she also insists that her vexations are so great that they could be the result of nothing less than supernatural intervention:

> Ne'r had woman more sinister fate; all ominous stars were in conjunction even at my birth, and doe still attend me. . . . Unlesse seven witches had set spels about me, I could not be

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63 See quotation, p. 45.

> so crost, never at quiet, never a happy houre, not a minutes content.
>
> (I.2.174-80)

She is so exaggerated, in short, that she is no character at all but a caricature, one whose extreme pride and shrewishness would make her laughable were she not so dangerous.[64]

Rival wooers. The subplot of the rival wooers had its roots in Latin and Italian drama but became a highly conventional staple of English drama as well, one with many variations. Generally, though, at least one of the rival wooers is foolish, the other worthy. In *Every Man in His Humour* (1598), for instance, the foolish Matthew woos Bridgett but loses his suit to the worthy Edward Knowell. Often at least one of the suitors is old as well as foolish, such as Hortensio and Gremio in *The Taming of the Shrew* (1594), Malvolio in *Twelfth Night* (ca. 1600), or Old Hoard and Lucre in *A Trick to Catch the Old One* (1607). Many times the worthy suitor loves the woman, while the foolish or old one wants only her money.

A New Wonder incorporates all of the elements of the rival wooer convention. First, two of the suitors for Jane are manifestly foolish (Lambskin and Speedwell) and the third (Robert) is worthy. Next, much is made of Speedwell's advanced age and Lambskin's youth:

> *Speedwell.* Experience must beare with folly; Thou art all innocent, and thy name is *Lambskin*; grave Sapience guides me, and I care not a pin for thy squibs, and thy Crackers; my old dry wood shall make a lusty bonefire, when thy greene Chips shall lye hissing in the Chimney-corner. . . .

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[64] See Introduction, pp. 60-61, 65-66, 68-69.

> *Lambskin.* Prethee doe not stand troubling the Gentlewoman with thy musty sentences. . . .
>
> (IV.1.5-12)

Finally, the foolish suitors desire Bruyne's money, not his daughter's love:

> . . . they are but such as seeke to build their rotten state on you [Bruyne], and with your wealth to underprop their weakenesse. . . .
>
> (IV.1.147-49)

Robert, on the other hand, loves the woman herself.

The Play

Rowley's canon. Rowley's canon is an uncertain one, with few solo plays and many collaborations. Portions of over fifty plays have been variously attributed to him, although the number he actually wrote is probably much lower. Only twenty-three plays have any external evidence of his authorship, many of them doubtful or lost. As G.E. Bentley explains:

> The fact that the Rowley canon contains a large amount of collaboration, and perhaps also the fact that Rowley, as an actor, was in a good position to touch up old plays and add required comic material to new ones, have made William Rowley a favourite candidate for the disintegrators. There has long been a tendency to suggest that any material, especially comic material, found distasteful to the sensitive critic in plays of Shakespeare, Jonson, Ford, Fletcher, Webster, Middleton, Massinger, or Chapman was probably written by William Rowley. It is not inconceivable that Rowley was a "play doctor," but the sense of delicacy and propriety of nineteenth- and twentieth-century critics is a very poor guide to his work.[65]

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[65] *The Jacobean and Caroline Stage* (Oxford: Clarendon Press, 1956), V, 1018.

The following canon is compiled from G.E. Bentley, E.K. Chambers, and Cyrus Hoy.[66]

Rowley wrote three unaided plays: *A Shoemaker, A Gentleman* (ca. 1608); *A New Wonder, A Woman Never Vext* (1611-14); and *All's Lost by Lust* (ca. 1619).

His collaborations are *The Travels of the Three English Brothers*, with Day and Wilkins, (1607); *Fortune by Land and Sea*, with Heywood, (ca. 1608-09); *A Fair Quarrell*, with Middleton, (ca. 1615-17); *The Old Law*, with Middleton and Massinger, (ca. 1615-18); *Wit at Several Weapons*, with Middleton, (ca. 1616); *The World Tost at Tennis*, with Middleton, (1619-20); *The Witch of Edmonton*, with Ford and Dekker, (1621); *The Changeling*, with Middleton, (1622); *The Maid in the Mill*, with Fletcher, (1623); *The Spanish Gipsy*, with Middleton, (1623); and *A Cure for A Cuckold*, with Webster, (1624-25). He also wrote one prose pamphlet, *A Search for Money* (1609).

Two plays unrecorded until 9 September 1653 are assigned to Rowley: *The Fool Without Book* and *A Knave in Print, or One for Another*. On that date they are entered in the Stationers' Register by Humphrey Moseley, a disreputable printer. Two other questionable plays were entered by Moseley on 29 June 1660: *The Nonesuch* and *The Four Honourable Loves*. These plays are all lost, and their authenticity is doubtful.

Two other lost plays probably were Rowley's: *Hymen's Holiday, or Cupid's Vagaries* (1612) and *The Late Murder of the Son Upon*

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66 *The Jacobean and Caroline Stage*, V, 1014-27; E.K. Chambers, *The Elizabethan Stage* (Oxford: Clarendon Press, 1923), III, 473-75; Cyrus Hoy, "The Shares of Fletcher and his Collaborators in the Beaumont and Fletcher Canon (V)."

the Mother, or Keep the Widow Waking, with Ford, Webster, and Dekker, (1624).

A New Wonder stands as Rowley's first mature work,[67] coming between his early apprentice plays and his later successful collaborations. It looks backward in theme to the early plays (*The Travels of the Three English Brothers*, *Fortune by Land and Sea*, and *A Shoemaker, A Gentleman*) and is characterized by the same heavy moralizing, citizen heroes, and facile handling of history. The plots of *A Shoemaker* and *A New Wonder* are even quite similar. The Roman emperor at the end of *A Shoemaker* acts much as the King does at the end of *A New Wonder*. He approves his daughter's wedding, welcomes the British princes and queen into his family, grants the shoemakers' request for a yearly holiday, and approves Crispius' wish to build a monastery to honor St. Albon.

Although looking backward in subject matter and convention, *A New Wonder* looks forward in technique to Rowley's later successful collaborations, such as *A Fair Quarrell* or *The Changeling*. It is his "first 'tragicomedy' in which image and meaning coalesce";[68] in it the plots blend smoothly for the first time in Rowley's work, with plots and subplots thematically related.[69]

A New Wonder, A Woman Never Vext. Like any comedy *A New Wonder* presents inherently conventional values. It affirms the explicitly Christian virtues of love and charity through a happy ending--one with a family

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[67] See Michael Edward Mooney, *William Rowley: Jacobean Playwright* (Diss., Univ. of Southern California, 1976), p. 34.

[68] Ibid.

[69] See Introduction, pp. 61-70.

reunion, a wedding, and a feast. Through love and charity, disorder becomes order; chaos, harmony. All of the aberrant characters are reclaimed by and integrated into a stable, happy society.

In a brief discussion of the play Alexander Leggatt remarks that it "as a whole is an elaborate exploration of the theme of charity, public and private,"[70] and he singles out a specific incident from the play, an interchange between Bruyne and Old Foster, which reveals the play's two halves: generosity and greed. Humble despite success, Bruyne wishes to hide the money bags which his factor carries, regretting the "too Publicke blason of my estate" (III.3.2). Old Foster, on the other hand, would exhibit his wealth proudly to all the city. To that end, he orders his factor to watch for the arrival of his ships and to "bid the Gunner speake it in his lowd thunder all the Citty over; tingle the Merchants eares at the report of my abundant wealth" (III.3.29-31).

Bruyne, unlike Old Foster, instinctively recognizes the danger and temptations of wealth. When their joint venture returns at "sixty fold encrease," for example, Bruyne utters a sort of prayer:

> Heaven take the glory; A wondrous blessing; oh keepe us strong against these flowing Tides! Man is too weak to bound himselfe below, when such high waves doe mount him.
>
> (III.1.223-25)

Old Foster, meanwhile, thinks only of vainglorious social advancement. "Titles will faster come, than we shall wish to have them," he exclaims. Bruyne answers only, "Faith I desire none" (III.1.226-28). "In this scene," says Leggatt, "the business of money-making is neatly reduced to a single dramatic episode, showing one critical event. And our

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[70] Leggatt, pp. 16-17.

approval of [Bruyne] is clinched by the portrayal of Old Foster, who so obviously displays the wrong attitude that any possible criticism of his colleague is deflected."[71]

In *A New Wonder*, however, Rowley's exploration of *charity* goes beyond the mere giving or witholding of money to include the fundamental Christian sense of the word, *love*. Leggatt does note that the Bruyne-Old Foster scene is based on "a simple moral diagram":[72] charitable (Bruyne) = good; selfish (Old Foster) = bad. He does not note, though, that the play as a whole follows the same sort of split and can be reduced to two simplistic, explicitly moralistic formulae: natural Christian charity yields harmony, while unnatural pride yields only chaos. Rowley presents these two formulae within the context of the conventional medieval Christian world view, the so-called Great Chain of Being, which he explicitly evokes as a moral background for *A New Wonder*.

According to the Great Chain, of course, the universe is a hierarchy, ordered by God, with each thing in the universe having an assigned position. As the name *Great Chain* implies, moreover, each ordered thing, each "link," is connected with every other thing in the universe, leading ultimately to God above. Further, the connection between all things is a reciprocal bond of duty and love, as Theseus, for example, describes it in Chaucer's *Knight's Tale*:

> The Firste Moevere [God] of the cause above,
> Whan he first made the faire cheyne of love,
> Greet was th' effect, and heigh was his entente.
> Wel wiste he why, and what thereof he mente;
> For with that faire cheyne of love he bond

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[71] Ibid., p. 17.

[72] Ibid., p. 16.

> The fyr, the eyr, the water, and the lond
> In certeyn boundes, that they may nat flee.
> . . . thilke Moevere stable is and eterne.
> Wel may men knowe, but it be a fool,
> That every part dirryveth from his hool;
> For nature hath nat taken his bigynnyng
> Of no partie or cantel of a thyng,
> But of a thyng that parfit is and stable,
> Descendynge so til it be corrumpable.
>
> (11. 2987-3010)

In his well known poem *Orchestra* John Davies expresses the Great Chain through the mataphor of dancing:

> Kind Nature first doth cause all things to loue,
> Loue makes them daunce and in iust order moue.

Early in Act I, scene i, Rowley evokes the same traditional moral background as Chaucer and Davies to serve as a standard against which the disruptions in the Foster family can be judged. Old Foster complains of the money spent to release Stephen from debtor's prison, and Robert answers him:

> *O. Fost.* This was your worke to let this bandog [Stephen] loose.
> *Rob.* Sir, it was my duty to let my Uncle loose.
> *O. Fost.* Your duty did belong to me, and I did not command it.
> *Rob.* You cannot make a separation Sir, betwixt the duty that belongs to me, and love unto my Uncle, aswell you may bid me love my Maker, and neglect the Creature, which he hath bid me love; if man to man joyne not a love on earth, they love not heaven, nor Him that dwells above it, such is my duty a strong Correlative unto my Uncle: why, he's halfe your selfe.
>
> (I.1.134-42)

Bruyne, too, counsels Old Foster, asserting that the charitable and natural love of brother for brother should be far stronger than the covetous love of money:

> Nay Sir, you must not stay at quantity till he forfeit the name of brother which is inseparable; hee's now in Ludgate Sir, and part of your treasure lyes buryed with him.
>
> (I.1.35-37)

Old Foster, though, considers the advice to be only "vulgar blemish"--that is, common but false belief--and not of any "good account" (I.1.38). He even goes so far as to "disclayme" (I.1.145) both his son and brother. He proves to be, in short, what Stephen calls him: "a scurvy father, and a filthy brother" (I.1.149). He denies the natural bond of love between brother and brother, father and son; his pride overcomes charity and creates social disintegration, breaking the chain of love and disrupting the natural order of things. He thus illustrates the second formula cited above--unnatural pride yields only chaos.

Despite his apparent antithesis to Old Foster, Stephen, too, is proud and uncharitable. Both men, for example, misuse money, but in opposite fashions. Old Foster hoards it, aspiring to acquire "infinite substance" (III.3.59), all for himself. Stephen, on the other hand, spends money prodigally on clothes and gambling. Like a conduit-pipe he "throws it forth into the common shore" (I.1.102). His extravagance is just as selfish in its way as Old Foster's miserliness; each man, unlike Bruyne, employs money in a sterile, self-indulgent manner.

Alderman Bruyne considers his wealth to be a free gift from God which it is therefore his duty to give again. When his ship comes in, he explains:

> This free addition heaven hath lent my state,
> As freely backe to heaven I'l dedicate.
>
> (III.1.153-54)

Such is the proper, charitable use of material wealth. In contrast, however, pride causes Stephen and Old Foster to use their money selfishly and leads each of them to a symbolic Hell--the gaming house for Stephen and Ludgate for Old Foster.

Speaking of Stephen, Leggatt says, "The play's basic lesson is the

importance of charity--and this cuts across the criticism of prodigality, making the niggardly relatives who reject the prodigal seem more culpable than the prodigal himself."[73] Such a statement, however, is not exactly accurate. Even though Stephen is a more sympathetic character than Old or Mistris Foster, the play explicitly condemns his prodigality. We find first that he has selfishly abused his brother's earlier charity (I.1.40-44), and we see him later deceiving Robert in his vain pursuit of fine clothes, a traditional emblem of pride.

The gaming house scene, though, clearly reveals that Stephen has broken the natural bonds of love and duty. There is, first, a noise below of "*betting, rubbing and wrangling*" (II.1.27.1-27.2), an "uprore" (II.1.29). There follows a noise above at cards, to which the Host exclaims:

> How now, how now, my roaring *Tamberlaine*, take heede the Soldan comes; And 'twere not for proffit, who would live amongst such Beares? why *Ursa Major* I say, what in *Capite Draconis*? is there no hope to reclayme you, shall I never live in quiet for you?
>
> (II.1.54-57)

Finally, an actual brawl occurs, and the Host calls himself the "lord of misrule" (II.1.89). The references to heavenly constellations and Tamburlaine in the midst of so much disorder suggest that Stephen is in more than merely a noisy tavern, and the Host's reference to the lord of misrule confirms the suggestion. The disorder in the tavern stems from the same root as does disorder in the universe itself, from a violation of God's natural law, such as Tamburlaine's:

> I hold the Fates bound fast in yron chaines,
> And with my hand turne Fortunes wheel about,
> And sooner shall the Sun fall from his Spheare,

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[73] Leggatt, p. 39.

> Than *Tamburlaine* be slaine or ouercome.
> . . . . . .
> *Iove* sometime masked in a Shepheards weed,
> And by those steps that he hath scal'd the heauens,
> May we become immortall like the Gods.
>
> (I.2.369-96)

Although not so great as Tamburlaine's, Stephen's pride, through the selfish use of money, leads him to a chaos of noise and disorder, a type of Hell overseen by a lord of misrule, not the Lord of Rule, God.

Old Foster's pride, too, reduces him to a symbolic Hell. Not satisfied with being merely extremely wealthy, he seeks "infinite substance," disowning his brother and son when they come between him and his money. His greed, however, gets him nowhere. In reaching for more, he overreaches himself, losing everything--not only his family but his money as well, for his ships, both his own and those he buys from Bruyne, sink:

> *O. Fost.* Undone for ever! Where could this mischiefe fall?
> Were not my ships in their full pride at Dover; and what
> English *Carybda's* has the divell dig'd to swallow nearer home?
> *Rich.* Even in the Mouth, and entrance of the Thames they
> were all cast away.
>
> (III.3.158-62)

It is significant, of course, that Old Foster's ships fail so close to port--especially since the "men were sav'd, but all the goods were lost" (IV.1.186-87). It is as though he is being punished, justly, for his sins, his greed and ambition. As Stephen explains it: "he was unnaturall, and heaven hath justly now rewarded him" (IV.1.191-92). In his "full pride," like his ships at Dover, Old Foster is brought low, as low as to Ludgate prison, that "mouth of Hell" (IV.3.62).

Rowley underscores the ramifications of Stephen's and Old Foster's actions by his use of pervasive, consistent musical imagery. Medieval

cosmology held that the universe--when it functioned properly, when the earth, planets, stars, and other spheres all operated smoothly in their God-ordained orbits, when each link of the Great Chain was in its proper place--emitted a heavenly music, the music of the spheres, both created by and symbolic of the harmonious functioning of the universe. Musical harmony, consequently, became a common metaphor for social order and harmony, which is worked out in some detail, for example, in Davies' *Orchestra*. The poem explains how Love causes all of the universe, including man, to dance in order to the music of the spheres:

> Concords true picture shineth in thys Art [dancing],
> VVhere diuers men and women ranked be,
> And euery one doth daunce a seuerall part,
> Yet all as one, in measure doe agree,
> Obseruing perfect vniformitie:
> All turne together, all together trace,
> And all together honor and embrace.
> . . . . . .
> Kind Nature first doth cause all things to loue,
> Loue makes them daunce and in iust order moue.

Rowley twice presents an ideal of harmony and connects it directly with charity and Heaven. First, in describing her griefs over her late husband, the Widdow tells the Doctor:

> no sooner I had given it [my husband's death] entertainement as a sorrow, but straite it turn'd unto my treble joy; a comfortable revelation prompts me then, that husband whom in life I held so deare, had chang'd a frailty to unchanging joyes; me thought I saw him stellified in heaven, and singing Hallelujahs 'mongst a quire of white Sainted soules.
>
> (I.2.94-99)

Later, at a critical moment, the image recurs, as the Widdow urges Stephen, now her husband and rich, to love and forgive his brother:

> *Wid.* Oh 'tis unmeet
> For soules fram'd by one square to grow uneven,
> 'Tis like a warre 'mongst the great lights of heaven,
> One cannot lose his beauty, but the other
> Suffers ecclipse; so brother against brother.

Ste. Wouldst have me kisse him that would kill me?
Wid. Would you kill a man lying at your feet: doe good for ill.
Ste. Thy songs are Angels tunes, and on thy wings I'l flye with thee to heaven.

(IV.3.99-107)

Before the brothers are reconciled, however, images of musical dissonance describe their relationship. Their arguments, for example, are "civil discords" (I.1.78), and Stephen threatens to sing of Old Foster's cruelty in raucus tavern ballads (I.1.156-57). Speaking to Stephen, Bruyne says:

> Then be not angry gentle Sir, if now a string be touch'd,
> which hath too long sounded so harshly over all the Citty;
> I now would winde it to a musicall height.
> *Ste.* Good Master Alderman, I thinke that string will still offend mine eare; You meane the jarring 'twixt me and my brother?

(IV.1.50-54)

And, later, the Widdow pleads with Old Foster in a similar manner:

> I will not leave your brother's iron heart
> Till I have beate it soft with my intreates.
> *O. Fost.* 'Twill ne'r be musick 'tis so full of frets.
> *Wid.* Frets make best musike: strings the higher rack'd
> Sound sweetest.
> *O. Fost.* And sound nothing when they are crackt,
> As is his love to me, and mine to him.

(V.1.118-23)

Finally, in the closing speech of the play, after the brothers have been reunited, Robert reconciled with his father, and order in general restored, the King sums up all with a musical image:

> The liveliest harmony that ere I heard: all instruments
> compar'd to these sweet tunes, are dull and harsh;
> I joy to see so good a childe,
> A woman wonder, brothers reconcil'd. . . .

(V.2.212-15)

Stephen's and Old Foster's actions are thus shown metaphorically to be unnatural and socially disruptive.

Mistris Foster, too, disrupts the just order of Love's dance. At her first entrance, for instance, she complains that "some awkeward starre threw out his unhappy fire at my conception and twill never quench while I have heate in me" (I.1.88-90). She later laments that "all ominous stars were in conjunction even at my birth" (I.2.174-75). In other words, she refuses to accept her position in the universe and therefore assumes that the universe itself is out of joint. She wrongly attributes the disorder to the universe, not understanding that it is she who, through a failure to love, is out of step.

To underscore further the similarity between the sins of Stephen and Old Foster, Rowley consistently describes Stephen's gambling with images drawn from trading and Old Foster's trading with images drawn from gambling. Welcoming Stephen and his companions to the gaming house, for example, the Host explicitly makes the connection between the two actions:

> Welcome still my merchants of *bona Speranza*; what's your trafficke Bulleyes? What ware deale you in? Cards, Dice, Bowles, or Pigeon-holes; sort'm your selves; either Passage, Novum, or Mumchance. Say my brave Bursmen, what's your recreation?
>
> (II.1.1-4)[74]

A little later he calls the bowlers below "Honest traders" (II.1.18). Stephen himself plays a dice game called *passage*, which brings to mind the sailing passage which a merchant's ship would make around, in this case, the Cape of Good Hope (*bona Speranza*).

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[74] Mooney, *William Rowley: Jacobean Playwright*, points out a connection between the play's various plots. He quotes II.1.1-4 and says: "Boxhall's [sic] explanation of the boisterous, rowdy noise emanating from the occupants of the bowling alley downstairs amounts to an oblique reference, a counterpoint couched in gaming language, to the main plot's action: [Here he quotes II.1.20-22]. This is the first

Old Foster's trading venture, similarly, is in itself a gamble, a risk: "The merchants casualty: We alwayes venture on uncertaine ods, altho we beare hopes Embleme the anchor with us" (I.1.23-24). But Rowley, significantly, employs specific gambling imagery at the precise moment that Old Foster over-reaches himself, when he seeks to out-trade Bruyne and be the "wealthiest London Merchant" (III.3.135). He proposes a deal to Bruyne in the following fashion: "Pray stay Sir, I have bethought me, let me once throw Dice at all, and either be a compleate merchant, or wracke my estate for ever . . ." (III.3.7-8). Stephen's "passage" fails, of course--"all sinks too fast" (II.1.41) in the "quicke-sands" of dice, cards, pigeon-holes (I.1.44)--as does Old Foster's, whose ships literally sink.

In addition, imagery drawn from trading and sailing pervades the Lambskin-Speedwell wooing subplot, thematically connecting it to the main plot. When the two first appear on stage, Bruyne describes their wooing of Jane as though they were fellow merchants and she a piece of goods to be bartered for:

> here's your affaires, here's your merchandize, this is
> your prise [*Points to* Jane] . . . I make the passage free,
> to greete and court,
> Traffique the mart of love, clap hands and strike
> The bargaine through, (she pleas'd) and I shall like.
>
> (III.1.2-8)

Their wooing is yet another "passage." Jane does not want them as

---

example [in the Rowley canon] we can isolate of Rowley's ability to coalesce levels of action by embedding a counterpointed scene" (p. 33). But Mooney says no more. He does not note that the gaming and wooing are couched in trading language or that the trading is couched in gaming language. Nor does he acknowledge the extensive use of sea imagery to unify the various plots.

suitors, though, and, forced to entertain the two, considers herself in "the Gallyes" (I.1.122). Later, asked how his wooing fares, Speedwell answers that he is an "adventurer still Sir, to this new found land" (IV.1.83), meaning Jane. Lambskin then counters, "He sayles about the point Sir, but he cannot put in yet" (IV.1.84).

The meaning of the imagery is clear. Lambskin and Speedwell view Jane only as goods, merchandise. They do not love her, but instead covet her father's money, seeing in her only a dowry. As Stephen explains to Bruyne: "they are but such as seeke to build their rotten state on you, and with your wealth to underprop their weakenesse" (IV.1.147-49). In this respect the two false suitors differ radically from Robert, who loves Jane only for herself with no thought of material gain.

Thus the subplot, as the main plot, presents love and covetousness as opposites. In one sense the subplot might be said to soften the presentation of greed. Lambskin and Speedwell are laughable, and their greed hasn't the potential for doing harm as that of the characters in the main plot does. In a deeper sense, though, the subplot furthers the theme of the main plot. Speedwell's and Lambskin's obviously foolish attitudes toward love and money reflect on those of the bad characters in the main plot and reveal clearly the foolishness of Old Foster, Mistris Foster, and Stephen.

Contrasting the selfish, anti-social forces in the play are Bruyne, the Widdow, and Robert, the six characters matched in a somewhat mechanical fashion. There are two older men, Bruyne and Old Foster; two younger men, Robert and Stephen; and two women, the Widdow and Mistris Foster--the first of each pair charitable, the other proud. Throughout *A New Wonder* selfish pride tends to create social disintegration; but, luckily,

the charity of Bruyne, Robert, and the Widdow works in the opposite direction, toward integration and harmony, and eventually triumphs.

From the start Bruyne differs markedly from Old Foster and is, in fact, the perfect merchant--wealthy and a good businessman, yes, but not at all greedy. When Old Foster offers to buy Bruyne's half of their venture, Bruyne does not press for a profit; rather he indulges Old Foster and happily settles for "even gaine or but little losse" (III.3. 21-22). Even when he learns later that Old Foster should gain much by the deal, he does not regret the sale: "Beshrew me if I grudge it, being my selfe a sufficient gainer by my venter, Sir" (III.3.35-36).

Bruyne does not covet money because he does not view it as something which he can possess. As mentioned above, he views it, rather, as a gift from God which it is his duty, in turn, to give back both to God and to other men. At one point he even explains to Old Foster that he should be glad to have a prodigal brother who spends his money:

> had I such a brother, I should thinke that heaven had made
> him as an instrument for my best charity to worke upon;
> This is a Maxime sure, Some are made poore, that rich men
> by giving may encrease their store.
>
> (I.1.50-53)

And as proof that he does not merely "stand idlely by" and offer advice, Bruyne vows to build a charitable house, a *Domus Dei*, revealing that he desires profits from his current venture only so that he can give them to other men by building the house. Old Foster's contrasting greed for and pride in money are clearly exposed in the scene discussed earlier in which he gleefully anticipates that "Titles will faster come, than we shall wish to have them" (III.1.226-27) and commands his factor to "tingle the Merchants eares at the report of my abundant wealth" (III. 3.30-31).

The moral of the contrast between the two men is explicit. Old Foster seeks to rise too high. He violates the natural order both by seeking to alter his social position (by rising out of his class) and by denying the bond of love between brother and brother, father and son. As a consequence, he falls to the depths of Ludgate. His inordinate love of money brings only the just punishment of poverty. Bruyne, on the other hand, remains satisfied with what he is and with what he has. Moreover, recognizing that what he does have he owes to the bounty of heaven, he gives both love and money to others. And he prospers. Satisfied with his finances, he grows wealthy; satisfied with his social position, he gains prominence in the city and even the friendship of the King. In *A New Wonder* the Christian virtues of patience and charity triumph over pride and greed; poetic justice prevails. As Bruyne states firmly in Act I:

> Especially at home; that golden traffique love is scantier
> far than gold; and one myne of that more worth than twenty
> Argoseyes of the worlds richest treasure.
>
> (I.1.17-19)

Rowley repeats the pattern and the moral almost mechanically in the contrasts between Mistris Foster and the Widdow and between Stephen and Robert.

Patient and charitable, the Widdow is rewarded with nothing but good fortune. Even the fish in the Thames conspire to further her good luck by remedying her life's only sorrow, the loss of her wedding ring. Mistris Foster, on the other hand, presents an "absolute contrary" (I.2.167). Almost her first words reveal the unnaturalness of her position (I.1.88-91), and she perceives only disorder in God's harmonious

universe. She also fails to uphold natural familial bonds of love; she, like her husband, places a higher value on money and social position. At one point she admonishes her husband to abandon his son and brother because they have spent, she says, half of her money: "but I'de make the one a stranger, the other a servant, no son, nor brother; For they deserve neither of those offices" (I.1.104-06). Mistris Foster also shares Old Foster's ambition and pride (III.3.54-60) and sinks with him in his bankruptcy.

Robert, like Bruyne and the Widdow, is wholly good and charitable, almost epitomizing the play's blunt moral message (I.1.137-42). He succors his bankrupt uncle against his father's command and later succors his bankrupt father against the command of his uncle:

> Though my estate be poore, revenewes scant,
> Whil'st I have any left, you [Stephen] shall not want.
>
> (I.1.216-17)
>
> I'l helpe my father, though my selfe grow poore.
>
> (IV.1.210)

He also loves Jane honorably and, in short, exhibits nothing but virtue throughout the play, virtue which receives its just reward. Not only does he regain his lost father and inheritance, but he also gains a second father and inheritance in his uncle and even a third in Bruyne, whose daughter he is to marry.

Despite its extreme conventionality of character and theme, *A New Wonder* is nevertheless well constructed. A comprehensive, underlying sea imagery holds together the various plots and supports the theme. The imagery is introduced by the trading venture of Bruyne and Old Foster and spreads until it touches each plot and almost

every character. The sea, in fact, controls, either literally or symbolically, all the action of the play, rewarding the good characters (Bruyne, the Widdow, Robert) and punishing the bad (Old Foster, Mistris Foster, Stephen).

For their unselfish charity, the sea directly rewards Bruyne and the Widdow. He considers his wealth from sailing ventures a "free addition" (III.1.153) from heaven which buoys him on "flowing tides" (III.1.224). The Widdow's ring returns to her from the river Thames, almost miraculously, after she has given it up for lost. She has, as Mistris Foster says of her,

> bin bound
> For three great voyages, yet ne're run a ground;
> Maid, wife, and widdow, and wife agen; have spread
> Full and faire sayles, no wracks you e're did dread,
> Nor e're felt any.
>
> (V.1.132-36)

In a similar but less obvious fashion, the sea favors Robert by giving him the love of Jane, who is figuratively connected with the sea. Her father, for example, calls her a "prise" (III.1.3) for her suitors, with overtones of a vessel to be taken by pirates, and Speedwell calls her a "pinnace" to be boarded (IV.1.42). Later Speedwell describes himself as a suitor to Jane in sailing terms, as an "adventurer still Sir, to this new found land" (IV.1.83). Lambskin then implies that he, Speedwell, and Robert, as suitors, are fishing for Jane (IV.1.97-100). Robert, who wins her love, can therefore be said to be rewarded by the sea.

Not so with Old Foster, Mistris Foster, and Stephen. The sea justly takes Old Foster's ships:

> Greedy desire

He swallowed, and now is swallowed; 'tis but his hyre.

(IV.1.195-96)

And Mistris Foster shares in her husband's loss:

but even close a shore,
I'm sunke, and midst of all my wealth made poore.

(V.1.136-37)

Before his rescue by the Widdow, Stephen is similarly "sunke, and drown'd in mine owne misery" (IV.1.61).

Their sinkings, though, are deserved; they are brought on by the characters' greed, not by the whim of a capricious sea. Even before the actual loss of her husband's ships, for instance, Mistris Foster is symbolically "wrackt" because of her pride. Even though her husband expects to be the wealthiest London merchant, her pettiness and jealousy will not allow her to enjoy that wealth if her brother-in-law is wealthy too:

M. Fost. Still flowes the Tide of my unhappinesse, the stars shoote mischiefe, and every houre is criticall to me.
O. Fost. How now woman? wrackt in the heaven of felicity?
. . . . . .
M. Fost. . . . how will this upstart beggar shoulder up, and take the wall of you? his new found pride will know no eldership.
O. Fost. But wife, my wealth will five times double his. . . .
M. Fost. But beggars will be proud of little, and shoulder at the best.

(III.3.37-60)

Nothing better illustrates the justness of the sea's rewards, though, than do the characters' reactions to them. Bruyne and the Widdow instinctively, and humbly, acknowledge God as the agent behind the sea. Bruyne prays, as noted earlier, "Heaven take the glory" (III.1.223). The Widdow, wishing for misfortune in a comically perverse fashion, easily accedes to the Doctor's interpretation of events:

Wid. Will the Tide never turne? Was ever woman thus burden'd with unhappy happinesse? Did I from Ryot take him [Stephen], to waste my goods, and he strives to augment it? I did mistake him.
Doct. Spoyle not a good Text with a false Comment;
All these are blessings, and from heaven sent.

(III.2.99-103)

Old and Mistris Foster, on the contrary, self-righteously assume that only unholy or magical agents, not God, could work against them:

O. Fost. . . . what English *Carybda's* has the divell dig'd to swallow nearer home?

(III.3.159-60)

M. Fost. Unlesse seven witches had set spels about me, I could not be so crost, never at quiet, never happy houre, not a minutes content.

(I.2.178-80)

The Fosters are mistaken, however, for it is God who works through the sea to reclaim their lost souls. Old Foster's financial loss is referred to as a "fall" (III.3.179), his ships "cast away" (IV.1.179). Both terms carry theological overtones of "lost soul" or "damned by God." His financial loss brings him, moreover, to the "Hell" of Ludgate, where he is "slave-like to tug within this christian Galley" (IV.2.44). In short, Rowley's imagery clearly indicates that Old Foster's ships are lost only as a punishment for his already-lost soul.

But the God of *A New Wonder* is compassionate and wishes not to punish but to save. As the Widdow explains to Mistris Foster:

blowes given from heaven are our due punishment; all ship-wracks are no drownings, you see buildings made fairer from their Ruines; he that I married, the brother to your husband, lay, you know, on the same bed of misery, yet now hee's ranckt with the best Citizens.

(V.3.2-6)

Old and Mistris Foster's literal shipwreck and Stephen's symbolic one

become, in this sense, baptisms. Their material loss becomes their spiritual salvation. Their wealth and pride are washed away, and they discover themselves as they should have been all along. Old Foster states it best:

> did there e'r flow
> Poyson and health together in one tide?
> I'm borne a man; reason may step aside,
> And leade a father's love out of the way:
> Forgive me, my good Boy, I went astray;
> Looke, on my knees I beg it; not for joy
> Thou bringst this golden rubbish, which I spurne,
> But glad in this, the heaven's mine eye balls turne,
> And fixe them right to looke upon that face
> Where love remaines with pitty, duty, grace,
> Oh my deare wronged boy!
>
> (V.1.74-84)

The tide controls all of the action, bearing both poison and health. It raises Bruyne, the Widdow, and Robert; it sinks Old Foster, Mistris Foster, and Stephen, but only to chasten them so that they might rise again, cleansed of pride and greed, integrated into a harmonious society.

II. THE TEXT

A NEW WONDER,

A WOMAN NEVER VEXT

by

William Rowley

[*Dramatis Personae*

King Henry III

Mountford, Pembroke, Arundel } lords attending the King

Cardinal

Lord Mayor

Old Foster, Alderman Bruyne } London merchants

Stephen Foster, brother of Old Foster

Robert Foster, son of Old Foster

Sir Godfrey Speedwell, Innocent Lambskin } suitors to Jane

Richard, factor to Old Foster

George, factor to Bruyne

Doctor

Host Boxall

Jack, Dick, Hugh } gamesters

Roger the Clowne, servant to Widdow

Keeper of Ludgate

Widdow, the woman never vext

Mistris Foster, wife of Old Foster

Jane, daughter of Bruyne

Joan, servant to Widdow]

Dramatis Personae] *Dilke; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, I.1.1-14.

Enter Old Foster, Alderman Bruyne *and two* Factors, Richard *and* George. [A2^{a}] I.[i]

OLD FOSTER

This ayre has a sweet breath Master *Bruyne*.

BRUYNE

Your partner Sir.

OLD FOSTER

I, and in good I hope, this halcion gale playes the lewd wanton with our dancing sayles, and makes'm big with vaporous envy.

BRUYNE

Tis no more yet, but then our fraught is full when shee returnes laden with merchandize and safe deliver'd with our customage.

OLD FOSTER

Such a delivery heaven send us, but time must ripen it: [*To* George] are our accounts made even?

GEORGE

To the quantity of a penny, if his agree with mine: What's yours *Richard*?

RICHARD

Five hundred sixty pounds; / read the grosse summe of your broade cloathes. [A2^{b}]

GEORGE

68 peices at B, ss, and l; 57 at I, ss, and O.

RICHARD

Just; leade, xix tunne.

0.1 I.i] *Dilke; Actus Primus.* Q. 7 SD] *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, I.1.15-30.

OLD FOSTER

As evenly we will lay our bosomes as our bottomes, with love as merchandise, and may they both increase to infinites.

BRUYNE

Especially at home; that golden traffique love is scantier far than gold; and one myne of that more worth than twenty Argoseyes of the worlds richest treasure.

OLD FOSTER

Here you shall dig, and finde your lading.

[*Lays his hand on his breast*]

BRUYNE

Here's your exchange [*Lays his hand on his breast*]; and as in love so wee'le participate in merchandize.

OLD FOSTER

The merchants casualty: We alwayes venture on uncertaine ods, altho we beare hopes Embleme the anchor with us. The winde brought it, let the wind blow't away agen; should not the Sea sometimes be partner with us our wealth would swallow us.

BRUYNE

A good resolve: but now I must be bold to touch you with somewhat that concernes you.

OLD FOSTER

I could prevent you; is't not my unthrifty brother?

BRUYNE

Nay, leave out the adjective (unthrifty). Your brother Sir, tis

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20.1 SD] *Dilke; not in* Q. 21 SD] *Dilke; not in* Q.

he that I would speake of.

OLD FOSTER

He cannot be nam'd without unthrifty Sir, tis his proper Epithite; would you conceite but what my love has done for him so oft, so chargeable, and so expensive, you would not urge another addition.

BRUYNE

Nay Sir, you must not stay at quantity till he forfeit the name of brother which is inseparable; hee's now in Ludgate Sir, and part of your treasure lyes buryed with him.

OLD FOSTER

I, by vulgar blemish; but not by any good account; there let him howle, tis the best stay he hath; for nothing but a prison can containe him so boundlesse is his ryot; twice have I raysed / his [A3^{a}] decayed fortunes to a faire estate, but with as fruitlesse charity as if I had throwne my safe landed substance backe into the Sea, or dressd in pitty some corrupted Jade, and he should kick me for my courtesie. I am sure you cannot but heare, what quicke-sands he findes out, as Dice, Cards, Pigeon-holes, and which is more, should I not restraine it, hee'd make my state his prodigality.

BRUYNE

All this may be Sir, yet examples dayly shew to our eyes, that Prodigalls returne at last and the lowdest roarer (as our Citty phrase is) will speake calme and smooth; you must helpe with hope Sir, had I such a brother, I should thinke that heaven had made

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43 dressd] *this ed.;* dresse Q.

him as an instrument for my best charity to worke upon; This is a Maxime sure, Some are made poore, that rich men by giving may encrease their store. Nor thinke Sir, that I doe tax your labors and meane my selfe for to stand idlely by, for I have vowd if heaven but blesse this voyage now abroad, to leave some memorable relique after me, that shall preserve my name alive till Doomesday.

OLD FOSTER

I Sir, that worke is good, and therein could I joyne with your good intents, but to releeve a wast-good, a spendthrift--

BRUYNE

O no more, no more good Sir.

OLD FOSTER

[*To* Richard] Sirra, when saw you my son *Robert*?

RICHARD

This morning Sir, he said he would goe visit his Uncle.

OLD FOSTER

I pay for their meetings I'me sure; that boy makes prize of all his fingers light on to releeve his unthrifty Uncle.

BRUYNE

Does he rob, introth I commend him.

OLD FOSTER

Tis partly your fault, Sirra you see't, and suffer it.

RICHARD

Sir, mine's a servants duty, his a sonnes, nor know I better how to expresse my love unto your selfe, than by loving your son. /

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60 SD] *Dilke; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, I.1.68-85.

OLD FOSTER

By concealing of his pilferings. [A3^{b}]

RICHARD

I dare not call them so; he is my second Master, and methinkes tis far above my limits either to checke, or to complaine of him.

BRUYNE

Gramercy *Dick*, thou mak'st a good construction, and your son *Robert* a naturall Nephewes part to releeve his poore Uncle.

OLD FOSTER

Tis in neither well, Sir, for note but the condition of my estate; I'me lately marryed to a wealthy Widow from whom my substance chiefely does arise, she has observed this in her son in law, often complaines and grudges at it, and what foule broyles such civill discords bring, few married men are ignorant of:

Enter Mistris Foster.

Nay will you see a present proofe of it?

MISTRIS FOSTER

Shall I not live to breath a quiet houre? I would I were a beggar with content rather than thus be thwarted for mine owne.

OLD FOSTER

Why what's the matter Woman?

MISTRIS FOSTER

I'le rowse'm up, tho you regard not of my just complaints, neither in love to me, nor preserving me from others injuries, both which y'are tyed to, by all the rightfull lawes heavenly

or humane, but Ile complaine Sir, where I will be heard.

OLD FOSTER

Nay, thou'lt be heard too farre.

MISTRIS FOSTER

Nay Sir, I will be heard; some awkeward starre threw out his unhappy fire at my conception and twill never quench while I have heate in me: Would I were cold, there would be bonefires made to warme defame, my death would be a Jubilee to some.

OLD FOSTER

Why Sir, how should I minister remedy and know not the cause?

BRUYNE

Mother a pearle, woman, shew your husband the cause.

MISTRIS FOSTER

Had he bin a husband Sir, I had had no cause to complaine, I threw downe at his feete / the subjection of his whole estate: [A4^{a}] He did not marry me for loves sake nor for pitty, but love to that I had, he now neglects the love he had before; A prodigall is suffer'd to lay waste those worldly blessings, which I long enclosde, intending for good uses.

OLD FOSTER

That's my sonne.

MISTRIS FOSTER

I, thou knowest it well enough, hee's the Conduit-pipe that throwes it forth into the common shore.

OLD FOSTER

And the other's my brother.

MISTRIS FOSTER

You may well shame, as I doe grieve the kindred, but I'de make the one a stranger, the other a servant, no son, nor brother; For they deserve neither of those offices.

OLD FOSTER

Why did I ever cherish him, have not I threatned him with disinheritance for this disorder?

MISTRIS FOSTER

Why doe you not performe it?

OLD FOSTER

The other's in Ludgate.

MISTRIS FOSTER

No; hee's in my house, approving to my face the charitable office of his kinde Nephew, who with his pilfering purloind from me, has set him at liberty; if this may be suffer'd Ile have no eyes to see.

OLD FOSTER

Prethee content thy selfe; Ild see a present remedy; [*To* Richard] sirra, go call'm in; this worthy gentleman shall know the cause, and censure for us both with equity.

BRUYNE

Nay good Sir, let not me be so imployd,

Enter Robert *and* Stephen Foster.

for I shall favour one for pitty, the other for your loves sake.

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115 SD] *this ed.; not in* Q.

118.1 Robert] *Robin* Q. See Textual Notes.

A NEW WONDER, A WOMAN NEVER VEXT, I.1.120-133.

OLD FOSTER

[*To* Robert] Now Sir, are all my words with you so light esteem'd that they can take no hold upon your duty?

ROBERT

Misconster not, I beseech you.

MISTRIS FOSTER

Nay, heele approve his good deeds I warrant you.

OLD FOSTER

[*To* Stephen] And you Sir.

STEPHEN

Well Sir. /

OLD FOSTER

I had thought you had bin in Ludgate Sir. [A4^{b}]

STEPHEN

Why, you see where I am Sir.

OLD FOSTER

Why, where are you Sir?

STEPHEN

In debt Sir, in debt.

OLD FOSTER

Indeed that's a place you can hardly be remov'd from, but this is not a place fit for one in debt; how came you out of prison Sirra?

STEPHEN

As I went into prison Sirra, by the keepers.

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120 SD] *this ed.; not in* Q. 124 SD] *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, I.1.134-149.

OLD FOSTER

[*To* Robert] This was your worke to let this bandog loose.

ROBERT

Sir, it was my duty to let my Uncle loose.

OLD FOSTER

Your duty did belong to me, and I did not command it.

ROBERT

You cannot make a separation Sir, betwixt the duty that belongs to me, and love unto my Uncle, aswell you may bid me love my Maker, and neglect the Creature, which he hath bid me love; if man to man joyne not a love on earth, they love not heaven, nor Him that dwells above it, such is my duty a strong Correlative unto my Uncle: why, he's halfe your selfe.

BRUYNE

Beleeve me Sir, he has answered you well.

OLD FOSTER

He has not worthy Sir, but to make voyde that false construction; here I disclayme the title of a brother; and by that disclayme hast thou lost thy childes part; be thou engag'd for any debts of his, in prison rot with him; my goods shall not purchase such fruitlesse recompence.

STEPHEN

Then th'art a scurvy father, and a filthy brother.

---

134 SD] *Dilke; not in* Q. 141 Correlative] Q(u); Corelative Q(c).

MISTRIS FOSTER

I, I, Sir, your tongue cannot defame his reputation.

STEPHEN

But yours can, for all the City reports what an abominable scould he has got to his wife.

OLD FOSTER

[*To* Robert] If ere I know thou keep'st him company, Ile take my blessing from thee whil'st I live, and that which after me should blesse thy estate.

STEPHEN

And Ile proclayme thy basenesse to the world; / ballads I'l [B1^{a}] make, and make'm Taverne musick to sing thy churlish cruelty.

OLD FOSTER

Tut, tut, these are bables.

STEPHEN

Each Festivall day I'l come unto thy house, and I will pisse upon thy threshold.

OLD FOSTER

You must be out of prison first Sir.

STEPHEN

If e'r I live to see thee Shreiffe of *London*, I'l gild thy painted postes *cum privilegio*, and kick thy Serjeants.

ROBERT

Nay, good Uncle.

---

153 SD] *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, I.1.165-179.

STEPHEN

Why, I'l beg for thee, Boy; I'l breake this leg, and bind it up againe, to pull out pitty from a stony brest, rather than thou shalt want.

OLD FOSTER

I, doe; let him seare up his arme, and scarfe it up with two yards of rope; counterfeit two villaines; beg under a hedge and share your bounty: but come not neare my house, [*To* Robert] nor thou in's company, if thoul't obey;

[*To* Stephen] There's punishment, for thee; [*To* Robert] for thee there's worse;

The losse of all that's mine, with my deare curse. *Exeunt.*

Manent. Stephen *and* Robert.

STEPHEN

Churle, Dog, you churlish rascally miser,

ROBERT

Nay, good Uncle, throw not foule language; this is but heate Sir, and I doubt not but to coole this rage with my obedience: but Uncle, you must not then heape on such fuell.

STEPHEN

Cuz, I grieve for thee, that thou hast undergone thy fathers curse, for love unto thy Uncle.

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170 SD] *this ed.; not in* Q. 172 SD] *this ed.; not in* Q.

172 SD] *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, I.1.180-197.

ROBERT

Tut, that bond shall ne'r be cancel'd, Sir

STEPHEN

I pitty that y'faith.

ROBERT

Let pitty then from me turne to your selfe: bethinke your selfe Sir, of some course that might befit your estate, and let me guide it.

STEPHEN

Ha, a course? sfoot I ha'te: Cuz, canst lend me 40 shillings? Could I but repaire this old dacay'd Tenement of mine with some new playster; for alas, what can a man doe in such a case as this? [*Points to his tattered clothes*] /

ROBERT

I, but your course, Uncle. [B1^{b}]

STEPHEN

Tush, leave that to me, because thou shalt wonder at it: If you should see me in a scarlet gowne within the compasse of a gold chaine, then I hope you'l say, that I doe keepe my selfe in good compasse: then Sir, if the Cap of Maintenance doe march before me, and not a Cap be suffer'd to be worne in my presence, pray doe not upbraide me with my former poverty: I cannot tell, state and wealth may make a man forget himselfe; but I beseech you doe not; there are things in my head that you

---

185 ha'te] *this ed.*; have't *Dilke*; hate Q.

188 SD] *this ed.; not in* Q.

dreame not of; dare you try me, Cuz?

ROBERT

Why, forty shillings, Uncle, shall not keepe backe your fortunes.

STEPHEN

Why, gramercy Cuz; [*Aside while* Robert *searches his purse*] now if the dice doe run right, this 40 shillings may set me up agen: To lay't on my backe, and so to pawne it, there's ne'r a damb'd Broker in the world will give me halfe the worth on't: No, whil'st 'tis in ready cash, that's the surest way; 7 is better than 11; a pox take the bones and they will not favour a man sometimes.

ROBERT

Looke you Uncle, there's 40 shillings for you.

STEPHEN

As many good Angells guard thee, as thou hast given me bad ones to seduce me, for these deputy divells dam worse than the old ones. Now Cuz, pray listen, listen after my transformation; I will henceforth turne an Apostate to prodigality; I will eate Cheese and Onions and buy lordships, and will not you thinke this strange?

ROBERT

I am glad y'are merry, Uncle; but this fixt betwixt an Uncle and a Nephewes love,
Though my estate be poore, revenewes scant,

---

200 SD] *this ed.; Aside. Dilke; not in* Q.

Whil'st I have any left, you shall not want.

STEPHEN

Why gramercy, by this hand Ile make thee an Alderman before I dye, doe but follow my steps. *Exeunt.* /

Enter Widdow *and* Clowne. [B2^{a}]
[I.ii]

WIDDOW

Sirra, will the Churchman come I sent you for?

CLOWNE

Yes mistris, he will come: but pray resolve me one thing for my long service; What businesse have you with the Churchman? Is it to make your Will, or to get you a Husband?

WIDDOW

Suppose to make my Will, how then?

CLOWNE

Then I would desire you to remember me, Mistris; I have serv'd you long, and that's the best service to a woman: make a good Will if you meane to dye, that it may not be said, Though most women be long liv'd, yet they all dye with an ill-will.

WIDDOW

So Sir, suppose it be for marriage?

CLOWNE

Why then remember your selfe mistris; take heede how you give away the head; it stands yet upon the shoulders of your widdow-hood; the loving embracing Ivie has yet the upper place in the

---

0.1 I.ii] *this ed.; not in* Q.

house; if you give it to the Holly, take heede, there's pricks in Holly; or if you feare not the pricks, take heede of the wands, you cannot have the pricks without the wands; you give away the sword, and must defend your selfe with the scabbard; these are pretty instructions of a friend; I would be loth to see you cast downe, and not well taken up.

WIDDOW

Well Sir, well, let not all this trouble you; see, hee's come; Will you be gone?

Enter Doctor.

CLOWNE

I will first give him a caveat, to use you as kindely as he can. [*To* Doctor] If you finde my mistris have a minde to this coupling at barly-breake, let her not be the last couple to be left in hell.

DOCTOR

I would I knew your meaning, Sir.

CLOWNE

If she have a minde to a fresh husband, or / so, use her as well [B2^{b}] as you can; let her enter into as easie bands as may be.

DOCTOR

Sir, this is none of my traffique; I sell no husbands.

CLOWNE

Then you doe wrong, Sir, for you take mony for'm: What woman

---

23 SD] *this ed.; To the* Doctor. *Dilke; not in* Q.

can have a husband, but you must have custome for him? and often the ware proves naught too, not worth the Impost.

DOCTOR

Your mans pregnant, and merry, mistris.

WIDDOW

Hee's sawcy Sir. [*To* Clowne] Sirra, you'l be gone.

CLOWNE

Nay, at the second hand you'l have a fee too; you sell in the Church, and they bring'm againe to your Church-yarde, you must have tollage: Me thinkes if a man dye whether you will or no, he should be buryed whether you would or no.

DOCTOR

Nay now you wade too far, Sir.

WIDDOW

You'l be gone, Sirra.

CLOWNE

Mistris make him your friend, for he knowes what rate good husbands are at; if there hath bin a dearth of women of late, you may chance picke out a good prize; but take heede of a Clerke.

WIDDOW

Will you yet Sir, after your needelesse trouble, be gone, and bid the maides dresse dinner.

---

34 SD] *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, I.2.47-64.

CLOWNE

Mistris, 'tis fasting day to day, there's nothing but fish.

WIDDOW

Let there be store of that; let bounty furnish the table, and charity shall be the voyder. What fish is there, Sirra?

CLOWNE

Marry there is Sammon, Pike, and fresh Cod, Soles, Maides, and Playce.

WIDDOW

Bid'm haste to dresse'm then.

CLOWNE

Nay mistris, I'le helpe'm too; the maides shall first dresse the Pike, and the Cod, and then I'le dresse the maides in the place you wot on. *Exit* Clowne.

DOCTOR

You sent for me, Gentlewoman?

WIDDOW

Sir, I did, and to this end: I have some scruples in my conscience; some doubtfull problemes which I cannot answer nor reconcile; I'de have you make them plaine. /

DOCTOR

This is my duty; pray speake your minde. [B3^{a}]

WIDDOW

And as I speak, I must remember heaven that gave those blessings which I must relate: Sir, you now behold a wondrous woman; you onely wonder at the Epithete; I can approve it good; Ghesse at mine age.

A NEW WONDER, A WOMAN NEVER VEXT, I.2.65-85.

DOCTOR

At the halfe way 'twixt thirty and forty.

WIDDOW

'Twas not much amisse; yet nearest to the last; how thinke you then; Is not this a wonder, that a woman lives full seven and thirty yeares, mayde to a wife, and wife unto a widdow, now widdowed, and mine owne, yet all this while from the extremest verge of my remembrance, even from my weaning houre unto this minute, did never taste what was calamity; I know not yet what griefe is, yet have sought a hundred wayes for its acquaintance; with mee prosperity hath kept so close a watch, that even those things that I have meant a crosse, have that way turn'd a blessing; is it not strange?

DOCTOR

Unparaleld; this gift is singular, and to you alone belonging; you are the Moone, for there's but one, all women else are stars, for there are none of like condition: Full oft, and many have I heard complaine of discontents, thwarts, and adversities; but a second to your selfe, I never knew to groane under the superflux of blessings, to have ever bin alien unto sorrow; no trip of fate? Sure it is wonderfull.

WIDDOW

I, Sir, tis wonderfull; but is it well? For it is now my chiefe affliction. I have heard you say, that the child of heaven shall suffer many tribulations; nay, Kings and Princes share them with

their subjects; then I that know not any chastisement / how [B3^{b}]
may I know my part of childhood?

DOCTOR

'Tis a good doubt; but make it not extreme, 'tis some affliction, that you are afflicted for want of affliction: Cherish that; yet wrest it not to misconstruction; for all your blessings are free gifts from heaeven: health, wealth, and peace; nor can they turn to curses, but by abuse. Pray let me question you: You lost a husband, was it no griefe to you?

WIDDOW

It was; but very small; no sooner I had given it entertainement as a sorrow, but straite it turn'd unto my treble joy; a comfortable revelation prompts me then, that husband whom in life I held so deare, had chang'd a frailty to unchanging joyes; me thought I saw him stellified in heaven, and singing Hallelujahs 'mongst a quire of white Sainted soules: then againe it spake, and said; It was a sinne for me to grieve at his best good, that I esteemed best: and thus this slender shadow of a griefe vanish't againe.

DOCTOR

All this was happy; nor can you wrest it from a heavenly blessing. Doe not appoint the rod: leave still the stroake unto the Magistrate; the time is not past, but you may feele enough.

WIDDOW

One tast more I had, although but little, yet I would aggravate

to make the most on't: thus 'twas; The other day, it was my hap in crossing of the Thames, to drop that wedlocke Ring from off my finger, that once conjoyn'd me and my dead husband; it sunke, I pris'd it deare; the dearer, 'cause it kept still in mine eye the memory of my losse; yet I griev'd the losse, and did joy withall that I had found a griefe; and this is all / the sorrow [B4^{a}] I can boast of.

DOCTOR

This is but small.

WIDDOW

Nay sure I am of this opinion, that had I suffer'd a draught to be made for it, the bottome would have sent it up againe, I am so wondrouslie fortunate.

DOCTOR

You would not suffer it?

Enter Clowne.

WIDDOW

Not for my whole estate.

Clowne

O mistris, where are you? I thinke you are the fortunat'st woman, that ever breath'd on two shoes: the thiefe is found.

WIDDOW

The thiefe; what thiefe? I never was so happy to be robb'd.

CLOWNE

Bring him away *Jug*; nay, you shall see the strangest piece of felony descover'd that ever you saw, or your great grandmothers

---

120 on] *Dilke*; of Q.

Grandam before, or after, a pirate, a water thiefe.

WIDDOW

What's all this?

CLOWNE

Bring him away *Jug*; yet the villaine would not confesse a word till it was found about him.

WIDDOW

I thinke the fellow's mad.

CLOWNE

Did you not lose your wedding Ring the other day?

WIDDOW

Yes Sir, but I was not robb'd of it.

Enter Joane *with a fish.*

CLOWNE

No; well, thanke him that brings it home then; and will aske nothing for his paines. You see this Sammon?

WIDDOW

Yes, what of it?

CLOWNE

It cost but six pence: but had the Fisher knowne the worth of it, 'twould have cost you forty shillings. Is not this your Ring?

WIDDOW

The very same.

CLOWNE

Your maid *Joane* examining this Sammon, that shee bought in the Market, found that he had swallowed this Gudgeon.

A NEW WONDER, A WOMAN NEVER VEXT, I.2.140-155.

WIDDOW

How am I vext with blessings? how thinke you / Sir, is not this above wonder? [B4^{b}]

DOCTOR

I am amaz'd at it.

WIDDOW

First that this fish should snatch it as a baite; then that my servant needes must buy that fish amongst such infinites of fish and buyers: what fate is mine that runnes all by it selfe in unhappy happinesse? My conscience dreads it: Would thou hadst not swallowed it, nor thou not bought it.

CLOWNE

Alas, blame not the poore fish, mistris, hee being a flegmatique creature, tooke Gold for Restorative. He tooke it faire, and he that gets Gold, let him eate Gold.

WIDDOW

Nothing can hinder fate.

DOCTOR

Seeke not to crosse it then.

WIDDOW

[*To* Joane] About your businesse, you have not pleas'd me in this.

JOANE

By my maydenhead if I had thought you would have tane it no

---

153 SD] *Dilke; not in* Q.

kindlier, you should ne'r have bin vext with sight on't; the garbidge should have bin the Cookes fees at this time. *Exit* Joane.

CLOWNE

Now doe I see the old proverbe come to passe; Give a woman lucke, and cast her into th' sea: There's many a man would wish his wife good lucke, on that condition he might throw her away so. But mistris, there's one within would speake with you, that vexeth as fast against crosses, as you doe against good lucke.

WIDDOW

I know her sure then, 'tis my gossip *Foster*: Request her in; here's good company, tell her.

CLOWNE

Ile tell her so for my owne credits sake. *Exit.*

WIDDOW

You shall now see an absolute contrary: Would I had chang'd bosomes with her for a time, 'twould make me better rellish happinesse.

Enter Mistris Foster *and* Clowne.

MISTRIS FOSTER

O friend and gossip, where are you? I am o're loaden with my griefes, and but in your bosome I know not where to ease me.

CLOWNE

[*Aside*] I had rather helpe you to a close-stoole, / and't [C1^{a}]

---

172 SD] *Hazlitt; not in* Q.

please you.

MISTRIS FOSTER

Ne'r had woman more sinister fate; all ominous stars were in conjunction even at my birth, and doe still attend me.

DOCTOR

This is a perfect contrary indeede.

WIDDOW

What ayles you Woman?

MISTRIS FOSTER

Unlesse seven witches had set spels about me, I could not be so crost, never at quiet, never happy houre, not a minutes content.

DOCTOR

You hurt your selfe most with impatience.

MISTRIS FOSTER

I, I, Physitions minister with ease, although the patient do receive in paine; would I could think but of one joyfull houre.

CLOWNE

[*Aside*] You have had two husbands to my knowledge; and if you had not one joyfull houre betweene both, I would you were hang'd i'faith.

MISTRIS FOSTER

Full fourteene yeeres I liv'd a weary mayde, thinking no joy till I had got a husband.

---

184 SD] *Hazlitt; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, I.2.189-201.

CLOWNE

[*Aside*] That was a tedious time indeede.

MISTRIS FOSTER

I had one lov'd me well, and then ere long I grew into my longing peevishnesse.

CLOWNE

[*Aside*] There was some pleasure ere you came to that.

MISTRIS FOSTER

Then all the kindenesse that he would apply, nothing could please; soone after it he died.

CLOWNE

[*Aside*] That could be but little griefe.

MISTRIS FOSTER

Then worldly care did so o'reload my weakenesse, that I must have a second stay; I chose againe, and there begins my griefes to multiply.

WIDDOW

It cannot be, friend; your husband's kinde.

DOCTOR

A man of faire condition, well reputed.

CLOWNE

But it may be he has not that should please her.

---

189 SD] *Hazlitt; not in* Q. 192 SD] *Hazlitt; not in* Q.

195 SD] *Hazlitt; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, I.2.202-220.

WIDDOW

Peace Sirra: how can your sorrowes encrease from him?

MISTRIS FOSTER

How can they but o'rewhelme me? he keepes a Son that makes my state his prodigality; to him a brother, one of the Citty scandals; the tone the hand, the tother is the maw; and betweene both my goods are swallowed up; / the full quantity [C1^{b}] that I brought amongst'm is now consum'd to halfe.

WIDDOW

The fire of your spleene wasts it; good sooth Gossip, I could laugh at thee, and onely grieve I have not some cause of sorrow with thee: Prethee be temperate, and suffer.

DOCTOR

'Tis good counsell mistris, receive it so.

WIDDOW

Canst thou devise to lay them halfe on me, and Ile beare'm willingly.

MISTRIS FOSTER

Would I could, that I might laugh another while: But you are wise to heede at others harmes; you'l keepe you happy in your widdowhood.

WIDDOW

Not I in good faith, were I sure marriage would make me unhappy.

MISTRIS FOSTER

Try, try, you shall not neede to wish;
You'l sing another song, and beare a part
In my griefes descant, when y'are vext at heart:

A NEW WONDER, A WOMAN NEVER VEXT, I.2.221-237.

Your second choyse will differ from the first:
So oft as widdowes marry they are accurst.

CLOWNE

I, curst widdowes are; but if they had all stiffe husbands
to tame'm, they'd be quiet enough.

WIDDOW

You'l be gone Sir, and see dinner ready.

CLOWNE

I care not if I doe mistris, now my stomack's ready; yet
Ile stay a little and be but to vex you.

WIDDOW

When goe you, Sirra?

CLOWNE

I will not goe yet.

WIDDOW

Ha, ha, ha, thou makest me laugh at thee; prethee stay.

CLOWNE

Nay then Ile goe to vex you. *Exit* Clowne.

MISTRIS FOSTER

You have a light heart Gossip.

WIDDOW

So should you Woman, would you be ruld by me: Come, we'l dine
together, after walke abroad unto my suburbe garden, where if
thou'lt heare,
Ile read my heart to thee, and thou from thence
Shalt learne to vex thy cares with patience. *Exeunt.*

A NEW WONDER, A WOMAN NEVER VEXT, II.1.1-16.

Enter Host Boxall, Stephen, Jacke, Dicke, Hugh. [C2^{a}] II.[i]

HOST

Welcome still my merchants of *bona Speranza*; what's your trafficke Bulleyes? What ware deale you in? Cards, Dice, Bowles, or Pigeon-holes; sort'm your selves; either Passage, Novum, or Mumchance? Say my brave Bursmen, what's your recreation?

STEPHEN

Dice mine *Host*: Is there no other roome empty?

HOST

Not a hole unstopt in my house, but this my Thrifts.

JACK

Miscall us not for our money, good mine Host, we are none of your thrifts; we have scap'd that scandall long agoe.

DICK

Yes, his thrifts we are *Jacke*, though not our owne.

HOST

Tush, you are young men, 'tis too soone to thrive yet: He that gathers young, spends when hee's old: 'Tis better to begin ill, and end well, than to begin well and end ill: Miserable fathers have for the most part unthrifty sons; leave not too much for your heires, Boyes.

JACK

Hee sayes well i'faith; Why should a man trust to executors?

STEPHEN

As good trust to hangmen as to executors: Who's in the bowling

---

0.1 II.i] *Dilke; Actus Secundus.* Q.

Alley mine Host?

HOST

Honest traders, thrifty lads, they are rubbing on't; towardly Boyes, every one strives to lye nearest the Mistris.

STEPHEN

Give's a bayle of Dice.

HOST

Here my brave Wags.

STEPHEN

We feare no Counters now mine Host, so long as we have your bayle so ready. Come, trip. [*Throws dice*]

JACK

Up with's heeles. /

DICK

Downe with them. [C2^{b}]

HUGH

Now the dice are mine; set me now a faire boord; a faire passage sweet bones. *Boreas.* [*Throws dice*]

A noyse below in the bowling Alley, betting, rubbing and wrangling.

HOST

How now my fine Trundletayles; my wodden Cosmographers: My bowling Alley in an uprore? Is *Orlando* up in armes? I must be stickler; I am Constable, Justice, and Beadle in mine owne house; I accuse, sentence, and punish: Have amongst you; looke to my box Boyes; he

---

23 SD] *this ed.; not in* Q. 27 SD] *this ed.; not in* Q.

that breakes the peace, I breake his pate for recompence; looke to my box, I say. *Exit.*

STEPHEN

A pox o' your box, I shall ne'r be so happy to reward it better; set me faire; aloft now. [*Throws dice*]

JACK

Out.

STEPHEN

What wast?

DICK

Two Trayes, and an Ace.

STEPHEN

Seven still, pox on't; that number of the deadly sinnes haunts me damnably; Come Sir, throw.

JACK

Prethee invoke not so, all sinkes too fast already.

HUGH

It will be found againe in mine hosts box. [*Throws dice*]

JACK

In still, two theeves and choose thy fellow.

STEPHEN

Take the Miller.

JACK

Have at them i'faith. [*Throws dice*]

---

35 SD] *Dilke; not in* Q. 42 SD] *Dilke; not in* Q.

45 SD] *Dilke; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, II.1.46-62.

HUGH

For a thiefe Ile warrant you, who'l you have next?

JACK

Two Quaters and a Tray.

STEPHEN

I hope we shall have good cheere, when two Caters, and a Tray goe to th' market.

Enter Host.

HOST

So all's whist; they play upon the still pipes now, the Bull-beggar comes when I shew my head, silence is a vertue, and I have made'm vertuous, let'm play still till they be penny lesse; pawne till they be naked, so they be quiet, welcome, and welcome.

A noyse above at Cards.

How now, how now, my roaring *Tamberlaine*, take / heede the [C3^{a}] Soldan comes; And 'twere not for proffit, who would live amongst such Beares? why *Ursa Major* I say, what in *Capite Draconis* is there no hope to reclayme you, shall I never live in quiet for you?

DICK

Good mine Host still'm: civill Gamesters cannot play for'm.

HOST

I come amongst you, you maledictious slaves; I'l utter you all; some I'l take ready money for, and lay up the rest in the stocks: looke to my box, I say.

STEPHEN

Your box is like your belly mine Host, it drawes all; now for a

suite of apparell. [*Throws dice*]

JACK

At whose suit I pray? y'are out againe with the threes.

STEPHEN

Foote, I thinke my father threw three when I was begotten; pox on't, I know now why I am so haunted with threes.

JACK

Why, I prethee?

STEPHEN

I met the third part of a knave as I came.

JACK

The third part of a knave, s'foote what thing's that?

STEPHEN

Why a Serjants Yeoman, man; the supervisor himselfe is but a whole one, and he shares but a groate in the shilling with him.

DICK

That's but the third part indeed: but goes he no further?

STEPHEN

No, he rests there.

HUGH

Come, let's give o're.

STEPHEN

I thanke you Sir, and so much a looser? there's but the wast-band of my suite left: now sweete bones. [*Throws dice*]

---

63 SD] *Dilke; not in* Q. 76 SD] *this ed.; follows line 77 in Dilke.*

HUGH

Twelve at all.

STEPHEN

Soft, this dye is false.

HUGH

False? you doe him wrong Sir, hee's true to his Master.

STEPHEN

Fullum!

DICK

I'le be hang'd then: where's Putney then I pray you?

STEPHEN

'Tis false, and I'le have my money againe.

HUGH

You shall have cold Iron with your silver then.

STEPHEN

I, have at you Sir. [*They draw*]

Enter Host, *and young* Foster.

HOST

I thinke hee's here, Sir. /

Young Foster *assists his Uncle and the* Host, [C3^{b}]

and beatse them off; Enter the Bowlers

and steale away their Cloakes.

ROBERT

I am sure hee's now, Sir.

---

84 SD] *this ed.; not in* Q.

HUGH

Hold, hold, and you be Gentlemen hold.

ROBERT

Get you gone Varlets, or there's hold to be taken.

HOST

Nay sweete Sir, no bloodshed in my house; I am lord of misrule, pray you put up, Sir.

OMNES

S'foote mine Host, where are our cloakes?

HOST

Why, this is quarrelling; Make after in time: Some of your owne Crew, to try the weight has lifted them; looke out I say.

JACK

There will ever be theeves in a dicing house till thou bee'st hang'd I'l warrant thee.

Exeunt Cheat[s]

STEPHEN

Mine Host, my Cloake was lin'd through with oringe tawney velvet.

HOST

How, your cloake? I ne'r knew thee worth one.

STEPHEN

Y'are a company of Conycatching rascals; is this a suite to walke without a Cloake in?

ROBERT

Uncle, is this the reformation that you promis'd mee?

---

95 *s]* *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, II.1.101-115.

STEPHEN

Cuz, shall I tell thee the truth; I had diminish't but six pence of the forty shillings by chance meeting with a friend, I went to a taylor, bargain'd for a suite, it came to full forty, I tender'd my xxxix and a halfe, and doe you thinke the scabby-wristed rascall would trust me for six pence?

ROBERT

Your credit is the better, Uncle.

STEPHEN

Pox on him, if the taylor had bin a man, I had had a faire suite on my backe, so venturing for the tother Tester--

ROBERT

You lost the whole Bed-stead.

STEPHEN

But after this day, I protest Cuz, you shall never see me handle those bones againe; this day I breake up schoole: if ever you call me unthrift after this day, you doe me wrong.

ROBERT

I should be glad to wrong you so, Uncle.

STEPHEN

And what sayes your father yet, Cuz? /

ROBERT

I'le tell you that in your eare. [*They talk apart*] [C4^{a}]

Enter Mistris Foster, Widdow *and* Clowne.

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115 SD] *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, II.1.116-133.

MISTRIS FOSTER

Nay, I pray you friend beare me company a little this way, for into this dicing house I saw my good son in law enter, and 'tis ods but he meetes his Uncle here.

WIDDOW

You cannot tire me gossip in your company, 'tis the best affliction I have to see you impatient.

MISTRIS FOSTER

I, I, you may make mirth of my sorrow.

CLOWNE

We have hunted well, mistris; doe you not see the hare's in sight?

MISTRIS FOSTER

Did not I tell you so; I, I, there's good counsell betweene you, the tone would goe afoote to hell, the other the horseway.

ROBERT

Mother, I am sorry you have trod this path.

MISTRIS FOSTER

Mother? hang thee wretch, I bore thee not, but many afflictions I have borne for thee; wert thou mine owne, I'd see thee stretcht a handfull, and put thee a Coffin into the Cart, ere thou shouldst vex me thus.

ROBERT

Were I your owne, you could not use me worse than you doe.

MISTRIS FOSTER

I'l make thy father turne thee out for ever, or else I'l make him wish him in his grave; You'l witnesse with me Gossip where I have found him.

CLOWNE

Nay, I'l be sworne upon a booke of Callico for that.

ROBERT

It shal not neede, I'l not deny that I was with my Uncle.

MISTRIS FOSTER

And that shall disinherit thee, if thy father be an honest man; thou hadst bin better to have bin borne a viper, and eate thy way through thy Mothers wombe into the world, than to tempt my displeasure.

STEPHEN

Thou lyest *Zantippe*; it had bin better thou hadst bin prest to death under two Irish Rugs, than to ride honest *Socrates* thy husband thus, and abuse his honest childe.

MISTRIS FOSTER

Out Raggamuffin, dost thou talke? I shall see thee / in [C4^{b}] Ludgate againe shortly.

STEPHEN

Thou lyest agen, 'twilbe at More-gate, Beldam, where I shall see thee in the Ditch dancing in a Cucking-stoole.

MISTRIS FOSTER

I'l see thee hang'd first.

STEPHEN

Thou lyest againe.

CLOWNE

Nay Sir, you doe wrong to give a woman so many lies, shee had rather have had twice so many standings, than one lye.

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143 in] *Dilke*; n Q.

MISTRIS FOSTER

I'l lye with him I'l warrant him.

STEPHEN

You'l be a whore then.

CLOWNE

Little lesse I promise you, if you lye with him.

STEPHEN

If you complaine upon mine honest Cuz, and that his father be offended with him, the next time I meete thee, though it be i'th' streete, Ile dance i'th' durt upon thy velvet Cap; nay worse, I'le staine thy Ruffe; nay worse than than, I'd doe thus: *Holds a wispe.*

MISTRIS FOSTER

O my hart Gossip, do you see this? Was ever woman thus abus'd?

WIDDOW

Me thinkes 'tis good sport y'faith.

MISTRIS FOSTER

I, I am well recompenc'd to complaine to you, had you such a kindred--

WIDDOW

I would rejoyce in't Gossip.

MISTRIS FOSTER

Do so; choose here then [*Points to* Stephen]; Oh my hart! But I'l doe your errand; Oh that my Nayles were not par'd! But I'l doe your errand; Will you goe Gossip?

---

163 SD] *this ed.; not in* Q.

WIDDOW

No, I'l stay awhile and tell'm out with patience.

MISTRIS FOSTER

I cannot hold a joynt still; Dost wispe me, thou Tatterdemallion; I'l doe your errand, if I have a Husband; Oh that I could spit Wild-fire! My heart, Oh my heart! If it does not goe pantle, pantle, pantle in my belly, I am no honest woman: But I'l doe your errand. *Exit* Mistris Foster.

ROBERT

Kinde Gentlewoman, you have some patience.

WIDDOW

I have too much Sir.

ROBERT

You may doe a good office, and make your selfe a peacefull moderator betwixt me and my angry / father, whom his wife hath [D1^{a}] mov'd to spleene against me.

WIDDOW

Sir, I doe not disallow the kindenesse your consanguinity renders, I would not teach you otherwise; I'd speake with your Uncle, Sir, if you'l give me leave.

CLOWNE

[*To* Robert] You may talke with me Sir, in the meane time. *Exit* Robert *and* Clowne.

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168 errand] *this ed.;* errands Q.

180 SD] *Dilke; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, II.1.181-195.

STEPHEN

With me would you talke, Gentlewoman?

WIDDOW

Yes Sir, with you; you are a brave Unthrift.

STEPHEN

Not very brave neither; yet I make a shift--

WIDDOW

When you have a cleane shirt.

STEPHEN

I'l be no Pupill to a woman; leave your discipline.

WIDDOW

Nay, pray you heare me Sir, I cannot chide. I'l but give you good counsell; 'tis not a good course that you run.

STEPHEN

Yet I must run to'th' end of it.

WIDDOW

I would teach you a better, if you'd stay where you are.

STEPHEN

I would stay where I am, if I had any money.

WIDDOW

In the dycing house?

STEPHEN

I thinke so too, I have play'd at Passage all this while, now I'd go to Hazard.

WIDDOW

Dost thou want Money? Thou art worthy to be tatter'd. Hast thou no wit now thy Money's gone?

A NEW WONDER, A WOMAN NEVER VEXT, II.1.196-212.

STEPHEN

'Tis all the portion I have; I have nothing to maintaine me but my wit; my Money is too little I'm sure.

WIDDOW

I cannot beleeve thy wit's more than thy Money: A fellow so well limb'd, so able to doe good service, and want.

STEPHEN

Why Mistris, my shoulders were not made for a Frock and a Basket, nor a Coale-sacke neither, no nor my hands to turne a trencher at a tables side.

WIDDOW

I like that resolution well; but how comes it then, that thy wit leaves thy body unfurnisht? Thou art very poore?

STEPHEN

The fortune of the Dice you see. /

WIDDOW

They are the onely wizards, I confesse, the onely fortune- [D1^{b}] tellers; but he that goes to seeke his fortune from them, must never hope to have a good destiny allotted him: yet it is not the course that I dislike in thee, but that thou canst not supply that course, and outcrosse them that crosse thee; Were I as thou art--

STEPHEN

You'd be as beggarly as I am.

WIDDOW

I'l be hang'd first.

A NEW WONDER, A WOMAN NEVER VEXT, II.1.212-232.

STEPHEN

Nay, you must be well hang'd e'r you can be as I am.

WIDDOW

So Sir, I conceite you; were I as well hang'd then as you could imagine, I would tell some rich widow such a tale in her eare.

STEPHEN

Ha? Some rich widdow? By this pennilesse pocket, I thinke 'twere not the worst way.

WIDDOW

I'd be asham'd to take such a fruitlesse oath: I say, seeke me out some rich widow; promise her faire; shee's apt to believe a young man; Marry her, and let her estate fly; no matter, 'tis charity; Twenty to one some rich Miser rak'd it together; this is none of *Hercules* labours.

STEPHEN

Ha? let me recount these articles: Seeke her out; Promise her faire; Marry her; Let her estate fly: But where should I finde her?

WIDDOW

The easyest of all: Why man, they are more common than Taverne Bushes; two Fayres might be furnish'd every weeke in London with'm, though no forrainers came in, if the Charter were granted once: Nay, 'tis thought, if the Horse-market be remov'd, that Smithfield shall be so imploy'd, and then I'l warrant you 'twill be as well furnishd with widowes as twas with Sowes, Cowes, and old trotting Jades before.

A NEW WONDER, A WOMAN NEVER VEXT, II.1.233-250.

STEPHEN

S'foote, if it were, I would be a Chapman; I'd see for my pleasure, and buy for my love, for money I have none.

WIDDOW

Thou shalt not stay the Market; if thoul't be rul'd, I'l finde thee out a widdow, and helpe in some of the rest too; if thou'lt but promise me the last, but / to let her estate fly: for [D2^{a}] shee's one I love not, and I'd be glad to see that revenge on her.

STEPHEN

Spend her estate, wer't five Aldermens; I'l put you in security for that, sfoote all my neighbours shall be bound for me, nay, my kinde Sister in law shall passe her word for that.

WIDDOW

Onely this I'l enjoyne you, to be matrimonially honest to her for your owne healthes sake: all other injuries shall be blessings to her.

STEPHEN

I'l blesse her then; I ever drunke so much, that I was never great feeder; give me drinke, and my pleasure, and a little flesh serves my turne.

WIDDOW

I'l shew thee the party; What sayest thou to my selfe?

STEPHEN

Your selfe, Gentlewoman, I would it were no worse; I have heard you reputed a rich widdow.

A NEW WONDER, A WOMAN NEVER VEXT, II.1.251-266.

WIDDOW

I have a lease of thousands at least, Sir.

STEPHEN

I'l let out your leases for you, if you'l allow me the power I'l warrant you.

WIDDOW

That's my hope Sir; but you must be honest withall.

STEPHEN

I'l be honest with some; if I can be honest with all, I will too.

WIDDOW

Give me thy hand; goe home with me, I'l give the better clothes; and as I like thee then, we'l goe further, we may chance make a blinde bargaine of it.

STEPHEN

I can make no blind bargaine, unlesse I be in your bed, Widow.

WIDDOW

No, I bar that Sir, lets begin honestly, how e'r we end; marry for the waste of my estate spare it not; doe thy worst.

STEPHEN

I'l doe bad enough, feare it not.

WIDDOW

Come, will you walk, Sir?

STEPHEN

No Widow, I'l stand to no hazard of blinde bargaines; either promise me marriage, and give me earnest in a handfast, or I'l not budge a foote.

A NEW WONDER, A WOMAN NEVER VEXT, II.1.267-280.

WIDDOW

No Sir, are you growne so stout already? /

STEPHEN

I'l grow stouter when I am marryed. [D2^{b}]

WIDDOW

I hope thou'lt vex me.

STEPHEN

I'l give you cause I'l warrant you.

WIDDOW

I shall rayle, and curse thee I hope; yet I'd not have thee give over neither; for I would be vext; Here's my hand, I am thine, thou art mine, I'l have thee withall faults.

STEPHEN

You shall have one with some, and you have mee.

Enter Robert *and* Clowne.

WIDDOW

Here's witnesse, [*To* Robert] come hither Sir. Cozin, I must call you shortly; [*To* Clowne] and you Sirra, be witnesse to this match; here's Man and Wife.

ROBERT

I joy at mine Uncles happinesse, Widdow.

CLOWNE

I doe forbid the Banes: Alas poore Shagragge, my Mistris does but gull him; [*To* Stephen] you may imagine it to be Twelfe-day

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275 SD] *Dilke; not in* Q. 276 SD] *this ed.; not in* Q.

280 SD] *Dilke; not in* Q.

at night, and the beane found in the corner of your Cake, but 'tis not worth a fetch I'l assure you.

WIDDOW

You'l let me dispose of my selfe, I hope.

CLOWNE

You love to be merry Mistris; Come, come, give him foure Farthings, and let him goe. He'l pray for his good Dame, and be drunke; why, if your blood does itch that way, we'l stand together [*Stands by* Stephen]; how thinke you? I thinke here is the sweeter bit [*Points to himself*], you see this Nit, and you see this Lowse, you may cracke o' your choyse, if you choose here.

WIDDOW

You have put me to my choyse then; see, here I choose? This is my Husband: Thus I begin the Contract. *Kisse*[*s* Stephen].

STEPHEN

'Tis seal'd, I am thine; now Cuz feare no blacke stormes; if thy father thunder, come to me for shelter.

WIDDOW

His word is now a deede, Sir.

ROBERT

I thanke you both. Uncle, what my joy conceives, I cannot utter yet.

286-87 SD] *this ed.; Places himself by the side of* Stephen. *Dilke; not in* Q. 288 SD] *this ed.; Places himself by the side of* Stephen. *Dilke; not in* Q. 288 Nit] *Dilke;* Nap Q. 291 SD] *this ed.; Kisse.* Q.

A NEW WONDER, A WOMAN NEVER VEXT, II.1.297-312.

CLOWNE

I will make blacke Munday of this: e'r I suffer this disgrace, the kennell shall run with blood and rags.

ROBERT

Sir, I am your opposite. /

CLOWNE

I have nothing to say to you, Sir; I ayme at your Uncle. [D3^{a}]

ROBERT

He has no weapon.

CLOWNE

That's all one, I'l take him as I finde him.

WIDDOW

I have taken him so before you, Sir; Will you be quiet.

STEPHEN

Thou shalt take me so too *Hodge*, for I'l be thy fellow, though thy Mistrisses Husband. Give me thy hand. *Exeunt* [*all but* Clowne].

CLOWNE

I'l make you seeke your fingers among the Dogs, if you come to me; my Fellow? You lowsie companion; I scorne thee. S'foote, is't come to this? Have I stood all this while to my Mistris, an honest, hansome, plaine-dealing, serving-Creature; and she to marry a Worson Tittere Tu Tattere with never a good rag about him? Stand thou to me, and be my friend; and since my Mistris has forsaken me-- [*Draws his sword and puts his cap on the point of it*]

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299 opposite] *Dilke;* apposite Q. 305 SD] *this ed.; Exeunt* Widow, Stephen, *and* Robert. *Dilke; Exeunt follows line 345 in* Q. 312 SD] *Dilke; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, II.1.312.1-326.

Enter Robert.

ROBERT

How now? what's the matter?

CLOWNE

'Twas well you came in good time.

ROBERT

Why man?

CLOWNE

I was going the wrong way.

ROBERT

But tell me one thing, I apprehend not; Why didst lay thy Cap upon the swords point?

CLOWNE

Do'st not thou know the reason of that? why, 'twas to save my belly: dost thou thinke I am so mad to cast my selfe away for e'r a woman of'm all, I'l see'm hang'd first.

ROBERT

Come *Roger*, will you goe?

CLOWNE

Well, since there is no remedy, Oh teares bee you my friend!

ROBERT

Nay, prethee *Roger* doe not cry.

CLOWNE

I cannot choose; nay I will steepe
Mine eyes in crying teares, and crying weepe. *Exeunt.* /

A NEW WONDER, A WOMAN NEVER VEXT, III.1.1-17.

Enter Alderman Bruine, Sir Godfry Speedwell, Innocent Lambskin, *and* Mistris Jane. [D3^{b}] III.[i]

BRUYNE

Gentlemen, y'are welcome; that once well pronounc'd has a thousand Ecchoes; Let it suffice, I have spoke it to the full: here's your affaires, here's your merchandize, this is your prise [*Points to* Jane], if you can mix your names and gentle bloods with the poore Daughter of a Cittizen. I make the passage free, to greete and court,

Traffique the mart of love, clap hands and strike
The bargaine through, (she pleas'd) and I shall like.

SPEEDWELL

'Tis good ware believe me, Sir, I know that by mine owne experience; for I have handled the like many times in my first wives dayes, I, by Knighthood, sometimes before I was marryed too; therefore I know't by mine owne experience.

LAMBSKIN

Well Sir, I know by observation, as much as you doe by experience; for I have knowne many Gentlemen have taken up such ware as this is, but it has lyen on their hands as long as they liv'd; this I have seene by observation.

JANE

[*Aside*] I am like to have a couple of faire Chapmen: If they were

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0.1 III.i] *Dilke; Actus Tertius.* Q. 3-4 SD] *this ed.; Pointing to* Jane. *Dilke; not in* Q. 17 SD] *Dilke; not in* Q.

at my owne dispose, I would rifle them both at twelve pence a share; they would be good foode for a new plantation; the tone might mend his experience; and the other his observation very much.

SPEEDWELL

Sir, let me advise you: I see you want experience, meddle no further in this case, 'twilbe the more credit for your observation; for I finde by my experience, you are but shallow. /

LAMBSKIN

But shallow Sir? Your experience is a little wide; you shall finde I wilbe as deepe in this case as your selfe; my observation has bin, where your experience must waite at doore; yet I will give you the fore Horse place, and I wilbe in the Fill's, because you are the elder Tree, and I the Young Plant; put on your experience, and I will observe. [D4^{a}]

SPEEDWELL

Sweete Virgin, to be prolix and tedious, fits not experience; short words and large deedes are best pleasing to women.

JANE

So, Sir.

SPEEDWELL

My name is *Speedwell*, by my fathers Coppy.

JANE

Then you never serv'd for't it seemes.

SPEEDWELL

Yes, sweete Feminine, I have serv'd for it too: For I have found

my nativity suited to my name, as my name is *Speedwel*, so have I sped well in divers actions.

JANE

It must needes be a faire and comely suit then.

LAMBSKIN

You observe very well, sweete Virgine; for his nativity is his Dublet, which is the upper part of his suite; and his name is in's breeches, for that part which is his name, he defiles many times.

SPEEDWELL

Your observation is corrupt, Sir; Let me shew mine owne Tale; I say, sweete Beauty, my name is *Speedewell*, my God-father by his bounty being an Old Soldiour, and having serv'd in the wars as far as Bulloyne, therefore cal'd my name *Godfry*; a title of large renowne; my wealth and wit has added to those, the paraphrase of Knighthood; so that my name in the full longitude is cal'd *Sir Godfry Speedwell*, a name of good experience.

JANE

If every quality you have be as large in relation as your name Sir, I should imagine the best of them, rather than heare them reported.

SPEEDWELL

You say well, sweet Modesty, a good imagination is good, / and shewes your good experience. [D4^{b}]

LAMBSKIN

Nay, if names can do any good, I beseech you observe mine; My

name is *Lambskin*, a thing both hot and harmelesse.

JANE

On Sir, I would not interrupt you, because you should be briefe.

LAMBSKIN

My Godfather seeing in my face some notes of disposition, in my Cradle did give me the title of *Innocent*, which I have practis'd all my life time; and since my fathers decease, my wealth has purchast me in the vanguard of my name, the paraphrase of gentility; So that I am cald Master *Innocent Lambskin*.

JANE

In good time; and what Trade was your father, Sir?

LAMBSKIN

My father was of an Occupation before he was a Tradesman; for, as I have observ'd in my fathers and mothers report, they set up together in their youth; my father was a Starch-maker, and my mother a Laundresse; so being partners, they did occupy long together before they were marryed; then was I borne.

JANE

What, before your father was marryed?

LAMBSKIN

Truly a little after, I was the first fruits, as they say; then did my father change his Copy, and set up a Brewhouse.

JANE

I, then came your wealth in, Sir.

LAMBSKIN

Your observation's good; I have carryed the Tallyes at my girdle

seven yeares together with much delight and observation; for I did ever love to deale honestly in the Nick.

JANE

A very innocent resolution.

SPEEDWELL

Your experience may see his course education; but to the purpose, sweet Female; I doe love that face of yours.

JANE

Sir, if you love nothing but my face, I cannot sell it from the rest.

LAMBSKIN

You may see his slender observation; sweet Virgin, I doe love your lower parts better than your face. /

SPEEDWELL

Sir you doe interrupt, and thwart my love. [E1^{a}]

LAMBSKIN

I Sir, I am your Rivall; and I will thwart your love: For your love licks at the face, and my love shall be Arsy-Versy to yours.

JANE

[*Aside*] I would desire no better wooing of so bad suitors.

SPEEDWELL

Mistake me not kinde Heart.

LAMBSKIN

He cals you Tooth drawer by way of experience.

SPEEDWELL

In loving your face, I love all the rest of your body, as you

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75 I,] Q(u); ~, Q(c). 87 SD] *this ed.; not in* Q.

shall finde by experience.

JANE

Well Sir, you love me then?

SPEEDWELL

Let your experience make a tryall.

JANE

No Sir, I'l beleeve you rather, and I thanke you for't.

LAMBSKIN

I love you too, faire Maide, double and treble, if it please you.

JANE

I thanke you too Sir; I am so much beholding to you both; I am affraid I shall never requite it.

SPEEDWELL

Requite one, sweete Chastity, and let it be Sir *Godfry*, with the correspondencie of your love to him; I will maintaine you like a Lady, and it is brave, as I know by experience.

LAMBSKIN

I will maintaine you like a Gentlewoman: And that may be better maintenance than a Ladies, as I have found by observation.

SPEEDWELL

How dare you maintaine that, Sir?

LAMBSKIN

I dare maintaine it with my purse, Sir.

SPEEDWELL

I dare crosse it with my sword Sir. [*Makes to draw his sword*]

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105 SD] *this ed.; Lays his hand on his sword. Dilke; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, III.1.106-121.

LAMBSKIN

If you dare crosse my purse with your sword Sir, I'l lay an action of suspition of felony to you; that's flat, Sir.

JANE

Nay, pray you Gentlemen doe not quarrell, till you know for what.

BRUYNE

Oh, no quarrelling, I beseech you Gentlemen! The reputation of my house is soyld, if any uncivill noyse arise in't.

LAMBSKIN

Let him but shake his blade at me, and I'l throw downe my purse, and cry a rape; I scorne to kill him, but I'l hang his knighthood, / I warrant him, if he offer assault and battry on my purse. [E1^{b}]

BRUYNE

Nay, good Sir, put up your sword.

SPEEDWELL

You have confinde him prisoner forever, I hope your experience sees hee's a harmelesse thing.

Enter George *the Factor.*

GEORGE

Sir, heres young Master *Foster* requests to speake with you.

BRUYNE

Does he? Prethee request him. Gentlemen, please you taste the sweetenesse of my Garden awhile, and let my daughter beare you company.

SPEEDWELL

Where she is leader, there will be followers.

JANE

[*Aside to* Bruyne] You send me to the Gallyes, Sir; pray you redeeme me as soone as you can; these are pretty things for mirth, but not for serious uses.

BRUYNE

[*Aside to* Jane] Prethee be merry with them then awhile, if but for curtesie; thou hast wit enough; but take heede they quarrell not.

JANE

[*Aside to* Bruyne] Nay I dare take in hand to part'm without any danger; but I beseech you let me not be too long a prisoner. [*To the others*] Will you walke Gentlemen?

LAMBSKIN

If it please you to place one of us for your conduct, otherwise this old Coxcombe and I shall quarrell.

JANE

Sir *Godfry*, you are the eldest; pray lead the way.

SPEEDWELL

Withall my heart, sweet Virgin; Ah, ha; this place promises well in the eyes of experience; Master *Innocent*, come you behinde.

LAMBSKIN

Right Sir; but I put the Gentlewoman before, and that is the thing I desire and there your experience halts a little.

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122 SD] *this ed.; Aside to her father. Dilke; not in* Q.

125 SD] *this ed.; not in* Q.

128 SD] *this ed.; not in* Q.

130 SD] *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, III.1.138-152.

SPEEDWELL

When I looke backe, Sir, I see your nose behinde.

LAMBSKIN

Then when I looke backe, your nose stands here.

[*Points to his arse*]

SPEEDWELL

Sweet Lady, follow experience.

LAMBSKIN

And let observation follow you.

Exeunt [*all but* Bruyne *and* George].

BRUYNE

So, now request you Master *Foster* in, *George*; but hark; does that newes hold his owne still, that our ships are so neare returne, as laden on the Downes / with such a wealthy fraughtage? [E2^{a}]

GEORGE

Yes Sir, and the next Tide purpose to put into the River: Master *Foster*, your partner, hath now receiv'd more such intelligence, with most of the particulars of your merchandize, your venture is return'd with trebble blessings.

BRUYNE

Let him be ever blest that sent. *George* now call in the young man; and hearke yee, *George*, from him run to my Partner, and request him to me; this newes I'm sure makes him a joyfull Merchant; for my owne part, I'l not forget my vow, *Exit* George.

139.1 SD] *this ed.; not in* Q. 141.1 SD] *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, III.1.153-169.

This free addition heaven hath lent my state,
As freely backe to heaven I'l dedicate.

Enter Robert Foster.

I marry Sir, would this were a third Sutor to my daughter *Jane*, I should better like him than all that's come yet. [*To* Robert] Now master *Foster* are your father and your selfe yet reconcil'd?

ROBERT

Sir, 'twas my businesse in your courteous tongue to put the arbitration. I have againe (discover'd by my mother) reliev'd my poore Uncle, whose anger now so great is multiplyed, I dare not venter in the eye of either, till your perswasions with faire excuse have made my satisfaction.

BRUYNE

Mother a pearle, Sir, 'tis a shrewd taske; yet I'l doe my best; your father hath so good newes, that I hope 'twill be a faire motive too't; but womens tongues are dangerous stumbling blocks

Enter George.

to lye in the way of peace. Now *George*.

GEORGE

Master *Foster's* comming, Sir.

ROBERT

I beseech you Sir, let not me see him, till you have confer'd with him.

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156 SD] *this ed.; not in* Q.

BRUYNE

[*To* George] Well, well, e'r your returne to Master *Foster*, call my daughter forth of the garden. *Exit* George.

[*To* Robert] And how does your Uncle, Master *Foster*? /

ROBERT

Sir, so well, I'd be loth to anticipate the fame that shortly will o're-spread the city of his good fortunes. [E2^{b}]

BRUYNE

Why I commend thee still, he wants no good from thee, no not in report: 'Tis well done Sir, and you shew duty in't.

Enter Jane.

Now daughter, Where are your lusty Suitors?

JANE

I was glad of my release, Sir: Suitors call you'm? I'd keepe dishwater continually boyling, but I'd seeth such Suitors; I have had much adoe to keepe'm from bloodshed; I have seene for all the world, a couple of cowardly Curs quarrell in that fashion, as t'one turnes his head, the other snaps behind; and as he turnes, his mouth recoyles againe: but I thanke my paines for't, I have leagu'd with'm for a weeke without any farther entercourse.

BRUYNE

Well daughter, well; say a third trouble come; say in the person of young Master *Foster* came a third Suitor: how then?

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170 SD] *Dilke; not in* Q. 172 SD] *this ed.; not in* Q.

173 fame] *Dilke;* same Q.

A NEW WONDER, A WOMAN NEVER VEXT, III.1.187-203.

JANE

Three's the womans totall Arithmeticke in deede, I would learne to number no farther, if there was a good account made of that.

ROBERT

I can instruct you so far, sweete Beauty.

JANE

Take heede, Sir; I have had ill handsell today; perhaps 'tis not the fortunate season, you were best adjourne your journey to some happier time.

ROBERT

There shall no Augurisme fright my plaine dealing: Sweete, I feare no houres.

JANE

You'l not betray me with love-powder?

ROBERT

Nor with Gun-powder neither ifaith; yet I'l make you yeeld if I can.

BRUYNE

Goe, get you together; your father will be comming; leave me with your suite to him, ply this your selfe; and *Jane*, use him kindly, he shall be his fathers heire I can tell you.

JANE

Never the more for that, Father; If I use him / kindely, it [E3^{a}] shalbe for something I like in himselfe, and not for any good he borrowes of his father. [*To* Robert] But come Sir, will you

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203 SD] *this ed.; not in* Q.

walke into the Garden; for that's the field I have best fortune to overcome my Suitors in.

ROBERT

I feare not that fate neither, but if I walke into your Garden, I shall be tasting your sweetes.

JANE

Taste sweetely and welcome Sir; for there growes Honesty, I can tell you.

ROBERT

I shall be plucking at your honesty.

JANE

By my honesty but you shall not Sir: I'l hold you a hand full of Penny-royall of that y'faith, if you touch my honesty there, I'l make you eate Sorrill to your supper, though I eate Sullenwood my selfe: No Sir, gather first Time and Sage, and such wholsome Hearbes; and Honesty and Hearts-ease will ripen the whil'st.

ROBERT

You have faire Roses, have you not?

JANE

Yes Sir, Roses; but no Gillyflowers. *Exit Ambo.*

Enter [Old] Master Foster *and his* wife.

BRUYNE

[*To* Robert] Goe, goe, and rest on *Venus* Violets; shew her a dozin of Batchelors Buttons Boy; Here comes his father. [*To* Old Foster]

217.1 SD] *this ed.; not in* Q. 218 SD] *this ed.; not in* Q. 219 SD] *this ed.; not in* Q.

Now my kind Partner, have we good newes?

OLD FOSTER

Sir, in a word, take it; Your full lading and venture is return'd at sixty fold encrease.

BRUYNE

Heaven take the glory; A wondrous blessing; oh keepe us strong against these flowing Tides! Man is too weak to bound himselfe below, when such high waves doe mount him.

OLD FOSTER

O Sir, care and ambition seldome meete; let us be thrifty; Titles will faster come, than we shall wish to have them.

BRUYNE

Faith I desire none.

OLD FOSTER

Why Sir, if so you please, I'l ease your cares; shall I like a full adventurer now bid you a certaine ready sum for your halfe traffique? /

BRUYNE

I, and I'd make you gainer by it too; for then would I lay by [E3^{b}] my trouble, and begin a worke which I have promis'd unto heaven, a house, a *Domus Dei* shall be rays'd, which shall to Doomesday be establish'd for succour to the poore; for in all Ages there must be such.

OLD FOSTER

Shall I bid your venture at a venter?

BRUYNE

Pray you doe Sir.

A NEW WONDER, A WOMAN NEVER VEXT, III.1.239-255.

OLD FOSTER

Twenty thousand pounds.

BRUYNE

Nay, then you under-rate your owne value much; will you make it thirty?

OLD FOSTER

Shall I meete you halfe way?

BRUYNE

I meete you there Sir; for five and twenty thousand pounds the full ventures yours.

OLD FOSTER

If you like my payment, 'tis the one halfe in ready cash, the other seal'd for six Monethes.

BRUYNE

'Tis Merchant like and faire; *George*, you observe this? Let the contents be drawne.

GEORGE

They shall Sir.

OLD FOSTER

Your hazard is now all past, Sir.

BRUYNE

I rejoyce at it, Sir, and shall not grudge your gaines, though multiplyed to thousands.

OLD FOSTER

Beleeve me Sir, I account my selfe a large gainer by you.

BRUYNE

Much good may it be to you, Sir; but one thing at this advantage of my love to you let me entreate.

A NEW WONDER, A WOMAN NEVER VEXT, III.1.256-271.

OLD FOSTER

What is it, Sir?

BRUYNE

Faith my old suite, to reconcile those breaches 'twixt your kinde son and you; Let not the love he shewes unto his Uncle, be any more a bar to sunder your blessings and his duty.

OLD FOSTER

I would you had enjoyn'd me some great labour for your owne loves sake, but to that my vow stands fixt against; I'm deafe, obdurat to either of them.

MISTRIS FOSTER

Nay Sir, if you knew all, you would not waste your / words in so vaine expence: since his last reformation, he has flowne out againe, and in my sight relieved his Uncle in the dicing house; for which, either he shalbe no father to him, or no husband to me. [E4^{a}]

BRUYNE

[*To* George] Well Sir, go call my Daughter forth of the Garden, and bid her bring her Friend along with her; [*To* Old Foster] troth Sir, I must not leave you thus; I must needes make him your son againe.

OLD FOSTER

Sir, I have no such thing a kin to me.

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267 SD] *this ed.; not in* Q. 268 SD] *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, III.1.272-285.

Enter Robert *and* Jane. [Robert *kneels.*]

BRUYNE

Looke you Sir, know you this duty?

OLD FOSTER

Not I Sir; hee's a stranger to me: [*To* Robert] Save your knee, I have no blessing for you.

MISTRIS FOSTER

Goe, goe to your Uncle Sir; you know where to finde him, hee's at his old haunt, he wants more money by this time; but I thinke the conduite pipe is stopt from whence it ran.

OLD FOSTER

Did he not say, hee'd beg for you, you'd best make use of's bounty.

BRUYNE

Nay, good Sir.

OLD FOSTER

Sir, if your daughter cast any eye of favour upon this Unthrift, restrain't, hee's a beggar: Mistris *Jane*, take heede what you doe.

MISTRIS FOSTER

I, I, be wise Mistris *Jane*; doe not you trust to spleene in time worne to pitty, you'l not finde it so; therefore good

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271.1 SD] *this ed.; Enter Robin and Jane.* Q; *Enter* Robert *and* Jane; Robert *kneels to his* Father. *Dilke; Enter* Robert; Robert *kneels to his father. Hazlitt; Enter* Jane *follows like 334 in Hazlitt.*

273 SD] *this ed.; not in* Q. 282 restrain't] *Dilke;* restraint Q. 284 in] *Hazlitt*; and Q.

Gentlewoman take heede.

BRUYNE

Nay then you are too impenitrable.

OLD FOSTER

Sir, your money shall be ready, and your bills; other businesse I have none: [*To* Robert]

For thee, beg, hang, dye like a slave;

Such blessings ever thou from me shalt have.

Exeunt Foster *and his* wife.

BRUYNE

Well Sir: I'l follow you; [*To* Robert] and Sir, be comforted, I will not leave till I finde some remorse; meane time let not want trouble you; / you shall not know it. [E4^{b}]

ROBERT

Sir, 'tis not want I feare, but want of blessing my knee was bent for; for mine Uncles state, which now I dare say out-weighes my fathers farre, confirmes my hopes as rich, as with my fathers, his love excepted onely.

BRUYNE

Thy Uncles state, how for heavens love?

ROBERT

By his late marriage to the wealthiest widow that London had, who has not onely made him lord of her selfe, but of her whole estate.

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289 SD] *Dilke; not in* Q. 292 SD] *Dilke; not in* Q.

BRUYNE

Mother-a-pearle, I rejoyce in't: this newes is yet but young?

ROBERT

Fame will soone speake it loud, Sir.

BRUYNE

This may helpe happily to make all peace; but how have you parly'd with my daughter, Sir?

JANE

Very well Father: We spake something, but did nothing at all; I requested him to pull me a Catherin Peare, and had not I lookt to him he would have mistooke and given me a Popperrin; and to requite his kindenesse, I pluck'd him a Rose, and he had almost prick'd my finger for my paines.

BRUYNE

Well said Wag, are there sparkes kindled, quench'm not for me, 'tis not a fathers roughnesse, nor doubtfull hazard of an Uncles kindenesse can me deterre; I must to your father.

Where (as a chiefe affaire) I'l once more move,

And if I can returne him backe to love. *Exeunt.*

Enter Doctor *and Stephens Wife.* [III.ii]

WIDDOW

Sir, you see I have made a speedy choyse, and as swift a marriage; be it as it will, I like the man, if his qualities afflict me, I shall be happy in't.

0.1 III.ii] *this ed.; not in* Q.

DOCTOR

I must not distaste, what I have help'd to make; 'tis I that joyn'd you.

WIDDOW

A good bargaine, I hope.

Enter Roger.

Roger, Where's your Master? /

CLOWNE

The Good man of the house is within forsooth. [F1[a]]

WIDDOW

Not your Master, Sir?

CLOWNE

'Tis hard of digestion: Yes, my Master is within; hee masters you therefore I must be content: You have long'd for Crosses a good while, and now you are like to be farther off them than e'r you were; For I'm affraid, your good husband will leave you ne'r a crosse i'th' house to blesse you with.

WIDDOW

Well Sir, I shall be blest in't: But where is he?

CLOWNE

Where he has mistaken the place a little, being his wedding-day; he is in *nomine*, when he should be in *re*.

WIDDOW

And where's that?

CLOWNE

In your Counting-house; If he were a kinde Husband, he would have bin in another Counting-house by this time: hee's tumbling over

all his money bags yonder; you shall heare of him in the bowling Alley againe.

WIDDOW

Why Sir, all is his, and at his dispose; who shall dare to thwart him?

Enter Stephen *with bills and bonds.*

CLOWNE

Looke where he comes.

WIDDOW

How now, Sweete-heart? what hast thou there?

STEPHEN

I finde much debts belonging to you, Sweete; and my care must be now to fetch them in--

WIDDOW

Ha, ha; prethee doe not mistake thy selfe, nor my true purpose; I did not wed to thrall, or binde thy large expence, but rather to adde a plenty to that liberty; I thought by this, thou would'st have stuft thy pockets full of Gold, and throwne it at a hazard; made Ducks and Drakes, and baited fishes with thy silver flyes; lost, and fetcht more: why this had bin my joy; perhaps at length thou would'st have wast'd my store; why, this had bin a blessing to good for me. /

STEPHEN

Content thee, Sweete, those daies are gone, I, even from my [F1^{b}] memorie; I have forgot that e'r I had such follies, and I'l not call'm backe: my cares are bent to keepe your state, and give

A NEW WONDER, A WOMAN NEVER VEXT, III.2.40-60.

you all content. *Roger*, goe, call your fellow-servants up to me, and to my Chamber bring all bookes of debt; I will o're-looke, and cast up all accounts, that I may know the weight of all my cares, and once a yeere give up my stewardship.

CLOWNE

Now you may see what hastie matching is; you had thought to have bin vext, and now you cannot: You have marryed a husband, that, Sir reverence of the title, now being my Master in law, I doe thinke hee'l proove the miserablest, covetous rascall, that ever beate beggar from his gate. But 'tis no matter; time was when you were fairely offered, if you would have tooke it; you might have had other matches y'faith, if it had pleas'd you; and those that would have crost you; I would have sold away all that ever you had had; have kept two or three whores at liverie under your nose; have turn'd you out in your smocke, and have us'd you like a woman; whereas now, if you'd hang your selfe, you can have none of these blessings: but 'tis well enough, now you must take what followes.

WIDDOW

I'm new to seeke for crosses, the hopes I meant
Turne to despaire, and smother in content.

Enter Robert.

STEPHEN

O Nephew are you come: The welcom'st wish that my heart has;
This is my Kinsman, Sweete.

WIDDOW

Let him be largely texted in your love, that all the Citty may

reade it fairely; you cannot remember me, and him forget; we were alike to you in poverty.

STEPHEN

I should have beg'd that bounty of your love, though you had scanted me to have given't him; / for we are one, I an Uncle Nephew, he a Nephew Uncle. But my Sweete selfe, my slow request you have anticipated with proffer'd kindenesse; and I thanke you for it. But how, kinde Cozin, does your father use you? Is your name found againe within his bookes? Can he reade son there?

ROBERT

'Tis now blotted quite: for by the violent instigation of my cruell Stepmother, his Vowes and Othes are stampt against me, ne'r to call, or blesse me as a childe; but in his brow, his bounty, and behaviour I reade it almost plainelie.

STEPHEN

Cozin, grieve not at it; that father lost at home, you shall finde here; and with the losse of his inheritance, you meete another amply profferd you; be my adopted son, no more my kinsman; [*To* Widdow] so that this borrowed bounty doe not stray from your consent.

WIDDOW

Call it not borrowed, Sir, 'tis all your owne; here 'fore this reverent man I make it knowne, thou art our childe as free by adoption, as deriv'd from us by conception, birth, and

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75-76 SD] *this ed.; To his* Wife. *Dilke; not in* Q.

propinquitie; Inheritour to our full substance.

ROBERT

You were borne to blesse us both, my knee shall practise a sons duty even beneath sons, giving you all the comely dues of parents: yet not forgetting my duty to my father;
Where e'r I meet him, he shall have my knee,
Although his blessing ne'r returne to me.

STEPHEN

Come then my dearest son, I'l now give thee a taste of my love to thee; be thou my deputy, the Factour and disposer of my businesse; keepe my accounts, and order my affaires; they must be all your owne; [*To* Widdow] for you, deere Sweet,
Be merry, take your pleasure, at home, abroad; /
Visit your neighbours; ought that may seeme good
To your owne will; downe to the Country ride;
For cares and troubles lay them all aside,
And I will take them up. It's fit that weight
Should now lye all on me: take thou the height
Of quiet and content, let nothing grieve thee;
I brought thee nothing else, and that I'le give thee.

Exeunt Stephen *and* Robert.

WIDDOW

Will the Tide never turne? Was ever woman thus burden'd with unhappy happinesse? Did I from Ryot take him, to waste my goods, and he strives to augment it? I did mistake him.

DOCTOR

Spoyle not a good Text with a false Comment;
All these are blessings, and from heaven sent;
It is your husbands good, hee's now transform'd
To a better shade, the prodigall's return'd.
Come, come, know joy, make not abundance scant;
You 'plaine of that which thousand women want. *Exeunt.*

Enter Alderman Bruine, Master Foster *and* Factors *bearing o'r bags.* [III.iii]

BRUYNE

So, so, haste home good Lads, and returne for the rest. Would they were cover'd, *George*, 'tis too Publicke blazon of my estate; but 'tis no matter now; I'l bring it abroad againe e'r it be long.

[*Exeunt* Factors]

Sir, I acknowledge receit of my full halfe debt, twelve thousand five hundred pounds; it now remaines you seale those writings, as assurance for the rest, and I am satisfyed for this time.

OLD FOSTER

Pray stay Sir, I have bethought me, let me once throw Dice at all, and either be a compleate merchant, or wracke my estate for ever: Heare me Sir, I have of wares that are now vendible, so much as will defray your utmost penny; will you accept of them, and save this charge of wax and parchment.

0.1 III.iii] *this ed.; not in* Q. 3.1 SD] *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, III.3.12-28.

BRUYNE

Be they vendible Sir? I am your Chapman: What are they, Master *Foster*? /

OLD FOSTER

Broad clothes, Karsies, Cutchineale, such as will not stay two dayes upon your hands. [F3^{a}]

BRUYNE

I finde your purpose; you'd have your Ware-Houses empty for the receit of your full fraught; I'l be your furtherer, make so your rates, that I may be no looser.

Enter George *and* Richard.

OLD FOSTER

I have no other end, Sir; let our Factors peruse and deale for both.

BRUYNE

Mine is return'd; *George*, here's a new businesse; you and *Richard* must deale for some commodities betwixt us, if you finde'm even gaine or but little losse, take carriage presently and carry'm home.

GEORGE

I shall.

OLD FOSTER

Richard, have you any further newes yet from our shipping?

RICHARD

Not yet, Sir; but by account from the last, when they put from Dover, this Tide should bring them into Saint *Catharins* Poole; the winde has bin friendly.

OLD FOSTER

Listen their arrivall, and bid the Gunner speake it in his lowd thunder all the Citty over; tingle the Merchants eares at the report of my abundant wealth; now goe with *George*.

RICHARD

I shall doe both, Sir. *Exeunt* Factors.

OLD FOSTER

I must plainely now confesse, Master Alderman, I shall gaine much by you. The halfe of your ship defrayes my full cost.

BRUYNE

Beshrew me if I grudge it, being my selfe a sufficient gainer by my venter, Sir.

Enter Mistris Foster.

MISTRIS FOSTER

Still flowes the Tide of my unhappinesse, the stars shoote mischiefe, and every houre is criticall to me.

OLD FOSTER

How now woman? wrackt in the heaven of felicity? What ayl'st thou?

MISTRIS FOSTER

I thinke the divel's mine enemy. /

OLD FOSTER

I hope so too; his hate is better than his friendship. [F3^{b}]

MISTRIS FOSTER

Your brother, your good brother, Sir.

OLD FOSTER

What of him? hee's in Ludgate againe.

MISTRIS FOSTER

No, hee's in Hye-gate; he struts it bravely, an Aldermans pace

at least.

OLD FOSTER

Why, these are Oracles, doubtfull Enigmaes!

MISTRIS FOSTER

Why, I'm sure you have heard the newes; hee's marryed forsooth.

OLD FOSTER

How, marryed? no woman of repute would choose so slightly.

MISTRIS FOSTER

A woman, in whose brest, I had thought had liv'd the very quintessence of discretion; and who is't, thinke you? nay you cannot ghesse, though I should give you a day to riddle it; 'tis my Gossip, Man, the rich Widdow of Cornehill.

OLD FOSTER

Fye, fye, 'tis fabulous.

MISTRIS FOSTER

Are you my husband? then is shee his wife; how will this upstart beggar shoulder up, and take the wall of you? his new found pride will know no eldership.

OLD FOSTER

But wife, my wealth will five times double his, e'r this Tide ebbe againe; I wonder I heare not the Brazen Cannon proclame the Arrivall of my infinite substance.

MISTRIS FOSTER

But beggars will be proud of little, and shoulder at the best.

OLD FOSTER

Let him first pay his old score, and then reckon; but that shee--

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46 Enigmaes] Q(u); Enigma's Q(c). 54 wife;] Q(u); ~, Q(c).

A NEW WONDER, A WOMAN NEVER VEXT, III.3.62-76.

MISTRIS FOSTER

I, that's it mads me too. Would any woman, lesse to spite her selfe, so much prophane the sacred name of wedlock: A Dove to couple with a Storke, or a Lambe a Viper?

OLD FOSTER

Content thee; Forgive her; shee'l doe so no more; 65
She was a rich widdow, a wife hee'l make her poore.

BRUYNE

So Sir, you have clos'd it well; if so ill it prove, leave it to proofe, and wish not misery

Enter Stephen *and* Robert [*who kneels*]. /

unto your enemy. Look, here he comes. [F4^{a}]

OLD FOSTER

You say true, 'tis my enemy indeede. 70

STEPHEN

Save you Master Alderman, I have some businesse with you.

BRUYNE

With me, Sir, and most welcome, I rejoyce to see you.

MISTRIS FOSTER

[*To* Old Foster] Doe you observe, Sir; he will not know you now? *Jockey's* a Gentleman now.

OLD FOSTER

Well fare rich widowes, when such beggars flourish; but ill shall 75
they fare, that florish o're such beggars.

68.1 SD] *this ed.;* Robert *kneels to his father follows line in Dilke; not in* Q. 73 SD] *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, III.3.77-91.

STEPHEN

Ha, ha, ha.

MISTRIS FOSTER

He laughs at you.

OLD FOSTER

No wonder, woman, he would doe that in Ludgate; but 'twas when his kind Nephew did relieve him: I shall heare him cry there againe shortly.

STEPHEN

Oysters, new Walfleet Oysters.

OLD FOSTER

The Gentleman is merry.

MISTRIS FOSTER

No, no, no; he does this to spight me; as who should say, I had bin a fish-wife in my younger dayes.

BRUYNE

Fye, fye, Gentlemen, this is not well; my eares are guilty to heare such discords. Looke, Master *Foster*; turne your eye that way [*Points to* Robert]; there's duty unregarded, while envy struts in too much state: believe me, Gentlemen, I know not which to chide first.

OLD FOSTER

What Idoll kneeles that heretique too?

STEPHEN

Rise Boy; thou art now my son, and owest no knee to that

---

88 SD] *this ed.; not in* Q.

unnaturall; I charge you rise.

OLD FOSTER

Doe Sir, or turne your adoration that way [*Points to* Stephen]; you were kind to him in his tatter'd state; let him requite it now.

MISTRIS FOSTER

Doe, doe, we have pai'd for't aforehand.

ROBERT

I would I were divided in two halfes, so that might reconcile your harsh division.

STEPHEN

Proud Sir, this son which you have alienated for my loves sake, shall by my loves bounty ride side by side in the best Equipage your scornes dare patterne him. /

OLD FOSTER

I, I, a beggars gallop up and downe. [F4^{b}]

MISTRIS FOSTER

I, 'tis up now, the next step downe.

STEPHEN

Ha, ha, I laugh at your envy Sir, [*To* Bruyne] my businesse is to you.

BRUYNE

Good Sir, speake of any thing but this.

STEPHEN

Sir, I am furnishing some shipping forth, and want some English traffique, Broad-clothes, Karsies or such like; my voyage is to

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93 SD] *this ed.; not in* Q. 103 SD] *this ed.; not in* Q.

the Straites: if you can supply me, Sir, I'l be your Chapman.

BRUYNE

That I shall soone resolve you, Sir;

Enter Factor.

Come hither *George*. [*They talk aside*]

OLD FOSTER

This is the rich Merchant-man--

MISTRIS FOSTER

That's neither grave nor wise--

OLD FOSTER

Who will kill a man at Tiburne shortly--

MISTRIS FOSTER

By Carts that may arise;

Or if the hangman dye, he may have his office.

BRUYNE

Then you have bargain'd, *George*?

GEORGE

And the Ware carryed home, Sir; you must looke to be little gainer; but lose you cannot.

BRUYNE

'Tis all I desire from thence, [*To* Stephen] Sir I can furnish you with Wares I lately from your brother bought; please you goe see them, for I would faine divide you, since I can win no nearer friendship.

109.1 Factor] *this ed.*; Factors Q. 110 SD] *this ed.; not in* Q. 112 nor] *Dilke*; not Q.

119 SD] *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, III.3.123-137.

STEPHEN

I'l goe with you, Sir.

Exeunt Alderman, Stephen, *and* George.

OLD FOSTER

[*To* Stephen *parting*] Take your adoption with you, Sir.

ROBERT

I crave but your blessing with me, Sir.

OLD FOSTER

'Tis my curse then; get thee out of mine eye. Th'art a beame in't, and I'le teare it out e'r it offend to looke on thee.

MISTRIS FOSTER

Goe, goe, Sir; follow your Uncle-father, helpe him to spend, what thrift has got together;

'Twilbe charity in you to spend,

Because you charity it was to lend.

ROBERT

My charity; you can a vertue name,

And teach the use, yet never knew the same. *Exit.* /

Enter Richard. [G1[a]]

OLD FOSTER

See wife, here comes *Richard*; now listen, and heare me crown'd the wealthiest London Merchant. [*To* Richard] Why dost thou looke so sadly?

MISTRIS FOSTER

Why dost not speake; hast lost thy tongue?

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124 SD] *this ed.; not in* Q. 135 SD] *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, III.3.138-153.

RICHARD

I never could speake worse.

OLD FOSTER

Why, thy voyce is good enough.

RICHARD

But the worst accent Sir, that ever you heard, I speake a Screechowles note. Oh you have made the most unhappiest bargaine that ever Merchant did!

OLD FOSTER

Ha? what can so balefull be, as thou would'st seeme to make by this sad prologue? I am no traytor to confiscate my goods: speake, what e'r it be.

RICHARD

I would you could conceite it, that I might not speake it.

OLD FOSTER

Dally not with torments, sinke me at once.

RICHARD

Now y'ave spoke it halfe; 'tis sinking I must treate of; your ships are all sunke.

OLD FOSTER

Hah!

MISTRIS FOSTER

O thou fatall Raven; Let me pull thine eyes out for this sad croake.

OLD FOSTER

Hold woman; hold prethee; 'tis none of his fault.

A NEW WONDER, A WOMAN NEVER VEXT, III.3.154-171.

MISTRIS FOSTER

No, no, 'tis thine, thou wretch; and therefore let me turne my vengeance all on thee; thou hast made hot haste to empty all my Ware-houses, and made roome for that the sea hath drunk before thee.

OLD FOSTER

Undone for ever! Where could this mischiefe fall? Were not my ships in their full pride at Dover; and what English *Carybda's* has the divell dig'd to swallow nearer home?

RICHARD

Even in the Mouth, and entrance of the *Thames* they were all cast away.

OLD FOSTER

Dam up thy Mouth from any farther mischievous relation.

RICHARD

Some men were sav'd, but not one penny-worth of goods. /

OLD FOSTER

Even now thy balefull utterance was chok'd, and now it runs too fast; thou fatall Bird no more. [G1^{b}]

MISTRIS FOSTER

May Serpents breed, and fill this fatall Streame, and poyson her for ever.

OLD FOSTER

O curse not, they come too fast!

MISTRIS FOSTER

Let me curse somewhere, Wretch, or else I'l throw them all on thee; 'tis thou, ungodly Slave, that art the marke unto the wrath

of Heaven: I thriv'd e'r I knew thee.

OLD FOSTER

I prethee split me too.

MISTRIS FOSTER

I would I could; I would I had never seene thee; for I ne'r saw houre of comfort since I knew thee.

OLD FOSTER

Undone for ever, my credit I have crackt,

To buy a Venture, which the Sea has sok'd;

What worse can woe report?

MISTRIS FOSTER

Yes worse than all,

Thy enemies will laugh, and scorne thy fall.

OLD FOSTER

Be it the worst then; that place I did assigne

My unthrifty brother, Ludgate, must now be mine.

Breake, and take Ludgate.

MISTRIS FOSTER

Take Newgate rather.

OLD FOSTER

I scorn'd my child, now he may scorne his father.

MISTRIS FOSTER

Scorne him still.

OLD FOSTER

I will; would he my wants relieve,

I'd scorne to take what he would yeeld to give:

My heart be still my friend, although no other;

A NEW WONDER, A WOMAN NEVER VEXT, III.3.188-190.

I'l scorne the helpe of either son, or brother,

My portion's begging now; seldome before,

In one sad houre, was man so rich and poore. *Exeunt. /*

A NEW WONDER, A WOMAN NEVER VEXT, IV.1.1-16.

Enter Mistris Jane, Godfry Speedewell, *and* Master Lambskin. [G2^{a}] IV.[i]

JANE

Gentlemen, my Father's not within; please you to walke a turne or two in the garden, hee'l not be long.

LAMBSKIN

Your father, Mistris *Jane*, I hope you have observation in you, and know our humours; we come not a wooing to your Father.

SPEEDWELL

Experience must beare with folly; Thou art all innocent, and thy name is *Lambskin*; grave Sapience guides me, and I care not a pin for thy squibs, and thy Crackers; my old dry wood shall make a lusty bonefire, when thy greene Chips shall lye hissing in the Chimney-corner. Remember Mistris, I can make you a Lady by mine owne experience.

LAMBSKIN

Prethee doe not stand troubling the Gentlewoman with thy musty sentences, but let her love be laid downe betwixt us like a paire of Cudgells, and into whose hands she thrusts the weapons first, let him take up the Bucklers.

SPEEDWELL

A match betweene us?

JANE

Must I be stickler then?

0.1 IV.i] *Dilke; Actus Quartus.* Q.

A NEW WONDER, A WOMAN NEVER VEXT, IV.1.17-33.

LAMBSKIN

We are both to run at the Ring of your setting up, and you must tell us who deserves most favour.

JANE

But will you stand both at my disposing?

LAMBSKIN

Else let me never stand but in a Pillory.

JANE

You love me both you say?

SPEEDWELL

By this hand--

LAMBSKIN

Hand? Zoundes by the foure and twenty Elements. /

JANE

Pray spare your oathes; I doe believe you doe. [G2^{b}]

You would not else make all this stir to wooe.

Sir *Godfry*, you are a knight both tough and old,

A rotten building cannot long time hold.

LAMBSKIN

Speedewell, live well, dye well, and be hang'd well, change your coppy well, your experience will not carry it else.

JANE

Y'are rich too, at least your selfe so say;

What though? y'are but a gilded man of clay.

LAMBSKIN

A man of Ginger-bread; y'faith I could finde in my heart to eate him.

A NEW WONDER, A WOMAN NEVER VEXT, IV.1.34-48.

JANE

Should I wed you, the fire with frost must marry,

January and *May*; I for a younger tarry.

LAMBSKIN

That's I; introth I'le be thy young *Lambskin*; thou shalt finde me as innocent as a sucking Dove: speake, Sweete Mistris, am I the youth in a basket?

JANE

You are the sweete youth Sir, whose pretty eyes

Would make me love; but you must first be wise.

SPEEDWELL

Ah, hah, is your coxcombe cut? I see experience must boord this faire Pinnace: [*To* Jane] a word in private.

LAMBSKIN

I'l have no words in private, unlesse I heare too.

[*They talk aside*]

Enter Master Bruine, Stephen *and* Robert.

BRUYNE

Come Gentlemen, we'l make few words about it; Merchants in bargaining must not, like Souldiors lying at a siege, stay moneths, weekes, daies, but strike at the first parley. Broad-clothes, and Woolls, and other rich Commodities, I lately from your brother bought, are all your owne.

---

42 SD] *this ed.; not in* Q. 43.1 SD] *this ed.; Retire. Hazlitt; not in* Q.

STEPHEN

'Tis well.

BRUYNE

Then be not angry gentle Sir, if now a string be touch'd, which hath too long sounded so harshly over all the Citty; I now would winde it to a musicall height.

STEPHEN

Good Master Alderman, I thinke that string will still offend mine eare; You meane the jarring 'twixt me and my brother?

BRUYNE

In troth the same.

STEPHEN

I hate no poyson like that brothers name.

BRUYNE

O Fye, not so. /

STEPHEN

Uncivill churle, when all his sailes were up, and that his proud heart danc'd on golden waves-- [G3^{a}]

BRUYNE

As heaven be thank'd it still does.

STEPHEN

Yet Sir, then I being sunke, and drown'd in mine owne misery, he would not cast out a poore line of thred to bring me to the shore; I had bin dead, and might have starv'd for him.

BRUYNE

A better fate Sir, stood at your elbow [*Points to* Robert].

---

64 SD] *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, IV.1.65-81.

STEPHEN

True Sir; this was he that lifted me from want and misery, whose cruell father for that good cast him away; scorning his name and blood; lopt from his side this branch that held me deere. For which hee's now my son, my joy, my heire. But for his father hang him.

BRUYNE

Fye, fye.

STEPHEN

By heaven.

BRUYNE

Come, come, live in more charity, he is your brother; if that name offend, I'l sing that tune no more. Yonder's my daughter busie with her suitors; wee'l visit them. Now *Jane*, bid your friends welcome.

JANE

They must be welcome Sir, that come with you;

[*To* Robert] To thee ten thousand welcomes still are due.

ROBERT

My sweete Mistris. *Kisse him.*

LAMBSKIN

Zounds Sir knight, we have stood beating the Bush and the bird's flowne away; this Citty bowler has kist the Mistris at first cast.

---

77 SD] *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, IV.1.82-95.

BRUYNE

How fare yee Gentlemen, what cheere Sir knight?

SPEEDWELL

An adventurer still Sir, to this new found land.

LAMBSKIN

He sayles about the point Sir, but he cannot put in yet.

BRUYNE

The winde may turne Sir. A word Master *Foster.* [*They talk aside*]

LAMBSKIN

You see Sir *Speedwell*, what Card is turn'd up for trumpe; I hold my life this spruce Cittizen will forestall the market, Oh these briske factors, are notable firkers.

SPEEDWELL

I doubt Sir, he will play the merchant with us.

BRUYNE

[*To* Stephen] They both are suitors Sir, yet both shoote wide; / My daughter sure must be your kinsmans bride. [G3^{b}]

STEPHEN

I'l give her a wedding Ring on that condition and put a Stone in't worth a thousand pounde, Sir.

BRUYNE

You have my hand and heart too't, be she pleas'd so.

LAMBSKIN

S'foote, let's shew our selves Gallants, or Gallymawfryes; shall

---

85 SD] *this ed.; They converse apart. Dilke; not in* Q.

90 SD] *this ed.; not in* Q.

we be out-brav'd by a Cockney? [*To* Robert] A word my faire *Zenocrates*; Doe you see Sir, here be those that have gon a fishing, and can give you a Gudgion.

ROBERT

You were best goe fish for better manners, or I shall bob for Eles with you. [*Strikes him*]

LAMBSKIN

Zoundes are you a striker? Draw, Sir knight.

BRUYNE

Not in my house; I pray be quiet Gentlemen.

ROBERT

He dares not doe't abroad believe me, Sir.

STEPHEN

Now by my life my Boy, for this brave spirit I hug thee in mine armes: lose life and limbes e'r thou forsake thy love.

LAMBSKIN

Hee's no Rivall here Sir; has struck me, and we are Gentlemen.

SPEEDWELL

And heare yee, Sir, let him seeke out his equalls; for some of us are in danger to make her a Lady shortly: I know what I speake; what I speake, I'l doe; yet I'l doe nothing, but what comes from grave experience.

STEPHEN

Speake what you please Sir, hee's a Gentleman as good as either of you both, and shall in lists of Love for such a bed-fellow,

---

96 SD] *Dilke; not in* Q. 100 SD] *Dilke; not in* Q.

brave him that dares, and here lay downe more gold to win her love, than both your states are worth.

SPEEDWELL

Ha? doe you know us, Sir? You grow too bold; my experience now hath found you; you were once a tatter'd fellow, your name is *Foster*; have you such gold to give?

LAMBSKIN

Yes, yes, has won it betting at the bowling Alleyes, or at the Pigeon-holes in the Garden Alleyes.

STEPHEN

You are muddy Groomes to upbraid mee with that scorne, / which vertue now gilds over; Pray yee Gentlemen may I request your names?

LAMBSKIN

Our names are in the Heralds bookes I warrant you; my name is *Innocent Lambskin*; and this Knight, simply though he stands here, is knowne to be Sir *Godfry Speedewell*.

STEPHEN

Well may he Speede Sir; *Lambskin* and *Speedewell*; Ha? Is't so? I thinke I shall give you a medicine to purge this itch of love, Sir.

LAMBSKIN

No itch neither Sir, we have no scabs here, but yourselfe and your Cozin.

STEPHEN

Very good Sir, my little *Lambskin*. I have you here in Sheepeskin

[*Produces a parchment*]; looke you, 'tis so y'faith. See, Master Alderman, these two crackt Gallants are in severall bonds to my Predecessor for a debt of full two thousand apiece. Cozin, fetch me a Serjeant straite.

ROBERT

Yes Sir.

SPEEDWELL

O let him, I have a protection, Sir.

STEPHEN

I'l try that, Sir.

SPEEDWELL

A Serjeant? Nay, then experience must worke, legs be strong and bold; when Serjeants waite at feasts, the cheere's but cold. I'l shift for one. *Exit.*

LAMBSKIN

Knight, knight; S'foote is an errand Knight run away, I were an arrand Asse to tarry, and be catch'd in the limebush: I love the wench well; but if they have no hole to place me in, but the hole in the Counter, I'l be gone and leave'm; that's flat. *Exit.*

BRUYNE

You have scar'd the suitors from the marke, Sir.

STEPHEN

I am glad on't, Sir; they are but such as seeke to build their rotten state on you, and with your wealth to underprop their weakenesse:

---

132 SD] *Dilke; not in* Q.

Believe me, reverend Sir, I had much rather
You'd venter that my Cuz might call you father.

Enter Stephens Wife. /

BRUYNE

We'l talke of that anon; See Sir, here comes your wife, [G4^{b}]
The theame of all her time, with goodnesse mixt,
The happy woman that was never vext;
Y'are welcome Mistris *Foster*.

WIDDOW

I thanke yee Sir.

STEPHEN

Wife, your two debtors were here but now; Sir *Speedwell* and *Lambskin*; A Wolfe could not have torne poore *Lambskin* worse, than the bare name of a Serjeant: the very thought made them both to take their heeles and run away.

WIDDOW

'Las, they are poore and leane, and being so; kill them not till they are fatter.

STEPHEN

At thy girdle, Sweete, hangs the keyes, to lock the prison dores or let them loose: 'twas my intent onely in way of mirth to rid them from the presence of Mistris *Jane*, that our adopted son might have no bar unto his love.

WIDDOW

The match is faire; and were that knot once tyed,
I'd send some Angels to attend the bride.

---

153 no SD] *this ed.; Enter Stephen's Wife* Q.

A NEW WONDER, A WOMAN NEVER VEXT, IV.1.169-184.

Enter George.

STEPHEN

Sir, here's your factor.

BRUYNE

Are the wares ready?

GEORGE

Yes, and deliver'd Sir, to Master *Foster's* servants, who conveyed them in Carts to the Custome-house, there to be shipt; but going with them, Sir, I met ill newes.

BRUYNE

Ill newes? what ist?

GEORGE

Old Master *Foster's* ships so richly laden, by strange misfortune, Sir, are cast away.

BRUYNE

Now heaven forbid!

ROBERT

Oh mee!

STEPHEN

How? cast away; where?

BRUYNE

'Tis impossible; they rid at Dover safe, when he out-bought my full share in the fraught, and paid me downe neare thirty thousand pounds / in wares and money. [H1^{a}]

GEORGE

Which had he not done, you had lost your venture: by Master *Foster's* owne appointment Sir, they weighed their Anchors up, and

so to come for London; but by a mercilesse storme they all were swallowed, even in the Theames mouth; yet the men were sav'd, but all the goods were lost.

ROBERT

O my poore father! This losse will breake his backe.

STEPHEN

Ha? What's that to you? if in my favour you'l sit warme, then bury all love to him, nay duty, heare you Sir? What! shed'st thou teares for him, that had no care to see thy heart drop blood? he was unnaturall, and heaven hath justly now rewarded him.

BRUYNE

'Tis a most strange Fate;
He needes would buy my part at any rate,
He car'd not what; and now all's lost.

STEPHEN

Greedy desire
He swallowed, and now is swallowed; 'tis but his hyre;
And I'l not pitty it, no more than he,
In his abundance, did my misery.

WIDDOW

I grieve for my poore Gossip, his good wife,
She never met good fortune all her life,
And this will breake her heart-strings: in good sooth
I'l goe and comfort her.

---

190 What!] What Q.

A NEW WONDER, A WOMAN NEVER VEXT, IV.1.202-214.

STEPHEN

In good sooth you shall not,

Nor him, nor her at this time, gentle wife;

He scorn'd me in his height, now being poore,

If that he needes my helpe, he knowes my doore.

Sir, we'l for this time leave you, at fitter leasure,

We'l have this marriage talk't of.

BRUYNE

At your owne good pleasure.

STEPHEN

Come wife; Goe not to see your father, Sir,

I charge you.

BRUYNE

Jane, bring your friends to th' dore.

ROBERT

[*Aside*] I'l helpe my father, though my selfe grow poore.

Exeunt [Stephen, Robert, Widdow, *and* Jane].

BRUYNE

Where's my Factor?

GEORGE

Here Sir.

BRUYNE

What, are the square stones, and timber brought as I appointed? /

GEORGE

Yes, Sir, and the workemen, that daily ply the worke, are in [H1^{b}]

---

211 SD] *this ed.; not in* Q

211.1 SD] *this ed.; Exeunt. Dilke; Exeunt follows line 212 in* Q.

number fourescore at least.

BRUYNE

My vowes flew up to heaven, that I would make
Some pious worke in the brasse booke of Fame,
That might till Doomesday lengthen out my name.
Neare Norton Folgate therefore have I bought
Ground to erect this house, which I will call
And dedicate, *Saint Marie's Hospitall*;
And when 'tis finish'd, o'r the gates shall stand
In capitall letters, these words fairely graven
For I have given the worke and house to heaven
And cal'd it, *Domus Dei*, Gods house;
For in my zealous faith I know full well,
Where good deedes are, there heaven it selfe doth dwell. *Exeunt.*

Enter Old Foster, Richard *his factor, and the* [IV.ii]
Keeper of Ludgate.

RICHARD

Good Sir, resolve not thus; returne againe, your debts are not so great, that you should yeeld your body thus to prison unconstrain'd.

OLD FOSTER

I will not trust the iron hearts of men; my credit's lost, my wealth the Sea has swallowed, wrack'd at my dore, even in the mouth o'th' Thames;
Oh my misfortune! never man like me

0.1 IV.ii] *this ed.; not in* Q.

Was so throwne downe, and cast to misery.

RICHARD

Deare Sir, be patient.

OLD FOSTER

I prethee get thee gone, and with thy diligence assist thy Mistris to keepe that little left, to helpe her selfe, whil'st here in Ludgate I secure my body from Writs, Arrests, and Executions, which, well I know, my cruell Creditors will thunder on me. Goe, get thee gone;

If what is left they'l take, doe thou agree;

If not, I am here resolv'd to stay and dye.

RICHARD

I'l doe my best Sir, to procure your peace. *Exit.*

OLD FOSTER

Do so. [*To* Keeper] Come Sir, I yeeld my selfe your prisoner; you are the Keeper of this Ludgate?

KEEPER

Yes Sir, your name is registred among the prisoners.

OLD FOSTER

So, I have seene the faire outside of this tombe before; /

This goodly apple has a rotten core. [H2^{a}]

KEEPER

As all prisons have, Sir.

OLD FOSTER

I prethee bar me of no privideдge due to a free Citizen; Thou

---

17 SD] *this ed.; To the* Keeper. *Dilke; not in* Q.

knowest me well?

KEEPER

Yes Master *Foster*, and I sorrow for your losses, yet doubt not but your son and brother--

OLD FOSTER

O speake not of them! doe not kisse and kill me; I have no son nor brother that esteemes me, and I for ever hate their memory: prethee no more; I am come sicke into a Bad Inne, and looke for worse attendance, I have taken a surfeit of misfortunes, and here must swallow pills with poyson to recure me:

I am sea-sicke, Sir, and heave my hands to heaven;

Ne'r to so low an ebbe was *Foster* driven.

KEEPER

There be some Fees to pay, Sir, at your comming in.

OLD FOSTER

So, so, if this old Wall-nut-tree, after all this cudgelling, have but one cluster left, thou shalt have that too; if not, take off these leaves that cover me;

Pull off these white locks; rend them from my head,

And let me in my woes be buried.

KEEPER

'Las, Sir, this house is poore.

OLD FOSTER

I thinke no lesse;

For rich men seldome meete with such distresse,

Well, well, what booke must I reade over now?

What servile Oare must I be tyed to here,
Slave-like to tug within this christian Galley?

KEEPER

Sir, being the youngest prisoner in the house, you must beg at the iron grate above, as others doe for your reliefe and their's.

OLD FOSTER

For a beggar to beg, Sir, is no shame;
And for the iron grate, it beares an embleme
Of iron-hearted Creditors, that force men lye
In loathsome prisons thus to starve and die.

Enter Robert *and kneeles.*

KEEPER

[*To* Robert] Who would you speake with, Sir? / Oh, cry you mercy; 'tis his sonne: I'l leave them. [H2^{b}] *Exit.*

OLD FOSTER

O torment to my soule! What mak'st thou here?
Cannot the picture of my misery
Be drawne, and hung out to the eyes of men,
But thou must come to scorne and laugh at it?

ROBERT

Deare Sir, I come to thrust my backe under your loade, to make the burden lighter.

OLD FOSTER

Hence from my sight, dissembling villaine; goe,

---

51 SD] *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, IV.2.60-81.

Thine Uncle sends defiance to my woe,
And thou must bring it: Hence, thou Basyliske,
That kil'st me with mine eyes: nay, never kneele;
These scornefull mocks more than my woes I feele.

ROBERT

Alas, I mocke yee not; but come in love,
And naturall duty Sir, to beg your blessing;
And for mine Uncle--

OLD FOSTER

Him, and thee I curse,
I'l starve, e'r I eate bread from his purse,
Or from thy hand; Out villaine, tell that Cur,
Thy barking Uncle, that I lye not here
Upon my bed of ryot, as he did,
Cover'd with all the villainies, which man
Had ever woven; tell him I lye not so,
It was the hand of heaven strucke me thus low,
And I doe thanke it. Get thee gone, I say,
Or I shall curse thee, strike thee; Prethee away;
Or if thou'lt laugh thy fill at my poore state,
Then stay, and listen to the prison grate,
And heare thy father, an old wretched man,
That yesterday had thousands, beg and cry,
To get a penny: Oh my misery!

ROBERT

Deere Sir, for pitty heare me.

A NEW WONDER, A WOMAN NEVER VEXT, IV.2.82-101.

OLD FOSTER

Upon my curse I charge no nearer come,

I'l be no father to so vild a Son. *Exit.*

ROBERT

O my abortive fate!

Why for my good am I thus pay'd with hate?

From this sad place of Ludgate here I freed /

An Uncle, and I lost a father for it; [H3^{a}]

Now is my father here, whom if I succour,

I then must lose my Uncle's love and favour.

My Father once being rich, and Uncle poore,

I him relieving was thrust forth of dores:

Baffled, revil'd, and disinherited:

Now mine owne Father here must beg for bread,

Mine Uncle being rich, and yet if I

Feede him, my selfe must beg. Oh misery,

How bitter is thy taste! yet I will drinke

Thy strongest poyson; fret what mischiefe can,

I'l feede my Father, though, like the Pellican,

I pecke mine owne brest for him.

Old Foster, *and above at the grate,*

a box hanging downe.

OLD FOSTER..

Bread, bread, one penny to buy a loafe of bread for the tender

mercy!

ROBERT

O me my shame! I know that voyce full well;

I'l help thy wants, although thou curse me still.

OLD FOSTER

Bread, bread; some Christian man send back your charity to an

number of poore prisoners; one penny for the tender mercy.

Robert *puts in money.*

The hand of heaven reward you, gentle Sir, never may you want,

never feele misery;

Let blessings in unnumbred measure grow,

And fall upon your head where e'r you goe.

ROBERT

O happy comfort! curses to the ground

First strucke me, now with blessings I am crown'd.

OLD FOSTER

Bread, bread, for the tender mercy; one penny for a loafe of bread.

ROBERT

I'l buy more blessings; Take thou all my store,

I'l keepe no coyne; and see my father poore. [*Puts in more money*]

OLD FOSTER

Good Angels guard you, Sir, my prayers shalbe

That heaven may blesse you for this charity.

ROBERT

If he knew me, sure he would not say so;

---

114 SD] *Dilke; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, IV.2.118-135.

Yet I have comfort if by any meanes
I get a blessing from my fathers hands:
How cheape are good prayers? A poore penny buyes / 120
That, by which man up in a minute flies, [H3^{b}]
And mounts to heaven.

Enter Stephen.

Oh me, mine Uncle sees me!

STEPHEN

Now Sir, what make you here so neere the prison?

ROBERT

I was going, Sir, to buy meate for a poore bird I have, that
sits so sadly in the Cage of late, I thinke he'l dye for sorrow. 125

STEPHEN

So Sir, your pitty will not quit your paines, I feare me; I shall
finde that bird I thinke to be that churlish wretch, your father,
that now has taken shelter here in Ludgate; Goe too, Sir, urge me
not, you'd best; I have given you warning: fawne not on him nor
come not neare him, if you'l have my love. 130

ROBERT

'Las Sir, that Lambe
Were most unnaturall that should hate the Dam.

STEPHEN

Lambe me no Lambs, Sir.

ROBERT

Good Uncle; 'las you know when you lay here,
I succour'd you, so let me now helpe him. 135

A NEW WONDER, A WOMAN NEVER VEXT, IV.2.136-153.

STEPHEN

Yes, as he did me,

To laugh and triumph at my misery;

You freed me with his gold, but 'gainst his will:

For him I might have rotted, and laine still;

So shall he now.

ROBERT

Alack the day!

STEPHEN

If him thou pitty, 'tis thine owne decay.

OLD FOSTER

Bread, bread; some charitable man remember the poore prisoners;

bread for the tender mercy, one penny.

ROBERT

O listen Uncle; that's my poore father's voyce.

STEPHEN

There let him howle; Get you gon, and come not neare him.

ROBERT

O my soulé! what tortours dost thou feele? Earth ne'r shall find,

A son so true, yet forc'd to be unkind. *Exit.*

STEPHEN

Well, go thy waies, thou patterne of true vertue; my heart is

full, I could even weepe, and much adoe I had to forbeare, / to [H4^{a}]

heare a brother begging in a Jayle, that but e'r while spred up

a lofty sayle as proudly as the best: Oh, 'twere a sin unpardonable

in me, should I not succour him? Yes, I will doe't, yet closely it

shalbe done, and he not know from whence his comforts come. What

ho, Keeper there, a word I praye.

Enter Keeper.

KEEPER

What's your pleasure, Sir?

STEPHEN

What's he that at the grate there beg'd even now?

KEEPER

One Master *Foster*, Sir, a decayed Citizen new come in. Cry you mercy Sir, you know him better than my selfe, I thinke.

STEPHEN

I should doe, knew he me as I would know him:
Prethee take him from the grate, and that no more
He stand to beg, there's ten pound to pay his score,
And take off all his wants; if he demand
Who sends it, tell him, 'tis thine owne free hand
To lend him money.

KEEPER

Well Sir, I shall.

STEPHEN

Spend what he will, my purse shall pay it all;
And at his parting hence, the poorest prisoner,
And all free Citizens that live in Ludgate,
Shall blesse his comming in; I'l for his sake
Doe something now, that whil'st this Citty stands,
Shall keepe the *Foster's* name engraven so high,
As no blacke storme shall cloud their memory.

KEEPER

Heaven blesse your purpose, Sir. *Exeunt.*

Enter Stephens Wife, *and her sister* Old Fosters Wife. [IV.iii]

WIDDOW

Sister, there's no way to make sorrow light but in the noble bearing; be content; blowes given from heaven are our due punishment; all shipwracks are no drownings, you see buildings made fairer from their Ruines; he that I married, the brother to your husband, lay, you know, / on the same bed of misery, yet now [H4^{b}] hee's ranckt with the best Citizens.

MISTRIS FOSTER

O you were borne to wealth and happinesse; I, to want and scorne!

WIDDOW

Come, I will worke my husband; stay this griefe.
The longest sorrow findes at last reliefe.

Enter Clowne.

Now Sir, your businesse.

CLOWNE

Marry mistris here are two creatures scarce able to make one man, desires to speake with you.

WIDDOW

What are they, know their names.

CLOWNE

Nay, I know that already; the one is a thing that was pluc'd into the world, by the head and shoulders to be wondered at, and 'tis

---

0.1 IV.iii] *this ed.; not in* Q.

cald a knight; the other is a coach-horse of the same over-ridden race; and that's a foolish Gentleman.

WIDDOW

O, they are my old debtors, *Speedwell* and *Lambskin*. Goe call them in, and my gentle sister comfort your selfe and my imprison'd brother,

To whom commend me; give to him this gold,
What good I can, I'l doe for him; be bold.

MISTRIS FOSTER

May heavenly blessings guard you from all ill:
Never was woman vext as I am still. *Exit.*

Enter Speedewell *and* Lambskin.

WIDDOW

Now good Sir *Godfry* and Master *Innocent*.

LAMBSKIN

I put my innocent case into your hands Mistris, as a simple country Clyent thrusts his money into a Lawyers, who stands upon no great tearmes to take it.

SPEEDWELL

We come about the old businesse, the sicknesse of the purse Lady.

CLOWNE

And they'd be loth to keepe their beds i'th' counter Mistris; they are affraid of Serjeants, Master *Lambskin*, knowes that Mace is a binder.

LAMBSKIN

No truly it makes me loose for I never smell it, though / it be [I1^{a}]

two streetes off, but it gives me a stoole presently.

CLOWNE

I, you have bin a loose liver alwayes, 'tis time to looke to you.

SPEEDWELL

Fayre Lady, we are your debtors, and owe you mony. Experience tels us that our bonds are forfeit, for which your husband threatned to arrest us; my shoulders love no such clappings, I love tobacco, but would be loth to drinke in Woodstreet-pipes;
Some money we will pay ere we goe hence:
I speake you see with grave experience.

WIDDOW

I know it well, Sir.

LAMBSKIN

Had not your husband (when we went about fowling for the Aldermans daughter) driven away the Bird we might have bidden you to a better breakefast; but now you must take what we can set before you.

Enter Robert.

WIDDOW

I am content to doe so: you shall finde
Nor me nor my husband carry a griping minde.
[*To* Robert] Now Cuz, where's your Uncle?

ROBERT

He's hard at hand, I saw him comming with the Lord Maior and Aldermen.

---

48 SD] *this ed.; not in* Q.

LAMBSKIN

Zoundes Knight, if the Maior come the shoulder clappers are not farre off.

WIDDOW

O feare not, I'l be your surety Sir.

CLOWNE

Doe you not smell Poultry ware, Sir *Godfry*?

SPEEDWELL

Most horribly, I'l not endure the sent on't.

WIDDOW

Upon my trust none here shall doe you wrong; [*To* Robert] what is his businesse with the Alderman?

ROBERT

About the entertainment of the King that meanes to visit *London*.

WIDDOW

Saw you your sad father?

ROBERT

I did; would I might never see man more
Since he so hates my sight; the prison doore,
Which gapes for commers in, that mouth of hell,
Shut me out with a churlish cold farewell;
After my fathers most unnaturall part
Was plaid on miseries stage, mine Uncle comes /
In thunder on me, threatning with blacke stormes [I1^{b}]
To nayle me to the earth, if I releeved

---

56 SD] *Dilke; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, IV.3.68-84.

My poore old father.

Enter Stephen.

CLOWNE

Here's my master now Gentlemen.

STEPHEN

O Gentlemen, y'are both welcome, have you paid this money on your bonds yet?

WIDDOW

Not yet Sir, but they come like honest Gentlemen to take some order for it: good Sweetheart shall it be put to me?

STEPHEN

Doe as you please;

In all thy deeds th'rt govern'd with good starres,

Therefore if thou cry'st peace, I'le not raise warres.

E'ne order it how thou wilt.

WIDDOW

I thanke ye Sir; then tell me Gentlemen, what present money can you pay?

SPEEDWELL

Two hundred pound we can lay downe.

LAMBSKIN

And take up seven times as much if we knew where to get it; but there's our lamentable case: Mistris, if you strip us any neerer, you'l strip the skin and all I'le assure you.

WIDDOW

We'l sheare no sheepe so close.

LAMBSKIN

No sheepe forsooth, but a poore innocent Lambskin.

CLOWNE

You should be a Calfe by your white face.

WIDDOW

All your two thousand pound Gentlemen we quit, for your two hundred: goe pay the money to my Cuz, and receive your two bonds canceld: [*To* Stephen] Say Sir, are ye content?

STEPHEN

Wife I must stand to the arbitrement. Goe Cozin, receive their money, and [*To* Clowne] Sirra make them drinke.

CLOWNE

I'le make them drinke if they will; come Gallants empty your bags, and I'l bumbast your bellies; this leane Gentleman [*Points to* Lambskin] lookes as if he had no lining in's guts, I could take him by the leg and hurle him into the dog-house.

Exeunt [Robert, Speedwell, Lambskin, *and* Clowne]. /

STEPHEN

How now sweet wife, what art thou musing on? [I2^{a}]

WIDDOW

I must come a wooing to you Sir.

STEPHEN

A wooing sweet, for what?

---

89 SD] *Dilke; not in* Q.

91 SD] *Dilke; not in* Q.

93-94 SD] *this ed.; not in* Q.

95.1 SD] *Dilke; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, IV.3.99-117.

WIDDOW

For your brother; Oh 'tis unmeet

For soules fram'd by one square to grow uneven,

'Tis like a warre 'mongst the great lights of heaven,

One cannot lose his beauty, but the other

Suffers ecclipse; so brother against brother.

STEPHEN

Wouldst have me kisse him that would kill me?

WIDDOW

Would you kill a man lying at your feet: doe good for ill.

STEPHEN

Thy songs are Angels tunes, and on thy wings I'l flye with thee to heaven. Thou speakest as I would have thee; his debts I have justly weighed, and finde them light.

WIDDOW

The easier then tane off.

STEPHEN

Thou sayest most right,

But I of purpose keepe aloofe to try

My kinsman; whom I spied most dolefully

Hovering about the grate, where his father cry'd

With pitteous voyce, for bread; yet did I chide

And rayl'd against the Boy; but my heart sayes

(How ere my tongue) it was drown'd in teares,

To see such goodnesse in a sonne.

WIDDOW

Such wheeles in childrens bosome seldome runne.

A NEW WONDER, A WOMAN NEVER VEXT, IV.3.118-136.

STEPHEN

I'l lay a wager wife, that this two hundred pounds payd by these foolish fellowes, will by the Boy be given his father.

WIDDOW

Troth would it might.

STEPHEN

In doing me such wrong he does me right.
Ludgate was once my dwelling, and to shew
That I true feeling of his misery knew;
Albeit long since blowne o're; so thou'lt consent,
Within that place I'l raise some monument,
Shall keepe our names alive till doomes-day.

WIDDOW

I gladly shall agree /
To any act that tends to charity. [I2^{b}]

Enter Mr. Bruine.

BRUYNE

Come, where's Mr. *Foster*? Oh you lose time Sir, not meeting fortune that comes to kisse you. The Lord Maior and Aldermen stay at the Guildhall, expecting you, as well to set downe order touching the entertainement of the King, as to elect you for the following yeere a Sheriffe of *London*.

STEPHEN

Their loves out-strip my merit. Yet since they lay that load on me, I'l beare it, and wait in scarlet on my leige and King. But pray resolve me, Master Alderman, why makes the King this

visitation?

BRUYNE

Troth Sir, to honour me, I thanke his highnesse, who with my Lord the Cardinall comes along to see the dedication of my House, built for the weary travellers to rest in; where stands three hundred beds for their releefe,

With meat, drinke, and some money when they part,

Which I'l give freely with a willing heart.

STEPHEN

A pious, worthy, and religious act: Come Sir, to th' Guildhall; Wife, looke to your kinsman, watch him neare; but doe not hinder him if he releeve his father: Come Master Alderman,

With such sweet incense up your offerings flye,

I'l build one Altar more to charity. *Exeunt.*

A NEW WONDER, A WOMAN NEVER VEXT, V.1.1-16.

Enter Old Foster, *his* Wife, *and* Keeper. V.[i]

KEEPER

Come, come, be merry Sir; doe as mourners doe at funerals, weare your Hat in your eyes, and / laugh in your heart. [I3^{a}]

OLD FOSTER

I have no such fat legacie left me, to teach me how to play the hypocrite.

KEEPER

No? Why looke yee Sir, you shall want neither meate, drinke, money, nor any thing that the house affords, or if any thing abroad like yee, Sir, here's money, send for what you will Sir: Nay, you shall beg no more at the Grate neither.

OLD FOSTER

Ha? Is not this Ludgate?

KEEPER

Yes Sir.

OLD FOSTER

A Jayle, a prison, a tombe of men lock'd up; alive and buryed?

KEEPER

'Tis what you please to call it.

OLD FOSTER

O, at what crevice then hath comfort like a Sun-beame crept? For all the doores and windowes are of Iron, and barr'd to keepe her out; I had a limbe cut from my body deare to me as life; I had a son and brother too; oh griefe, they both would give me poyson

---

0.1 V.i] *Dilke; Actus Quintus.* Q.

first in gold, before their hollow palmes ten drops should hold of natures drinke, cold water, but to save my life one minute; whence should pitty come, when my best friends doe beate it from this roome.

KEEPER

No matter Sir, since you have good meat set before you, never aske who sent it; if heaven provide for you, and make the fowles of the ayre your Cators, feed you fat, and be thankefull, and so I leave you. *Exit.*

MISTRIS FOSTER

The Keeper is your friend, and powres true balme into your smarting wounds; therefore deare husband endure the dressing with patience.

OLD FOSTER

O wife, my losses are as numberlesse as the sea's sands that swallowed them. And shall I in reckoning them, my sad griefes multiply?

MISTRIS FOSTER

You may Sir, but your dim eyes so thick with teares doe run / you cannot see from whence your comforts come, besides your debts being truly counted cannot be great. [I3^{b}]

OLD FOSTER

But all my wealth and state lyes in the seas bottome.

MISTRIS FOSTER

It againe may rise.

OLD FOSTER

Oh never.

MISTRIS FOSTER

Good Sir, so hope, for I from heaven espy

An arme to plucke you from this misery.

Enter Keeper.

KEEPER

Sir, there's one without desires to speake with you.

OLD FOSTER

Goe send him in; none comes to doe me good. [*Exit* Keeper]

My wealth is lost, now let them take my blood.

Enter Robert.

Ha? what art thou? Call for the Keeper there / and thrust him

out of doores, or locke me up.

MISTRIS FOSTER

O 'tis your son, Sir.

OLD FOSTER

I know him not: [Robert *kneels*]

I am no King, unlesse of scorne and woe,

Why kneel'st thou then; why dost thou mock me so?

ROBERT

O my deare father, hither am I come

Not like a threatning storme to encrease your wrack

For I would take all sorrowes from your backe

To lay them all on my owne.

OLD FOSTER

Rise mischiefe, rise, away and get thee gone.

ROBERT

O if I be thus hatefull to your eye

---

38 SD] *Dilke; not in* Q. 43 SD] *Dilke; not in* Q.

I will depart, and wish I soone may dye;

Yet let your blessing, Sir, but fall on me.

OLD FOSTER

My heart still hates thee.

MISTRIS FOSTER

Sweet husband.

OLD FOSTER

Get you both gon;

That misery takes some rest that swells alone;

Away thou villaine.

ROBERT

Heaven can tell,

Ake but your finger, I to make it well,

Would cut my hand off.

OLD FOSTER

Hang thee, hang thee.

MISTRIS FOSTER

Husband. /

OLD FOSTER

Destruction meete thee, turne the key there ho. [I4^{a}]

ROBERT

Good Sir: I'm gone, I will not stay to grieve you:

Oh knew you (for your woes) what paines I feele,

You would not scorne me so. See Sir, to coole

Your heate of burning sorrow I have got

Two hundred pounds and glad it is my lot

To lay it downe, with reverence at your feete;

A NEW WONDER, A WOMAN NEVER VEXT, V.1.66-85.

No comfort in the world to me is sweet,
Whil'st thus you live in moane.

OLD FOSTER

Stay.

ROBERT

Good troth Sir, I'l have none on't back,
Could but one penny of it save my life.

MISTRIS FOSTER

Yet stay and heare him; Oh unnaturall strife,
In a hard fathers bosome.

OLD FOSTER

I see mine error now: oh can there grow
A Rose upon a Bramble? did there e'r flow
Poyson and health together in one tide?
I'm borne a man; reason may step aside,
And leade a father's love out of the way:
Forgive me, my good Boy, I went astray;
Looke, on my knees I beg it; not for joy
Thou bringst this golden rubbish, which I spurne,
But glad in this, the heaven's mine eye balls turne,
And fixe them right to looke upon that face
Where love remaines with pitty, duty, grace.
Oh my deare wronged boy!

ROBERT

Gladnesse o'rwhelmes my heart with joy I cannot speak.

A NEW WONDER, A WOMAN NEVER VEXT, V.1.86-100.

MISTRIS FOSTER

Crosses of this foolish world did never grieve my heart with torments more than it is now growne light, with joy and comfort of this happy sight.

OLD FOSTER

Yet wife, I disinherited this boy.

ROBERT

Your blessings all I crave.

OLD FOSTER

And that enjoy

For ever, evermore; my blessings fly,

To pay thy vertues, love and charity.

Enter Stephens Wife.

MISTRIS FOSTER

Here comes your brothers wife, / Welcome deare sister. [I4^{b}]

WIDDOW

I thanke you; how fare you brother?

OLD FOSTER

Better than your husband's hate could wish me,

That laughes to see my backe with sorrowes bow:

But I am rid of halfe my ague now.

WIDDOW

Had you an ague then?

OLD FOSTER

Yes, and my heart had every houre a fit.

But now 'tas left me well, and I left it.

WIDDOW

O, 'tis well, [*To* Robert] Cozin, what make you heare I pray?

ROBERT

To support a weake house falling to decay.

WIDDOW

'Tis well, if you can doe't, and that the timber you underprop it

with be all your owne. Hearke Cuz, where's your Uncles mony?

ROBERT

Faith Aunt 'tis gone, but not at dice, nor drabbing.

WIDDOW

Sir, I believe

With your Uncles gold your father you relieve.

ROBERT

You are sav'd believing so, your beliefe's true.

WIDDOW

You cut large thongs of that's another's due

And you will answer't ill: [*Aside*] now in good troth

I laugh at this jest, much good doe them both:

My wager I had won, had I but layd.

OLD FOSTER

What has my poore boy done, that you have made

So much blood rise in's cheekes?

WIDDOW

Nothing deare brother,

---

101 SD] *this ed.; not in* Q.

110 SD] *Dilke; follows line 112 in Hazlitt; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, V.1.115-134.

Indeed all's well: the course that he has runne
I like and love, let him hold on the same;
A sons love to a father none can blame;
I will not leave your brother's iron heart
Till I have beate it soft with my intreates.

OLD FOSTER

'Twill ne'r be musick 'tis so full of frets.

WIDDOW

Frets make best musike: strings tha higher rack'd
Sound sweetest.

OLD FOSTER

And sound nothing when they are crackt,
As is his love to me, and mine to him.

WIDDOW

I hope you both in smoother streames shall swim:
Hee's now the Sheriffe of London, and in counsell / set at the [K1^{a}]
Guildhall, in his scarlet Gowne with Maior and Aldermen, how to
receive the King, who comes to see Master *Bruines* Hospitall to
morow consecrated by'th Cardinall, and old Saint *Marie's* Spittle,
here by *Shoreditch*.

MISTRIS FOSTER

I sister, he and you may sit
'Bout what you will; heaven I'm sure prospers it,
But I am ever crost; you have bin bound
For three great voyages, yet ne're run a ground;
Maid, wife, and widdow, and wife agen; have spread

What prisoners feele, than they that taste the woe.

The workmen are appointed for the businesse,

I will ha't dispatcht before 'tis thought on.

WIDDOW

In good deeds I will walke hand in hand with you, there is a faire tenement, adjoyning close to the Gate that was my fathers, I'l give it freely, take it downe, and adde so much ground to the worke.

STEPHEN

'Tis fairely given. Thy soule on prisoners prayers shall mount to heaven: the Plummers and the Workemen have survey'd the ground from *Paddington*, from whence I'l have laid pipes / long to [K2^{b}]
London to convey

Sweet water into *Ludgate*, from fresh Springs:

When charity tunes the pipe, the poore man sings.

Enter Keeper.

How now Keeper?

KEEPER

The prisoners are remov'd Sir.

STEPHEN

What did you with my brother?

KEEPER

As you commanded Sir, I have discharged him.

STEPHEN

How did he meet that unexpected kindnesse?

KEEPER

Troth Sir, as a man or'ecome 'twixt griefe and gladnes,

---

221 SP] *Dilke; om.* Q.

Full and faire sayles, no wracks you e're did dread,
Nor e're felt any; but even close a shore,
I'm sunke, and midst of all my wealth made poore.

WIDDOW

You must thanke heaven.

MISTRIS FOSTER

I doe indeed, for all.

WIDDOW

Sister, that hand can raise that gives the fall.

Enter Keeper.

KEEPER

Master *Foster*, the new Sheriffe your brother is come to *Ludgate*, and I am come in haste to know your pleasure, if you would see him.

OLD FOSTER

I'l see a fury first, hence, clap to the doore I prethee.

WIDDOW

Why, 'tis your brother Sir.

ROBERT

Father let's flye
The thunder of his rage.

WIDDOW

Stand valiantly,
And let me beare the storme, all hurts that are,
And ruines in your bosomes I'l repayre.

Enter Stephen Foster.

STEPHEN

Where's the Keeper, goe Sir, take my Officers, and see your prisoners

presently convey'd from *Ludgate* unto *Newgate*, and the Counters.

KEEPER

I shall Sir.

STEPHEN

Let the Constables of the Wards assist you, goe, dispatch and take these with you; [*Exit* Keeper]

how now, [*To* Robert] what mak'st thou here thou Catiffe? ha! com'st thou to stitch his wounds that seekes to cut my Throate, dar'st thou in dispight releeve this dotard? /

OLD FOSTER

Get thee from my sight, thou divell in red; com'st thou in scarlet pride to tread on thy poore brother in a Jayle? Is there but one small conduit-pipe that runs could water to my comfort, and wouldst thou cut off that thou cruell man? [K1^{b}]

STEPHEN

Yes, I'l stop that pipe that thou maist pining sit,
When drops but fell on me, thou poysond'st it:
Thou thrust'st a sonnes name from thy cruell brest,
For cloathing od his Uncle; now that Uncle
Shall thrust him naked forth for clothing thee,
Banisht for ever from my wealth and me.

OLD FOSTER

Thou canst not be to nature so uneven,
To punish that which has a pay from heaven;

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151 SD] *this ed.; not in* Q. 152 SD] *Dilke; not in* Q.

Pitty I meane, and duty; [Stephen *makes to strike* Robert] Wouldst
thou strike?
Wound me then, that will kill thee if I can,
Tha'rt no brother, and I'le be no man.

STEPHEN

Thou ravest.

OLD FOSTER

How can I choose? thou makest me mad,
For shame thou shouldst not make these white haires sad;
Churle, beat not my poore boy, let him not lose
Thy love for my sake, I had rather bruise
My soule with torments for a thousand yeeres,
Could I but live them, rather than salt teares
Thy malice draw from him; see here's thy gold,
Tell it, none's stole, my woes can ne'r be told.

ROBERT

O misery! Is nature quite forgot?

OLD FOSTER

Choke with thy dung-hill muck, and vex me not.

STEPHEN

No, keepe it, he perhaps, that money stole
From me, to give it thee, for which to vex thy soule,
I'l turne him forth of doores, make him thy heire,

---

167 SD] *this ed.;* Stephen *offers to strike* Robert. *Dilke; not in* Q.

Of Jayles, miseries, curses, and dispaire;

For here I disinherit him of all.

OLD FOSTER

No matter, lands to him in heaven will fall.

WIDDOW

Good Husband.

MISTRIS FOSTER

Gentle brother.

ROBERT

Deare Uncle.

STEPHEN

I am deafe.

OLD FOSTER

And damn'd, the divels thumbs stop thine eares. /

STEPHEN

I'l make thee wash those curses off with teares. [K2^{a}]

Keeper, away with him out of my sight,

[*Aside*] And doe Sir, as I charg'd you.

KEEPER

Yes Sir; I will.

OLD FOSTER

Poore tyranny; when Lions weake Lambs kill.

Exeunt [*Manent* Stephen *and* Wife].

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193 SD] *this ed.; not in* Q. 194 SD] *this ed.; Exeunt all but* Stephen *and his* Wife. *Dilke; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, V.1.195-213.

STEPHEN

How now wife, art vext yet?

WIDDOW

Never so well content, beleeve me Sir;
Your mildnesse weares this maske of cruelty well.

STEPHEN

I'm glad th'are gone, mine eyes with raine did swell,
And much adoe they had from powring downe:
The Keeper knows my minde, Wife I have paid
My brothers debts; and when he's out of doore,
To march to Newgate, he shall be set free.

WIDDOW

O let me kisse thee for this charity;
But for your Cozin Sir--

STEPHEN

He's my lives best health,
The Boy shall not miscarry for more wealth
Than *London* Gates locke safe up every night,
My breath in blacke clouds flyes, my thoughts are white.

WIDDOW

Why from *Ludgate* doe you remove prisoners?

STEPHEN

This is my meaning wife;
I'l take the prison downe and build it new,
With Leads to walke on, Roomes large and faire:
For when my selfe lay there, the noysome ayre,
Choakt up my spirits, and none better know,

But turning to his sonne, he fetcht a sigh
So violent, as if his beart would breake,
And silent, wept, having no power to speake.

WIDDOW

'Las good old man, some sweet bird must sing,
And give his sorrowes present comforting.

STEPHEN

Not yet, I'l wracke his sorrowes to the height, and of themselves they'l then sinke softly downe; Keeper, goe thou agen after my brother, charge in my name him and his sonne to appeare before the King, to whom I will make knowne their wrongs against me, shewing just cause to disinherit both by course of law. Be gone.

KEEPER

I am gone Sir. *Exit.*

STEPHEN

Come Wife.

WIDDOW

What's your meaning Sir?

STEPHEN

Thou shall know that anon.
The heavens oft scowle, clouds thicken, winds blow high,
Yet the brightest Sunne cleares all, and so will I. *Exeunt.*

Enter, Henry the third, Mountford, Pembroke, Arundell, Lord Maior, Sheriffe Foster, Cardinall, Bruine, *&c.* [V.ii]

0.1 V.ii] *this ed.; not in* Q.

KING

O! welcome is all love, our peoples shouts in their hearts language make our benvenues, most high and soveraigne; we returne all thankes unto our loving Cittizens, [*To* Bruyne] chiefely to you Sir, whose pious worke invites our Majesty to royallize this place with our best presence, accompanied with this Reverend Cardinall; would we might, after many broyles, end our dayes in these religious toyles; / we would worke most faithfully; but bounteous Sir, how doe you [K3^{a}] call your buildings?

BRUYNE

Unlesse it please your Majesty to change it, I call it, *Domus Dei*.

KING

The house of God, it is too good to change, pray you proceede.

BRUYNE

These are my ends to all distressed Christians, whose travailes this way bends; the hospitall, shall free souccour be, for three dayes, and three nights sojourne, for dyet, and lodging, both sweet, and satisfying; and if their neede be such, as much in Coyne, as shall for three dayes more defray their futher travaile; this unto heaven, be you testator, good my Liege, and witnesse with me, noble Gentlemen, most free and faithfully, I dedicate.

KING

An honourable worke, and deserves large memory.

MOUNTFORD

'Tis a good example, 'tis pitty 'tis no better followed.

---

3 SD] *Dilke; not in* Q.

ARUNDELL

But say Sir, now in some future age, perhaps some two or three hundred yeere behinde us, this place intended for a use so charitable, should bee unhallowed agen, by villanous inhabitants, say whores, in the stead of christians, and your hospitable tenements, turn'd into stewes; would not this grieve you in your grave?

BRUYNE

If my grave were capable of griefe: sure it would Sir.

KING

Prethee be a false Prophet.

ARUNDELL

I will, if I can, my Lord.

KING

Let now our Heraulds in the streets proclaime, the title, and office, of this hospitall; make knowne to all distressed travellors, that we'le accept this charitable house, this *Domus Dei* shall be their free sojourne, as is propos'd.

Enter the one way, Stephens wife, *the other*, Mistris Foster, Jane, Old Foster, Robert *and* Keeper.

All kneele.

KING

What are these peticioners?

ROBERT

Each hath a knee for duty, the other for petition. /

KING

Rise, your dutie's done, your petitions shall neede no knees, [K3^{b}] so your intents be honest, does none here know them?

A NEW WONDER, A WOMAN NEVER VEXT, V.2.36-53.

STEPHEN

Yes my good Lord, there's now a wonder in your sight.

KING

A wonder, Master Sheriffe, you meane for beauty?

STEPHEN

No my Lege, I would not so boast mine owne wife, but 'tis a wonder that excels beauty.

KING

A wonder in a woman; What is't I prethee?

STEPHEN

Patience my Leige, this is a woman that was never vext.

KING

You may boast it largely; 'tis a subjects happinesse above a Queenes; Have you suites to us?

ROBERT

I am the suppliant plaintiffe, royall *Henry*, from me their griefes take their originall.

KING

What art thou?

ROBERT

Even what your Grace shall please to make of me; I was the son to this distressed father, untill he tooke his paternity off, and threw me from his love, then I became son to mine Uncle by adoption, who likewise that hath tane away againe,
And throwne me backe to poverty; never was son
So tost betwixt two fathers, yet knowes not one,
For still the richest does despise his heire,

And I am backe expulst into despaire.

KING

This may your vices cause.

ROBERT

For that I come

To your impartiall censure for a doome.

KING

We heare, speake on, we know the parties, each one relate his griefe, and if it lye in us, we'l yeeld reliefe; [*To* Old Foster] 'tis first requisite that we know of you Sir, the cause of this your Sonnes disinheritance.

OLD FOSTER

Before I understood his vertuous minde,
Or weighed his disposition to be kind,
I did that froward worke; This now great man,
Was an unthrifty wretch, a prodigall then.
And I disdain'd to know his brotherhood,
Denyed reliefe to him; this childe kinde and good
Against my contradiction, did him
Releive, as his / distressed Uncle, at this [K4^{a}]
I chide; forbade, still hee holds on his course,
He growes more kinde, and he in wasting worse;
My rage continued as it had begun,
And in that rage I threw away my sonne.

---

58 SD] *this ed.; not in* Q.

STEPHEN

The like plead I, my Lord: for when my state
Had rais'd it selfe by an uncertaine fate,
I tooke this out-cast childe, made him my owne,
As full and free, as I my selfe had sowne
The seede that brought him forth; for this my love,
His oblieg'd duty presently did prove
A traytor to my trust, against my will,
Succouring that foe, which I did love so ill,
Onely for hating him; my charity
Being thus abus'd, and quit with injurie,
What could I then but as his father erst,
So I agen might throw him from my love?
For worse is love abus'd
Then new borne hate, and should be soe refus'de:
I did a fathers part, if it were bad,
Blame him for both [*Points to* Old Foster], there I my patterne had.

KING

You fall betwixt two pillars Sir, is't not so?

ROBERT

Unhappy fate, my Lord, yet thus I pleade:
For this my fathers hate I might deserve,
I broke his precepts, and did unchildly swerve

---

88 SD] *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, V.2.93-115.

From his commission, I to my Uncle gave
What was my fathers, striving thereby to save
His falne repute; he rag'd, I did it still,
Yet must confesse as it was well, twas ill,
Well in my love, me thought, ill to my fate:
For I thereby ruin'd my owne estate,
But that mine Uncle throwes me forth of doore
For the same cause he tooke me in before,
Beats sorest, gainst my bosome; if twere good
To take from a father for an Uncles foode,
In lawes of love and nature, how much rather
Might I abridge an Uncle for a father?
Charitie's a vertue generally stands, / [K4^{b}]
And should dispersed be through all mens hands.
[*To* Stephen] Then would you keep't alone; for when your heire
I first adopted was, charity was there:
How er'rs your judgement then? seeing you see
What was good in you, makes sin in mee;
You'l say my father did it, oh throw away
That foule excuse; let not discretion stray
So farre a side; if custome lawfull make,
Then sin were lawfull for example sake;
Nor were those wasted goods only your owne,

---

107 SD] *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, V.2.116-134.

Since part was mine having adoption;
[*To* King] Then doe him right, my Lord, yet doe no wrong,
For where my duty fai'ld my love was strong.

KING

With an impartiall eare we have heard your loving story, 'tis
both fayre and honest.

STEPHEN

O let me now anticipate your Grace,
And casting off the shadow of a face,
Shew my hearts true figure, how have I striv'd
To make this forc't counterfeit long liv'd,
And now it bursts; [*To* Robert] come into my heart,
I have two jewells here shall never part
From my loves eye watch, two worthy to be fil'd,
On times best record; a woman and a child,
[*To* Old Foster] Now Sir, to you I come, we must be friends,
Though envie wils not so, yet love contends
Gainst envy and her forces; my young yeares
Say I must offer first, a peace in teares.

OLD FOSTER

O let my shame my bosomes center breake!
Love is so young it coyes, but cannot speake.

---

117 SD] *this ed.; not in* Q.

125 SD] *this ed.; not in* Q.

129 SD] *Dilke; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, V.2.135-151.

KING

You blesse mine eyes with objects that become
The theater of Kings to looke upon.

STEPHEN

[*To* Old Foster] The keeper is discharg'd Sir, your debts are paid,
And from the prison yare a new free man made:
Theres not a Creditor can aske you ought,
As your sonne did for me, so have I bought
Your liberty with mine, and to encrease it more,
Because I know bare liberty is poore /
Without assistance: to raise your state agen, [L1^{a}]
The thirds of mine are yours, [*To* Widdow] say you Amen?

WIDDOW

No, not to that, you are kind brothers now,
Divide by halfes that love, and I'l allow.

STEPHEN

Thou art onely wise in vertue, as thou setst downe,
So let it be, [*To* Old Foster] halfe my estate's your owne.

OLD FOSTER

It whole redownes agen, for I am yours;
Forget this minute my forgetfull houres.

STEPHEN

O, they are buried all Sir.

---

137 SD] *this ed.; not in* Q.

Dilke; not in Q.

144 SD] *this ed.; To* Wife.

148 SD] *this ed.; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, V.2.151-170.

KING

This union's good,

Such league should ever be in brotherhood.

STEPHEN

Yet without boast, my Leige, let me relate

One small thing more, remorse of my owne state,

And my deare brothers worse succession;

For that we both have prisoners been in one

Selfe-same place of woe, and felt those throwes

That *Ludgate* yeelds; my charity bestowes

Some almes of comfort: Keeper you can speake it.

KEEPER

And many hundreds more Sir, you have reedified and built it faire, adding more ground to it, and by pipes of lead from *Paddington*, drawne water thither, free for all prisoners, lodgings likewise free, and a hundred pounds yearely, to make them fires for better comfort: all this is almost finisht.

KING

A worthy work, the better being done in the Founders eie, not left unto succession.

STEPHEN

O my good Lord, I ever keep in mind an English sentence, which my tutor is, and teaches me to act my charity with mine owne hands, so doubtfull is performance, when the Benefactor's dead.

KING

What is't I prethee?

STEPHEN

This my good Lord,

Women are forgetfull, children unkind,

Executors covetous, and take what they find,

If any man aske where the deads goods became,

The Executor sweares he dyed a poore man.

KING

You have prevented well, so has this good Alderman, I wish you many Schollers.

WIDDOW

[*To* Stephen] You make some doubt of me in this Sir; / did you not say that women were forgetfull? [L1^{b}]

KING

You have vext her now Sir, how doe you answer that?

STEPHEN

No my Lord, she's exempt from the proverbe.

WIDDOW

No my Lord, I'l helpe it better, I doe confesse

That women are forgetfull, yet ne'r the lesse

I am exempt, I know my fate, and finde

My deare husband must not leave me behind,

But I must goe before him, and 'tis said,

The grave's good rest when women goe first to bed.

STEPHEN

Thankes for thy excuse good wife, but not thy love to fill my

---

178 SD] *Dilke; not in* Q.

grave before me, I would not live to see that day.

WIDDOW

Prethee no more, I had rather be angry than flatter'd.

KING

You have a wonder Master Sheriffe, a prizelesse jewell.

STEPHEN

Many jewels my good Lord; a brother, wife, and child, for this

I would have strove even with a father,

How e're rough stormes did in my brows appeare,

Within my bosome it was alwaies cleare.

OLD FOSTER

I give him to you now Sir [*Points to* Robert].

STEPHEN

I take him, and to him backe doe give,

All that my selfe behind in state shall leave.

OLD FOSTER

And all that you gave me, I doe bestow,

[*To* Robert] So in one houre become full heire to two.

BRUYNE

I claime a third by this bonds vertue [*Points to* Jane], see as

a third father, thou art heire to those.

JANE

I will not goe to him father on any of these conditions.

---

196 SD] *this ed.; not in* Q. 200 SD] *this ed.; not in* Q.

201 SD] *this ed.; Pointing to* Jane. *Dilke; not in* Q.

A NEW WONDER, A WOMAN NEVER VEXT, V.2.204-221.

ROBERT

You shall have love to boote too, sweet *Jane*.

JANE

Nay, and you play booty, I dare not trust you.

ROBERT

What shall I say, except my hand and heart,

Ty'de in a True-loves Knot, ne'r to part.

JANE

I marry Sir, these are better conditions than the inheritance of three fathers; let me have love in *Esse*, let lands follow in *Posse*: Now I'l have thee as fast as the Priest can dispatch us, let him read as fast as he can.

KING

The liveliest harmony that ere I heard: All instruments compar'd to these sweet tunes, are dull and harsh;

I joy to see so good a childe, /

A woman wonder, brothers reconcil'd; [L2^{a}]

[*To* Bruyne] You worthy Sir, did invite us to a feast,

Wee'l not forget it, but will bee your guest,

Because wee'l view these wonders o're agen,

Whose records doe deserve a brazen Pen,

But this above the rest, in golden text,

Shall be insculpt; *A Woman never Vext.* *Exeunt.*

FINIS.

---

216 SD] *Dilke; not in* Q.

III. COMMENTARY

I.i

1-26. For a similar dramatic use of a merchant's anxieties about his ships, see *The Merchant of Venice*, I.1.1-45.

3-4. *gale . . . envy*] The idea of impregnation by the wind goes back as far as Greek myth (Zephyros impregnated Iris in such a fashion), but the obvious visual similarity between a wind-filled sail and a pregnant woman's belly accounted for the many uses of the image; cf. Wither, *Collection (1635)*, Bk. I, Illustration XIII; *A Midsummer Night's Dream*, II.1.128-29: "we have laugh'd to see the sails conceive/ And grow big-bellied with the wanton wind."

4. *envy*] wish, longing, desire.

5. *fraught*] cargo of a ship.

6. *deliver'd*] Punning on "childbirth"; the same pun is in *A Fair Quarrell*, I.1.194.

customage] levying of payment or custom.

7. *ripen*] Continuing the pregnancy image.

12. *broade cloathes*] undressed, double-width black wool cloth; one of England's leading export commodities at the time; see Introduction, pp. 26-27.

13. *68 . . . 0*] The meaning of these numbers is uncertain. They may be a part of some uniform system of price marking, as the gloves in Beaumont, *The Knight of the Burning Pestle*, I.147-50, suggest: "If you desire the price, sute from your eie,/ A beame to this place, and you shall espie/ *F.S.* which is to say,

my sweetest hony,/ They cost me three and two pence, or no mony." As Dilke suggests, however, they are probably a merchant's private marks affixed to the different packages in which the pieces were contained; cf. Heywood, *2 If You Know Not Me, You Know Nobody*, p. 283: "have you sorted up those wares?/ Mark'd them with 54? They must be pack'd up."

15. *bottomes*] holds of ships.

16. *infinites*] an infinite number; in a note to the phrase "infinite of love," *Two Gentlemen of Verona*, II.7.70, Clifford Leech says that "infinite" could be used as a noun with the sense of "infinity" but that the only such usage (without a preceding article) traced by any Shakespeare commentator is from Chaucer, *Boethius*: "And although the life of it be stretched with infinite of tyme." Rowley, however, uses the word in this sense, without a preceding article, several times: later in this play at I.2.144, twice in *All's Lost by Lust*, I.2.13,18, and once in *The Changeling*, I.1.119.

18. *Argoseyes*] Merchant vessels of the largest size; derived from the *Argo*, the ship of the Argonauts.

20. *dig*] Continuing the gold imagery.

lading] that with which a ship is loaded, cargo.

23. *casualty*] state of subjection to chance, uncertainty; cf. Jonson, *Eastward Ho!*, II.2.61-68.

24. *anchor*] A traditional emblem or symbol of hope; cf. Wither, *Collection (1635)*, Bk. I, Illustration XXXIV; Bk. II, Illustration X, XI, and XLIV; Spenser, *The Faerie Queene*, I.x.14.

24-25. *winde brought it*] i.e. by blowing the ships.

29. *prevent you*] anticipate what you are going to say to me.

33. *conceite*] apprehend, form a notion or conception of.

36. *Ludgate*] A prison for debtors and bankrupts, located atop Lud Hill in one of the seven main gates to the old City; see Introduction, pp. 33-35.

38. *vulgar blemish*] common but wrong belief.

39-40. *nothing . . . containe him*] A common idea; cf. *A Fair Quarrell*, I.1.329-30: "Oh sir, let him go to prison; 'tis a school/ To tame wild bloods, he'll be much better for't."

45. *Pigeon-holes*] An old, outdoor game, the particulars of which are doubtful. There was some sort of machine with openings, resembling the cavities made for pigeons in a dove house, which the players attempted to bowl balls through.

48. *make my state his prodigality*] waste all of my possessions in reckless spending.

52-53. *Some . . . store*] This sounds proverbial; cf. "Alms never make poor" (Tilley, A223) and "The charitable gives out at door and God puts in at the window" (Tilley, C248).

56. *relique*] remembrance or memento.

62. *prize*] stolen booty which he claims as his own (as a pirate would).

64. *rob*] Hazlitt notes a pun on Robert's name.

72. *construction*] i.e. in the grammatical sense.

73. *naturall Nephewes part*] See Introduction, pp. 54-55.

76. *son in law*] stepson.

77. *grudges*] murmurs, grumbles, complains.

78.1. Mistris] Applied to both married and unmarried women until at least the eighteenth century.

80-81. *I would . . . owne*] I would rather be a contented beggar than be rich and thwarted of my own money; the happiness of beggars was proverbial: "It is a common prouerbe, *Divesq*; miserq;, a rich man, and a miserable: *nam natura paucis contenta*, none so contented as the poore man" (Nashe, *Works*, iii, 242); cf. *Othello*, III.3.172: "Poor and content is rich."

85. *heavenly*] spiritual.

86. *humane*] civil.

88. *awkeward*] unfavorable, adverse to one's fortune.

88-89. *threw . . . conception*] Procreation was not thought to be possible without divine help, and, as the spark of life (*fire*) came into the heart of the foetus from the Sun, it was further thought that the child would derive his individuality from the time of his birth in relation to the position of the Sun and from the particular planet from which the "cosmic ray" came.

90. *heate*] vital spirits, spark of life; see ll. 88-89.

cold] dead, lacking the spark of life.

bonefires] bonfires; initially a burning of bones to celebrate joyous occasions.

91. *warme defame*] rouse or incite slander or defamation.

Jubilee] Occasion of joyful celebration.

93. *Mother a pearle*] Semi-precious gem; see Introduction, p. 38.

94. *bin*] fulfilled his duties as.

95. *threw . . . feete*] gave him, as if in offering or surrender.

98. *lay waste*] reduce to nothing; quibbling on the technical sense of *waste*, damage done by one who does not have full legal ownership, here applied correctly to the younger brother Stephen.

101. *Conduit-pipe*] In the fourteenth century, *conduits* (pronounced "condits"), or fountains, were erected in the principal streets of London to which water from the sources to the north of the city was conveyed in leaden pipes. Here the reference seems to be to a pipe emitting waste rather than fresh water, although no record of any sewage conduits exists. There was a specific conduit called the "pissing conduit" at the west end of Cheapside, and the name quickly became a generic one. Its name came from the appearance of the thin stream of fresh water and not from its being a urinal. The meaning, at any rate, is clear; Stephen spends money as prodigally as if he were throwing away sewage; cf. Nashe, *Foure Letters Confuted*: "in one yeare hee pist as much against the walls, as thou and thy two brothers spent in three" (*Works*, i, 287).

102. *common shore*] A no man's land by the side of the Thames where filth was allowed to be deposited for the tide to wash away.

104. *shame*] feel shame in regard to (OED v 3).

117. *censure*] judge.

119. *one*] i.e. Robert.

the other] i.e. Stephen.

122. *Misconster*] misconstrue.

123. *warrant*] guarantee.

124-33. Exaggerated and ironic "sir-ing" was commonly used by antagonists; cf. *Romeo and Juliet*, I.1.42-54.

132. *Sirra*] A form used to address inferiors.

134. *bandog*] A furious, mad, or envious person (literally, a dog so fierce it had to be tied).

137-42. *You cannot . . . your selfe*] Dilke notes an allusion to John 3.10; see Introduction, pp.54-55 ; cf. *A Fair Quarrell*, III.3. 32-35: "we are not born/ For ourselves only; self-love is a sin;/ But in our loving donatives to others/ Man's virtue best consists: love all begets;/ Without, all are adulterate and counterfeit."

144. *construction*] interpretation.

156. *ballads*] Occasional verse, usually sensational, and often scandalous or abusive, which flourished through the late-sixteenth and seventeenth centuries; cf. *1 Henry IV*, II.2.48-49, where Falstaff will have "ballads made on you all, and sung to filthy tunes."

158. *bables*] An obsolete but common form of *baubles*; literally jesters' sticks with an ass-capped head, figuratively paltry things or idle tales.

159. *Festivall day*] Holiday or feast day; carried over from Catholic celebrations of saints' and other holy days.

159-60. *pisse . . . threshold*] A common form of abuse; cf. *Eastward Ho!*, I.1.127, where an angry shop apprentice tells his master, "I will piss at thy shop posts, and throw rotten eggs at thy sign."

162. *gild*] smear with blood; cf. *Macbeth*, II.2.56.

163. *painted postes*] Set in front of the doors of sheriffs and

mayors to mark the residences of authority; cf. *Twelfth Night*, I.5.150: "He'll stand at your door like a sheriff's post"; see also note 159-60.

163. cum privilegio] with immunity; a phrase from the licences or patents of monopoly granted to print some books, e.g. the Bible; a common shortened form of *cum privilegio ad imprimendum solum*, "with privilege of sole printing."

Serjeants] law officers whose primary responsibility was the arrest of debtors; each of the two London sheriffs had eighteen serjeants-at-mace working for him.

165-69. *I'l beg . . . villaines*] Beggars were notorious for their tricks to arouse pity. Some, called "palliards," sought to fool alms givers by "outward causes, as by making of corrosives and applying the same to the more fleshy parts of their bodies, and also laying of ratsbane, spearwort, crowfoot, and suchlike unto their whole members, thereby to raise pitiful and odious sores and move the hearts of the goers by such places where they lie to yearn at their misery and thereupon bestow large almesse upon them" (William Harrison, *The Description of England* [1577], p. 183). Apparently Stephen would outdo these, actually breaking his own leg.

168. *seare*] cauterize.

scarfe] bind (as with a scarf).

169. *under a hedge*] The traditional haunt of beggars along highways near London, one particular tree along the London Road from Huntington to Caxton coming to be called the Beggar's Bush

(Sugden, p. 54); cf. Nashe, *Summer's Last Will and Testament*: "let the prodigall childe come out in his dublet and hose all greasy, his shirt hanging forth, and ne're a penny in his purse, and talke what a fine thing it is to walke summerly, or sit whistling vnder a hedge and keepe hogges" (*Works*, iii, 247); Spenser, *The Faerie Queene*, I.iv.3, where people leaving the House of Pride "Like loathsome lazars, by the hedges lay."

175. *heate*] anger (OED sb 11).

177. *heape on such fuell*] Proverbial; "Add fuel to the fire" (Tilley, G318).

185. *sfoot*] by God's foot; a strong oath illegal on the stage after May 1606, in which month an act was passed stating that any person who "shall in any Stageplay, Interlude, Shewe, Maygame, or Pageant jestingly or prophanely speake or use the holy Name of God or of Christ Jesus, or of the Holy Ghoste or of the Trinitie . . . shall forfeite for everie such Offence . . . Tenne Pounds." This so-called "Profanity Act" applied only to acted and not to printed plays, and it was rather loosely enforced at first. But when Herbert became Master of the Revels in 1623, enforcement became strict. By 1632 even some printed texts were expurgated.

186. *Tenement*] A rented building or house; conventionally applied to the body as the house of the soul; cf. *The Birth of Merlin*, $C2^{v}$: "he that doth hold/ His body, but a Tenement at will/ Bestows no cost, but to repair what's ill"; Shakespeare's Sonnet 146.

187. *playster*] i.e. clothes; see note 186.

case] (1) state or condition, and (2) clothes (*case* = container or covering).

190. *Tush*] A mild exclamation; often said to be characteristic of Rowley (see Wiggin, p. 11; Robb, p. 133).

191-92. *scarlet gowne . . . gold chaine*] The official dress of the Mayor of London, along with a black velvet hood.

193. *in good compasse*] (1) within the chain, and (2) within the bounds of moderation.

Cap of Maintenance] The insignia of office worn by one who walked before the mayor in official processions.

194-95. *not a Cap . . . presence*] Caps were customarily removed in the mayor's presence, in deference to his position.

202. *lay't . . . backe*] buy clothes with it.

202-03. *ne'r . . . on't*] Pawnbrokers' rates were notoriously unfavorable; cf. Middleton, *Your Five Gallants*, I.1.92-93: "our pawne is ever thrice the value of our money"; *Fortune by Land and Sea*, V.1.: "a broaker robbed me of my apparel."

204-05. *7 . . . 11*] Referring to a dice game much like the modern craps, in which the thrower wins outright by casting either 7 or 11, the number to be decided beforehand. 7 is better than 11 because the statistical probability is that it will come up six out of every thirty-six casts, 11 only two out of thirty-six.

205. *a pox take the bones*] A conventional curse; *pox* = syphilis; *bones* = dice (originally made of bone).

and] if.

208. *Angells*] (1) heavenly spirits, and (2) gold coins worth about ten shillings, called such because they depicted the archangel Michael standing on the dragon.

209. *deputy divells*] i.e. the coins, the "bad angels."

210. *listen after*] hear of, inquire about.

212. *Cheese and Onions*] Proverbially the poorest, most economical fare available.

buy lordships] In May 1611 James I offered the first baronetcies (hereditary knighthoods) for sale, their cost the maintenance of thirty soldiers in Ireland for three years--about £1095. By pricing them in this fashion James hoped to create the illusion that knighthoods retained some semblance of their traditional function, that of reward for outstanding military service. It would be strange for Stephen to economize so severely on his food while spending such a large sum to buy lordships.

218. *by this hand*] A conventional mild oath, derived from the use of the hand in making an oath or promise.

I.ii

3. *long service*] (1) attendance for a long time as a servant in her house, and (2) sustained sexual attention to a woman (Partridge, p. 185); an ordinary sexual joke based on "service" of a mare or cow.

4. *Will*] (1) legal document specifying the distribution of possessions after one's death, and (2) passionate sexual desire or lust (Partridge, p. 221).

6-7. *I have serv'd . . . woman*] See note 3.

8. *dye*] (1) cease to live, and (2) have an orgasm.

9-10. *Though most women . . . ill-will*] Proverbial (Tilley, W626); married women were not allowed to make wills for their lands or tenements since the husband's influence was feared; their wills were therefore influenced or "ill." Even though the woman here is a widow and could legitimately make her own will, Rowley could not forego the joke.

11-13. *take heede . . . widdowhood*] As a widow she rules, is the "head" of, herself; as a wife she will be ruled by her husband. Cf. Middleton, *No Wit, No Help Like A Woman's*, II.1.107-09:

> *Weatherwise.* A widow is the head
> Till she be married.
> *Lady Goldenfleece.* What is she then?
> *Weatherwise.* The middle.

The commonplace originated in Ephesians 5.23: "For the husband is the wiues head."

13. *Ivie*] Traditionally considered female because of the way in which it encircled trees and depended upon them for support; cf. *A Comedy of Errors*, II.2.169-72: "Come, I will fasten on this sleeve of thine./ Thou art an elm, my husband; I a vine,/ Whose weakness, married to thy stronger state,/ Makes me with thy strength to communicate"; *A Midsummer Night's Dream*, IV.1. 42-43.

14. *Holly*] Traditionally considered masculine because of its phallic-like bristles or "pricks" and because it grows higher up than does ivy; see following note.

pricks] (1) sharp points on each holly leaf, and (2) penises

(Partridge, p. 171); see note 15.

15. *pricks*] A quibble based on archery, not holly: (1) long-range targets, and (2) sexual stabs.

16. *wands*] (1) young willow shoots of which archery targets were woven, and (2) penises.

17. *sword*] (1) conventional symbol of control or authority, and (2) penis; cf. *Wit at Several Weapons*, III.1.: "Is Pompey grown so malapert? so frampel?/ The only cutter about Ladies honors?/ And his blade soonest out?"

scabbard] Quibbling on the bawdy sense, vagina; cf. Middleton, *No Wit, No Help Like a Woman's*, I.1.47-48, where one speaks of a sword: "a pox of weapons!/ There's a whore gapes for't; put it up i'th'scabbard."

18. *pretty*] ingenious, clever.

19. *cast down*] A common sexual joke based on the military idea of "overcoming" a woman, i.e. making her lie down; cf. *All's Lost by Lust*, I.1., where a bawd will "wrastle a fall/ With the strongest Virgin is *Spaine*, & throw her down too"; *A Fair Quarrell*, II.2.165-67: "the hug and lock between man and woman, with a fair fall, is as sweet an exercise for the body as you'll desire."

taken up] A common joke about lifting a woman's skirt, particularly in view of marriage customs; cf. *The Taming of the Shrew*, III.2.164, IV.3.150.

21.1. *Doctor*] A divine, not a physician.

22. *caveat*] warning admonition, caution (from the Latin = beware). In *A Shoemaker A Gentleman*, I.2.188, Rowley uses the term in

the same non-legal sense.

23-25. *barly-breake*] An old country game originally played by six people (three of each sex) in couples; one couple, being left in a middle den termed "hell," had to catch the others, who were allowed to separate or "break" when hard pressed, and thus to change partners, but had when caught to take their turn as catchers. Sidney provides a poetic description of the game in *Arcadia I*, "Laimon's Song," and several playwrights found the particulars and terminology of the game useful for describing dramatic situations, the most celebrated use of which occurs in Rowley's part of *The Changeling*, V.3.159-64:

> *Beatrice.* Alsmero, I am a stranger to your bed,
> Your bed was cozen'd on the nuptial night,
> For which your false bride died.
> *Alsmero.* Diaphanta!
> *Deflores.* Yes; and the while I coupled with your mate
> At barley-brake; now we are left in hell.
> *Vermandero.* We are all there, it circumscribes here.

28. *bands*] states of union or connection (OED sb[1] 14).

29. *traffique*] trade; with the sinister connotation of bargaining in something which should not be made the subject of trade (OED sb 2d).

30. *take mony for'm*] For performing a wedding ceremony, a clergyman generally received one shilling sixpence, and the clerk got a groat.

32. *Impost*] Tax or duty.

33. *pregnant*] witty, full of double meanings; cf. *Hamlet*, II.2.212: "How pregnant sometimes his replies are."

34. *sawcy*] insolent; with a stronger sense than the modern one of childish impertinence.

37. *tollage*] payment of a toll; here the fee for burial.

41-42. *what . . . are at*] how difficult good husbands are to find; cf. "As the market goes wives must sell" (Tilley, M670).

43. *Clerke*] Learned assistant to the clergyman, traditionally anti-feminist; cf. Chaucer, *The Wife of Bath's Prologue and Tale*.

47. *fasting day*] In addition to Lent and other special fast days, meat was not to be eaten on Wednesdays, Fridays, or Saturdays. The reason was not wholly religious; by supporting the fisheries the government hoped to support a strong navy.

49. *voyder*] final or after-course of a Jacobean meal, the dessert. Having only fish, their dessert will be a charitable act, the giving of the left-overs to beggars (a common practice).

fish] The Clowne picks up the bawdy sense, a girl or woman viewed sexually, especially a prostitute (Partridge, p. 113).

54. *Pike*] Quibbling on the bawdy sense, penis (Partridge, p. 88).

Cod] Quibbling on the bawdy sense, penis (Partridge, p. 164).

maides] (1) young skates or thornbacks, and (2) young women.

55. *wot on*] know of.

57. *scruples*] doubts,

74. *crosse*] misfortune, adversity.

82. *trip of fate*] misfortune, bad luck.

84-85. *child . . . tribulations*] Alluding to Hebrews 12,6-8: "For whome the Lord loueth, he chasteneth: and scourgeth euerie sonne that he receiueth. If ye endure chastening, God offreth him self vnto you as vnto sons: for what sonne is it whome

the father chasteneth not? If therefore ye be without correction, whereof all are partakers, then are ye bastardes, and not sonnes."

95. *straite*] immediately, straightway.

107. *on't*] of it.

hap] chance.

114. *draught*] dragging of the river.

122. Jug] A diminutive form of *Joan*.

124. *Grandam*] ancestress. Although the OED cites no such usage before 1620 (sb 2), Rowley uses the term also in *A Fair Quarrell*, III.2.128.

water thiefe] A common term for a pirate; cf. *The Merchant of Venice*, I.3.21.

126. *away*] here.

127. *about*] on.

139. *Gudgeon*] Small freshwater fish used as bait for larger fish.

142. *amaz'd*] bewildered, confounded (literally lost in a maze).

144. *infinites*] an infinite number; see I.1.19, n.

146-47. *hee . . . Restorative*] The Clowne's joking is appropriate. Phlegm and the phlegmatic were associated with the element water and with the corresponding signs of the zodiac: Cancer, Scorpio, and Pisces (the fish). Also, alchemically inclined physicians prescribed gold (ground in solution) as a restorative for phlegmatics.

151. *Nothing . . . fate*] Proverbial (Tilley, F83).

152. *crosse*] thwart or oppose (OED v 14).

155. *tane*] taken.

156. *on't*] of it.

157. *garbidge*] Offal of an animal used for food, especially the entrails; in this case, the ring.

158-59. *Give a woman . . . sea*] Proverbially said of one who is unexpectedly lucky (Tilley, M146).

162. *vexeth . . . against*] is grieved or made dissatisfied by.

164. *gossip*] close woman friend.

167-68. *chang'd . . . her*] been in her situation (*bosom* = the seat of thoughts and feelings).

171. *but*] except.

ease] Quibbling on the scatalogical sense, relieve her bowels.

172. *close-stoole*] chamber utensil enclosed in a stool or box; privy.

and't] if it.

174-75. *ominous stars . . . attend me*] See I.1.88-89, n. *Stars* here is used in the old sense, including the moon and planets.

175. *conjunction*] the same degree and minute of a sign of the zodiac. Mistris Foster claims to have the worst possible fate, that of one born when two planets evil in themselves and "unfriendly" to each other were in conjunction.

178. *seven witches*] The number seven has numerous magical, religious, and numerological associations, since it consists of the numbers one (unity) and six (perfection, because 1+2+3=6): the seven days of creation, the seven elements of man, 7 X 10 years of life, and others. The number is especially appropriate since the activities of witches are closely associated with the movements of the moon: "But the main considerations which most set

off this number [7], are observations drawn from the motions of the moon, supposed to be measured by sevens [4 X 7 for the 28-day cycle]; and the critical or decretory daies dependent on that number" (T. Browne, *Vulgar Errors*, IV, 310); see III.3. 38, n., for *critical*.

182-83. *Physitions . . . paine*] Proverbial; cf. "The healthful man can give good counsel to the sick" (Tilley, M182).

185. *joyful*] i.e. sexually.

191. *longing peevishnesse*] See Introduction, pp. 47-48 ; cf. Dekker, *1 The Honest Whore*, I.2.80-86: "I loue him most affectionately, but I know not--I ha such a tickling within mee--such a strange longing; nay, verily I doo long. . . . my longings are not wanton, but wayward."

197. *stay*] support, prop.

201. *please her*] i.e. sexually.

203-04. *makes . . . prodigality*] See I.1.46, n.

205. *the tone . . . tother*] The common spelling in such phrases as this or "the tone half"; see Nashe, *Works*, i, 316; ii, 261, 293.

208. *spleene*] Regarded as the seat of various kinds of intense feelings, especially laughter and, as here, anger, which was traditionally thought to be hot or fiery; cf. *Richard III*, V.3.350: "Inspire us with the spleen of fiery dragons."

219. *sing another song*] Proverbial, meaning "change your mind."

220. *descant*] (1) a melodious accompaniment to a simple musical theme, and (2) a disquisition or discourse. "Shift of descant" = change of tune (Nashe, *Works*, i, 26).

222. *So oft . . . accurst*] This sounds proverbial, but I have not found it anywhere else.

223. *curst*] (1) vexed with misfortunes, and (2) shrewish.

stiffe] (1) severe, and (2) with an erect penis.

224. *tame'm*] Cf. *The Changeling*, I.1.144, where it is said to a woman: "I could show thee such a thing with an ingredient that we two would compound together, and if it did not tame the maddest blood i'th'town for two hours after, I'll ne'er profess physic again"; see I.2.19, n.

227. *Ile stay . . . vex you*] Cf. *The Changeling*, I.1.236-37: "No matter, if but to vex her, I'll haunt her still;/ Though I get nothing else, I'll have my will."

233. *be ruld by me*] do as I advise you.

234. *suburbe garden*] The richer sort of citizens had country gardens away from their homes in the city, generally small enclosures, either in or north of Moorfields; see III.1.119, n.

II.i

1ff. For a similar dicing-house scene, see Heywood, *The Wise Woman of Hogsdon*, I.1.

1. bona Speranza] Alluding to the Cape of Good Hope (Bona Esperanza) on the southern tip of Africa, so called because it held out the promise or good hope of a clear sea route to the Indies.

2. *Bulleyes*] (1) a term of endearment and familiarity; cf. *A Midsummer Night's Dream*, IV.2.19: "O sweet bully Bottom," and (2) a term designating thugs who frequented ordinaries, beating and robbing those who bested them at gaming; see C. Cotton, *Compleat Gamester* (1674), p. 5.

Bowles] See II.1.18, n.

3. *Passage*] A dice game played by two men using three dice; the "*caster* throws continually till he hath thrown Doublets under ten, and then he is out or loseth, or doublets above ten, and then he *passeth* and wins; high runners [false dice fixed to roll high numbers] are most requisite for this Game, such as will rarely run any other chance than four, five, or six, by which means if the Caster throws Doublets he scarcely can throw out" (C. Cotton, *The Compleat Gamester*, pp. 81-82).

Novum] A dice game in which the two principal throws were nine and five.

Mumchance] A dice game similar to Hazard (see II.1.193, n.), but in it strict silence is observed.

4. *Bursmen*] Traders; in 1609 James I opened a second great trading exchange for England, calling it Britain's Burse.

6. *hole*] One of the numerous small rooms into which ordinaries and gaming houses were divided.

10. *Tush*] See I.1.190, n.

11-12. *'Tis better . . . end ill*] Proverbial; cf. "A hard beginning has a good ending" (Tilley, B260).

12. *Miserable*] Miserly.

12-13. *Miserable . . . sons*] Proverbial (Tilley, F91).

15. *executors*] (1) those appointed to administer a will, and (2) executioners; see V.2.172-75.

18. *Honest traders, thrifty lads*] The Host's assessment of his patrons is probably intended to be humorous, since bowlers had a

reputation for being anything but honest and thrifty: "For although I will not discommend altogether the nature of bowling, if the time, place, persons, and such necessary circumstances be observed: yet as it is now used, practised & suffred, it groweth altogether to the maintenance of unthrifts, that idly and disorderly make that recreation or cozenage" (R. Greene, *Works*, 10, 82).

18-19. *they are rubbing . . . Mistris*] Bowls was a game in which the player rolled his ball (the modern *wood*) toward a stationary one called the *mistress* (the modern *jack*) trying to roll his as close to the mistress as possible. Technically a *rub* was any impediment to one's cast of the ball, but the term was also employed generally of the course of the bowl. The OED quotes Shadwell, *Epsom Wells*, Act III: "Rub, rub, narrow, short, gone a thousand yards, and such like words of Bowlers"; see II.1.27.1, n.

20. *bayle*] Set required for a particular game; three for Passage.

21. *Wags*] Mischievous or merry young men; a term of endearment.

22. *Counters*] (1) round metal pieces, of little or no intrinsic value, used for reckoning or to adjust small change (like the modern poker chip), and (2) the two sheriffs' jails in London. *bayle*] (1) set of dice, and (2) money paid to release one from jail.

23. *trip*] throw the dice; in Heywood, *The Wise Woman of Hogsdon*, I.1, the word seems to mean determine who will throw the dice first: "Since you will needs [continue gambling]; trip for the Dice."

24. *Up with's heeles*] Punning on *trip*; to trip up one's heels.

25. *Downe with them*] Punning on *trip*; after one's heels are tripped

up, he falls to the ground.

26. *the dice are mine*] it is my turn to cast the dice.

faire] favorable, lucky.

boord] The dice then, as now, were cast onto a table or board.

passage] See II.1.3, n.; Introduction, pp. 61-62.

27. Boreas] Dilke suggests that this may be a punning invocation to the north wind to assist him in his "passage" or an allusion to the noise which arises at the same time in the bowling alley. It is probably the former; see Introduction, pp. 61-62.

27.1-.2. A noyse below . . . wrangling] Cf. C. Cotton, *The Compleat Gamester*, p. 23: "A Bowling-Green, or Bowling-Ally is a place where three things are thrown away besides the Bowls, *viz.* Time, Money, and Curses, and the last ten for one. . . . It is a School of wrangling, and worse than the *schools*; for here men will wrangle for a hairs bredth, and make a stir where a straw would end the controversie."

28. *Trundletayles*] dogs with a curly tail; applied contemptuously to people; cf. Jonson, *Bartholomew Fair*, II.5.123: "Doe you sneere, you dogs-head, you Trendle tayle!" The Host, though, seems to use the term in a less contemptuous, more familiar, sense.

wodden Cosmographers] Alluding to the bowl's being round and made of wood, like a globe (with a further pun on *wood* = mad).

29. *Is* Orlando *up in armes*] Alluding to either Ariosto's or Greene's *Orlando Furioso*, but the point of the allusion is not exactly clear. In both Greene's and Ariosto's work Orlando goes mad,

rants, rages, and makes much noise. The wrangling bowlers apparently remind the Host of the ranting Orlando. Cf. *The Changeling*, III..3.112-14: "Must I come amongst you there? Keep you the fool mistress; I'll go up and play left-handed Orlando amongst the madmen"; II.1.54.

29. *Constable*] Police officer who arrested or "accused" criminals.

Justice] Judge who tried and sentenced criminals.

Beadle] Minor parish official who punished petty offenders, primarily by whipping them.

31. *Have amongst you*] A common expression meaning something to the effect of "I'm coming in there to teach you a lesson"; cf. quotation at note 29 above.

box] i.e. in which he kept his earnings. Gamblers played against each other and paid the Host for the use of his house. Sometimes there was a set cover charge: "But this device we have, that every player, at the first hand he draweth, payeth a crown to the box by way of a relief towards the house charges" (G. Walker, *A Manifest Detection of Dice Play*, 1592). Here, however, the winner apparently pays a percentage to the box, else why would Stephen say, "I shall ne'r be so happy to reward it better" (II.1.34). Hosts, at any rate, were notorious for taking much money into their boxes, no matter how ill or well the patrons fared: cf. Middleton, *A Chaste Maid in Cheapside*, V.1.167-68: "There's no gamester like a politic sinner,/ For whoe'er games, the box is sure a winner"; Massinger, *The City Madam*, IV.1.42-43, where it is said of the boxkeeper Getall:

"Your name suits well with your profession."

32. *pate*] head.

34. *A pox o'*] See I.1.205, n.

35. *set me faire*] See II.1.26, n.

aloft] A falconer's cry, given as the bird left the wrist; here given as the dice are thrown,

36. *out*] Stephen has thrown doublets under ten; see II.1.3, n.

41. *all sinkes*] A common expression describing a loss at dice; cf. Heywood, *The Wise Woman of Hogsdon*, I.1, where a gamester says after a losing cast: "Gramercy Sinks."

43. *In still*] Jack has not thrown doublets under ten and is allowed to throw again; see II.1.3, n.

two theeves . . . fellow] I am unable to determine exactly what is meant by this expression, but *thief* seems to be a slang term for a number on a die, either five or six so that he can throw couplets of ten or better and win (see II.1.3, n.). If he throws the two thieves, they can choose their fellow, since he wins no matter what the third die is. *Thief* is appropriate here since Jack, Hugh, and Dick are playing with loaded dice (see II. 1.80, n.).

44. *Take the Miller*] Alluding to the proverbial dishonesty of millers; cf. "Put a miller, a weaver, and a tailor in a bag and shake them, the first that comes out will be a thief" (Tilley, M957).

45. *i'faith*] truly, indeed; a mild oath.

47. *Two Quaters and a Tray*] Two fours and a three.

48. *Caters*] Quibbling on *quatre/ cater* (= caterer).

Tray] Quibbling on *trey/ tray* (such as a caterer would carry his

provisions on.

50. *whist*] become silent (OED v 1a).

they play . . . now] A paradoxical way of saying that they are now quiet (*still* = silent); cf. *The Spanish Gipsy*, III.1.75-77: "Yes, my lord, both loud music and still music; the loud is that which you have heard, and the still is that which no man can hear." The term *still music*, though, seems to have been a common theatrical term; see the stage direction in *As You Like It*, V.4.106.1: "*Enter* Hymen, Rosalind *and* Celia. *Still music*."

Bull-beggar] Hob-goblin, scare-crow; his presence apparently frightens them into silence.

51. *silence is a vertue*] Proverbial; cf. Dekker, *Patient Grissil*, I.2.292: "Silence is a vertue"; Tilley, S447.

52. *pawne*] (1) wager, and (2) sell their clothes to a pawnbroker (to pay their losses); cf. *The Spanish Gipsy*, II,2.122-24:

> *Soto.* and they have beat him out of his clothes, sir.
> *Ped.* Cloak, band, rapier, all lost at dice?

54. Tamberlaine] The title character in Marlowe's play, famous for his loud, strutting bombast. The Host's call alludes to Tamburlaine's volume; see II.1.29, n.

55. *Soldan*] Alluding to Marlowe, *Tamburlaine, Part 1*, IV.3.63-65: "Now *Tamburlaine*, the mightie Souldane comes,/ And leads with him the great Arabian King,/ To dim thy baseness and obscurity."

56. *Beares*] (1) rowdies, such as the card players and bowlers, and (2) the constellations Ursa Major (Great Bear) and Ursa Minor (Little Bear).

56. Ursa Major] Great Bear; a constellation, specifically the plough. Capite Draconis] the Head of Draco (a constellation located between Ursa Major and Ursa Minor.

59. *maledictious*] cursed or reviled (not in OED).
utter] vend, sell.

60. *stocks*] (1) a merchant's supply of goods, and (2) a wooden device, for the punishment of minor criminals, through which the offender placed his feet.

62. *Your box . . . drawes all*] The Host's role is written for a fat person, as is the Clowne's (see IV.3.93-95). Rowley was noted for playing the part of a fat clown and may have doubled these two.

63. *suite*] (1) clothing, and (2) the action of suing in a court of law. The pun was common; cf. Middleton, *A Mad World, My Masters*, V.1.114-15; *1 Henry IV*, I.2.63-64.

64. *y'are out againe . . . threes*] you have lost again by throwing doublets under ten; see II.1.3, n.

65. *Foote*] By God's foot; see I.1.185, n.

65-66. *pox on't*] See I.1.205, n.

66. *haunted with*] frequented, visited by; cf. *Love's Labours Lost*, I.1.161-62: "Our court, you know, is haunted/ With a refined traveller of Spain."

69. *third part of a knave*] A conventional joke format; cf. "Three tailors make a man" (Tilley, T23), meaning that each tailor is only one-third of a man; see IV,3.11; and *The Changeling*, I.2.166-70: "I'll tell you, cozin, there's three knaves may make an honest

man, a serjeant, a jailor, and a beadle; the serjeant catches him, the jailor holds him, and the beadle lashes him; and if he be not honest then, the hangman must cure him."

71. *groate . . . shilling*] Out of each shilling earned, the serjeant shared a groat (one-third of a shilling) with his yeoman assistant.

74. *give o're*] stop playing.

75. *looser*] Quibbling on *loose* = wanting in restraint.

75-76. *wast-band . . . left*] Dilke explains, "Stephen means, perhaps, that but one shilling was left of the forty his nephew had supplied him with."

77. *at*] in.

78. *Soft*] A mild interjection; cf. *Romeo and Juliet*, II.2.2: "But soft! What light through yonder window breaks?"

false] tampered with in such a way that one can cheat with it.

79. *true*] (1) faithful, and (2) legal.

80. *Fullum*] Dice drilled and weighted with quicksilver; high fullams were loaded so that they rolled 4, 5, or 6; low fullams, which Stephen apparently has here, were loaded to roll 1, 2, or 3. Because of the low fullams, Stephen has been "haunted with threes." See II.1.3, n.

81. *Putney*] A town directly across the Thames from Fulham (a notorious resort of crooks and sharpsters which lent its name to loaded dice); see note 80 above.

83. *cold Iron*] i.e. the sword or rapier which he draws.

86.1-.3. Young *Foster* . . . Cloakes] Brawls in gaming houses were quite

common; see C. Cotton, *The Compleat Gamester*, p. 5: "every night almost some one or other, who either heated with Wine, or made cholerick with the loss of his Money, raises a quarrel, swords are drawn, box and candlesticks thrown at one anothers head, Tables overthrown, and all the House in such a Garboyl, that it is the perfect Type of Hell." The brawl here, however, may have been started intentionally by Jack, Hugh, and Dick (all in league to cheat Stephen) in order to cover their escape and the bowlers' theft of the cloaks. In *A Notable Discovery of Cozenage* Greene recounts a similar incident during a card game: "And if perhaps, when the mony is lost . . . the poore Countrey-man [the one being cheated] begine to smoake them, and sweares the drunken knave shall not get his money so, then standeth the Rutter [one of the cheats] at the doore and draweth his sword and picketh a quarrell at his owne shadowe, if he lacke an Osler or a Tapster or some other to brabble with, that while the streete and company gather to the fray, as the manner is, the Barnard [another of the cheats] steales away with all the coine, and gets him to one blinde Taverne or other, where these Coseners had appointed to meete" (Grosart, *Works*, x, 12).

86.3. Steale away their Cloakes] Cf. C. Cotton, *The Compleat Gamester*, p. 4: In an ordinary "if your Cloak be loose 'tis ten to one they [the cheats] have it."

88. *hold*] (1) stop, and (2) arrest.

89. *lord of misrule*] As early as Christmas 1546 a person of low rank was chosen to be the lord of misrule, a mock king, for the

twelve days of Christmas. He frequently chose his own court and favorites and was given great license of action. The social order, in short, was turned upside down for the twelve days. The Host means that no matter how chaotic his house may be he is still lord of it; see II.1.280-81, n.

91. *S'foote*] See I.1.185, n.

93. *Crew*] A band of outlaws; see *Two Gentlemen of Verona*, IV.1.74.

96. *oringe tawney velvet*] Very expensive material; Linthicum (pp. 45-46) notes this as "a gay colour, usually associated with courtiers." She makes and then half-withdraws the suggestion that it symbolized pride.

98. *Conycatching*] Cheating (literally rabbit catching); cf. the modern idiom "to be the bunny."

99. *without a Cloake*] The cloak was generally the last item of clothing that a gambler lost, since it served to conceal the loss of the rest; see Jonson, *The Alchemist*, I,2,112.

104. *scabby-wristed*] I cannot find any special connection between this term and tailors. It could mean that his wrists are covered with scabs or that his clothes are worn and tattered (*scabby* = shabby [OED sb 2]; *wrist* = sleeve cuff). Perhaps it is the latter. Tailors were noted for their greed, and the tattered dress of a man who makes clothes for a living would be humorous.

107. *Pox on him*] See I.1.205, n.

if the taylor had bin a man] See II.1.69, n.

108. *Tester*] (1) sixpence, and (2) the cover of a bed.

111. *schoole*] A group met together for the purpose of gambling (OED sb 6a).

115. *in your eare*] privately; see II.1.215.

117. *son in law*] step-son.

'tis ods but] the odds are that.

123. *there's . . . you*] Referring to Stephen and Robert talking together across stage.

124. *afoote to hell . . . the horseway*] "Going afoot" and "going by horseback" were conventional metaphors for poverty/ humility and wealth/ pride, respectively. Robert, charitably giving away money, will go afoot; Stephen, prodigally spending it, will go on horseback. The expression may have derived from one's mode of transportation on the way to the gallows; see Tourneur, *The Atheist's Tragedy*, II.2.78-80, where a man cannot "pay for the hire of a lame starved hackney to ride to an execution, but go a-foot to the gallows and be hanged."

126. *bore*] (1) gave birth to, and (2) endured.

127-28. *stretcht a handfull*] hanged.

128. *put thee a Coffin into the Cart*] Criminals were carried to the gallows in open carts, and, after they were hanged, they and their coffins were put back into the carts; see III.3.114, n.

134. *booke*] A unit of measurement for cloth, like the modern *bolt*; quibbling on the custom of swearing oaths on the Bible.

137-38. *viper . . . wombe*] See T. Browne, *Vulgar Errors*, II, 237: "That the young vipers force their way through the bowels of their Dam, or that the Female Viper in the act of generation bites off the head of the male, in revenge whereof the young ones eat through the womb and belly of the female, is a very ancient tradition."

The locution of the curse itself is a conventional one; cf. *A Shoemaker, A Gentleman*, III.2.125-27: "but he had better beene a sleepe in his bed, than tarryed out of his Masters house to vexe me thus"; and *King Lear*, I.1.233-34: "Better thou/ Hadst not been born than not t'have pleas'd me better."

140. Zantippe] The wife of Socrates, known traditionally for her nagging, scolding shrewishness. According to legend she literally made Socrates get on his all-fours and then rode on his back.

140-41. *prest to death*] executed; the victim, on his back, having weight added to his chest until he died a slow, horrible death (with a bawdy quibble on *press* = to have sexual intercourse with).

141. *Irish Rugs*] (1) blankets, proverbial for their roughness, and (2) Irish soldiers, so called because of their "rug" hairstyles.

143. *Out*] i.e. of prison.

Raggamuffin] Ragged, dirty, disreputable man.

145. *More-gate*] One of the seven main gates in the city wall, marked today by the junction of Moorgate St. and London Wall.

ditch] The walled City of London was surrounded by a ditch--variously cleaned out, filled in, or covered over--which served as a drainage ditch, sewer, and general refuse dump.

146. *Cucking-stoole*] Chair attached to a long pole suspended from a fulcrum; as a punishment scolding or disorderly women (and sometimes dishonest merchants) were tied in the chair, derided publicly, and ducked in water. Sugden notes this as the only reference to a cucking stool at Moorgate.

150. *standings*] Quibbling on the bawdy sense, erections of the penis

or sexual unions (Partridge, p. 194).

153. *lye*] Quibbling on the bawdy sense, to have sexual intercourse with, to lie in bed with; cf. *The Birth of Merlin*, B3:

> *Joan.* Had you but heard him swear you would have thought.
> *Clown.* I as you did, swearing and lying goes together still, did his Oathes get you with Childe.

156. *velvet cap*] A flat, expensive cap worn by women of the middle class and by social climbers; cf. P. Stubbs, *The Anatomie of Abuses* (1583): "every artificers wyfe (almost) wil not stick to goe in her hat of Velvet every day."

157. *Ruffe*] An article of neck-wear arranged in horizontal flutings and standing out all around the neck. Sexual overtones mey be intended since ruffs seemed to fare ill in sexual encounters; cf. *2 Henry IV*, II.4.141-42, where one speaks of "tearing a poor whore's ruff in a bawdy-house"; and *A Fair Quarrell*, IV.4. 175, where one curses a prostitute: "Mayst thou have two ruffs torn in one week."

wispe] A twist or figure of straw, signifying that a woman is a scold or shrew; cf. Wither, *Collection (1635)*, Bk. II, Illustration XXXI; *3 Henry VI*, II.2.144-45: "A wispe of straw were worth a thousand crowns,/ To make this shameless callet know herself." Stephen picks the straw up from the stage floor, which would be strewn with rushes, and shakes it at her.

163-64. *I'l doe your errand*] Stephen has not given her any errand to perform; the phrase may have meant "I'l get even with you"; cf. Beaumont, *The Knight of the Burning Pestle*, II.8.1-3: "O *George* here's maister *Humphery* againe now, that lost Mistresse *Luce*, and Mistresse *Lucies* father, Maister *Humphery* will do some-bodies

errant I warrant him."

164. *Oh . . . par'd*] i.e. so that she could pluck his eyes out; see III.3.151; cf. *Gammer Gurton's Needle*, II.2: "O, that my nails be short!"

166. *tell'm out*] drive them away with incantations (OED v 4d, earliest citation 1822).

167. *Tatterdemallion*] Ragged or beggarly fellow.

169. *Wild-fire*] A composition of highly inflammable substances, easy to ignite and hard to extinguish, used in warfare; forerunner of the modern napalm.

My heart, Oh my heart] A convention of angry stage scolds; cf. Beaumont, *The Knight of the Burning Pestle*, III.94-96: "O my heart what a varlet's this to offer man-slaughter upon the harmlesse Gentlewoman?"; *Gammer Gurton's Needle*, II.2: "O gracious God, my heart it bursts!"

169-70. *pantle . . . pantle*] Her heart is beating rapidly in her excitement (from the verb *pant*).

175. *mov'd to spleene against*] made angry at; see I.2.208, n.

182. *brave*] finely dressed, splendid; here used ironically since Stephen is dressed in rags.

183. *make a shift*] (1) make a living by one's own devices, get by, and (2) change shirts.

185. *I'l be no . . . woman*] Cf. Beaumont, *The Knight of the Burning Pestle*, III.542-45, where Old Merrithought refuses to be lectured by the Citizen's Wife: "I come not hither for thee to teach,/ I have no pulpit for thee to preach,/ I would thou hadst kist me

under the breech,/ As thou art a Lady gay."

187. *course . . . run*] way of life that you lead; the figure of speech came originally from footraces; see V.1.125.

189. *stay where you are*] stand still and listen to me.

190. *stay where I am*] pursue the same prodigal life.

193. *Hazard*] A high-stakes dice game: "The caster, before throwing the dice, called a main, which was a number from five to nine inclusive. The player then threw with two dice, and if he threw a nick, that is, a throw which is either the same as the main, or else a number which has a fixed correspondence to it, he won; but if he 'threw out', i.e. threw two aces, or a deuce and an ace, he lost. If the caster neither nicked nor threw out, the thrown was his chance, and he then continued to play until either the chance came up, in which case he won, or the main, when he lost the game" (*Shakespeare's England*, II, 470); cf. *All's Lost by Lust*, V.1.5-6: "If all be set upon a careless hazard,/ What shall care doe there?"; and *A Shoemaker, A Gentleman*, III.5.10-13: "Hazard not all at one cast, since you see/ The dice runnes high against you; but give way./ See not the board when you see fortune play:/ Winning the maine."

200. *Frock*] Loose outer garment; worn by peasants and workmen.
Basket] i.e. in which a menial workman would carry goods.

201. *Coale-sacke*] Proverbial for one who will do no menial labor (Tilley, C464).
trencher] Wooden plate or shallow dish on which meat was served; during meals domestic servants stood to the side and, as meat was called for or finished, served it on a trencher or took it away;

cf. *Romeo and Juliet*, I.5.1-2: "Where's Potpan that he helps us not to take away? He shift a trencher! He scrape a trencher!"

206. *wizards*] male witches.

210. *outcrosse . . . thee*] overcome those who thwart or oppose you.

213. *well hang'd*] Quibbling on the bawdy sense, having large testicles; cf. *A Cure for A Cuckold*, III.2.:

> *Comp.* three to one I get a bastard on thee to-morrow morning between one and three.
> *Nurse.* I'll see thee hang'd first.
> *Comp.* So thou shalt too;

The Birth of Merlin, B3, where a woman describes the father of her bastard:

> *Joan.* He had most rich Attire, a fair Hat and Feather, a gilt Sword, and most excellent Hangers.
> *Clown.* Pox on his Hangers, would he had bin gelt for his labor;

and *Wit at Several Weapons*, II.1.: "If you had seen me swim t' other day on my back, you would have sed you had seen, there was two Chambermaids that saw me . . . and when they saw how I was hang'd, they cryed out."

215. *in her eare*] See II.1.115, n.

some rich widow] See Introduction, p. 43 and n.

218-48. *I say . . . my selfe*] Cf. *A Shoemaker, A Gentleman*, II.3.141-70, where the princess Leodice toys with the shoemaker and offers to arrange a wealthy match for him--herself, as it turns out.

222. Hercules *labours*] For having killed his wife and three sons in a god-sent madness, Hercules was assigned twelve "impossible" feats to perform as penance; hence any difficult task.

277. *Bushes*] Signs; originally ivy bushes, associated with Bacchus, signaled taverns.

Fayres] Periodic gatherings of buyers and sellers.

228. *Charter*] Municipal license.

229. *Smithfield*] London's principal livestock market (until 1855), located outside the city walls to the northwest.

231-32. *old trotting Jades*] Proverbial; cf. "Never buy a horse in Smithfield, a servant in Paul's, or a wife out of Westminster" (Tilley, W276); perhaps quibbling on *jade* = a term of contempt for a woman (cf. *Two Gentlemen of Verona*, II.1.275).

233. *s'foote*] by God's foot; see I.1.185, n.

233-34. *I'd see . . . none*] Alluding to the common cry of merchants and venders at fairs: "*Heare for your loue, and buy for your money*" (Jonson, *Bartholomew Fair*, II.4.11).

235. *be rul'd*] take my advice.

239-40. *put you in security*] put up money as a guarantee.

240. *sfoote*] by God's foot; see I.1.185, n.

be bound for me] sign a contract obligating them to see that I fulfill my promise.

241. *passe her word*] give her guarantee.

242-43. *matrimonially honest . . . sake*] sexually faithful in order to avoid venereal diseases.

245-46. *great feeder*] (1) heavy eater, and (2) sexually active person.

246. *drunke so much*] It is traditionally held that much liquor retards sexual activity; cf. *Macbeth*, II,3.25-32.

246-47. *flesh serves my turne*] sex satisfies me; cf. *The Maid in the Mill*,

I.2.:

Antonio. thou canst not love long.
Martine. A little serves my turn.

251. *lease of thousands*] Fees from rents totalling thousands of pounds in income per year--quite a fortune at the time.

252. *leases*] (1) fees from rents, and (2) leashes; see *The Gentleman's Recreation* (1721): "We let slip a Grey-Hound, and cast off a hound. The string wherewith we lead a Grey-Hound is called a lease."

255. *blind bargaine*] (1) business transaction made without the goods having been seen, and (2) deal struck in the bed, either in the dark or under the covers, their bodies or sexual goods not having been seen.

260. *marry*] by Mary; a mild oath.

264. *hazard*] See II.1.193, n.

265. *earnest*] payment in advance to seal a bargain; hence a pledge.
handfast] handshake; see note 272-73 below.

268. *stouter*] Quibbling on the bawdy sense, having an erection of the penis.

272-73. *Here's . . . mine*] Stephen and the Widdow perform a *de praesenti* handfasting, in which they shake hands, exchange a kiss, and promise marriage in the present tense. Such was not true marriage (it had to be later solemnized in church), but it was legally binding; see *The Christian State of Matrimony* (1543): "Every man lykewyse must esteme the parson to whom he is *handfasted*, none otherwyse than for his owne spouse, though as yet it be not done

in the Church ner in the Streate.--After the *Handfastynge* and *makyng of the Contracte* ye Churchgoyng and weddyng shuld not be differred, lest the wickedde sowe hys ungracious sede in the meane season."

274. *and*] if.

275. *Here's witnesse*] While not required, two or more witnesses made a handfasting more secure.

275-77. *you Sirra . . . Wife*] Cf. Middleton, *No Wit, No Help Like a Woman's*, II.3.186-87, where the widow Lady Goldenfleece chooses a husband and forces his rivals to witness the match.

275. *Cozin*] A term loosely designating any kinsman. (From the Latin *consanguineus*).

279. *Banes*] Public announcements in church of a proposed marriage, usually made on three successive Sundays, during which time objectors could announce impediments to the marriage; cf. *King Lear*, V.3.86-87: "Tis she is subcontracted to this lord,/ And I, her husband, contradict your banes."

Shagragge] Ragged, lowly rascal.

gull] deceive, make a fool of.

280-81. *Twelfe-day . . . Cake*] At a feast on the twelfth day before Christmas, a cake is served. The one who finds a bean in his portion is king for the night; the one finding a pea is queen; see Herrick, *Hesperides*, "Twelfe Night, or King and Queene": "Now, now the mirth comes/ With the cake full of plums,/ Where Beane's the King of the sport here;/ Beside we must know,/ The Pea also/ Must revell, as Queene, in the Court here"; see II.1.89, n.

282. *fetch*] sigh; i.e. worthless.

286. *your blood does itch*] (1) you have a desire, and (2) you have a sexual desire (Partridge, pp. 75, 134).

stand together] (1) stand next to each other, and (2) have sexual intercourse (Partridge, p. 194).

288. Nit] See textual note.

289. *cracke*] (1) brag, and (2) pop a louse between one's fingers.

290-91. *This is my . . .* Kisse] See note 272-73 above.

297. *blacke Munday*] The Monday after Easter Sunday, so called because that day in 1360 was "full darke of mist and haile, and so bitter cold, that many men dyed on their horsebacke with the cold" (Stow, *Chronicle*, ed. 1631, p. 264b).

298. *kennell*] surface drain or gutter of a street; cf. Heywood, *Foure Prentises of London*: "we will die resoluedly,/ The Palace we will make a slaughter-house,/ The streets a Shambles, Kennels shall runne bloud."

299. *opposite*] opponent in a duel.

301. *no weapon*] He apparently had one earlier in this scene during the dicing-house brawl.

302. *all one*] all the same, doesn't make any difference to me.

304. Hodge] A diminutive form of *Roger*.

306. *fingers . . . Dogs*] Fingers were the subject of many Elizabethan and Jacobean oaths and vows; cf. *Wit at Several Weapons*, II.1.: "as for the Lady, who shall say that she is not a fair Lady, a sweet Lady, an honest and a virtuous Lady, I will say he is a base fellow, a blab of his tongue, and I will make him eat these fingers

ends"; Heywood, *A Woman Killed with Kindness*, 6.171; "I'll eat my fingers first"; and *The Tempest*, III.2.89: "And the devil take your fingers."

307. *Fellow*] (1) equal, and (2) servant; Stephen intends it in the first sense, but the Clowne takes it in the second.

companion] (1) familiar, and (2) low fellow.

310. *Worson*] whoreson.

Tittere Tu Tattere] See Introduction, pp. 23-25.

317-18. *lay . . . point*] As the Clowne explains, he does not want to fight; the cap upon the sword's point signifies that he is only clowning.

III.i

3. *prise*] reward for the winner of a competition: with overtones of booty or plunder taken by pirates; cf. *The Changeling*, I.1.91-92, where it is said of a woman: "Yonder's another vessel, I'l board her,/ If she be lawful prize, down goes her top-sail."

5. *gentle bloods*] noble birth.

7-8. *clap hands . . . through*] The custom still exists of clapping or shaking hands to seal a bargain; the hands are struck together and then clasped; see II.1.272-73, n.

13. *experience . . . observation*] There is a scientific distinction between experience and observation which was clear in Rowley's time. The distinction here, though, seems to be a more general, social one--between the outsider who merely observes the affairs of the world and the active man who participates in them; see Jonson, *Volpone*, II.1.100-05: "I doe loue/ To note and to obserue: though I liue out,/ Free from the actiue torrent, yet I'ld marke/

The currents, and the passages of things,/ For mine owne priuate vse; and know the ebbes/ And flowes of state."

14. *taken up*] See I.2.19, n.

15. *lyen . . . hands*] i.e. as a merchant's unsold goods would; cf. Dekker, *1 Honest Whore*, I.1.88-89: "women when they are aliue are but dead commodities, for you shall haue one woman lie vpon many mens hands."

18. *rifle*] raffle.

19. *plantation*] Colony in America, emmigrants to which quickly gained a reputation for their unsavory qualities; cf. Massinger, *The City Madam*, V.1.105-10, where it is suggested that someone be sent to the new world:

> *Lady Frugal.* How! Virginia!
> High Heaven forbid! Remember, sir, I bessech you,
> What creatures are shipped thither.
> *Anne.* Condemned wretches, forfeited to the law.
> *Mary.* Strumpets and bawds, for their abomination of their life spewed out of their own country.

25. *wide*] (1) extensive, and (2) off the target (from archery; see IV.1.90, n.

28. *fore Horse*] The leader of a team of horses.

Fill's] i.e. in the place of the second horse of a team, also called the thill-horse.

29. *elder Tree . . . Young Plant*] A conventional metaphor for age and youth respectively, perhaps with an insult; the elder was a tree of ill omen since legend had it that Judas hanged himself from one; cf. *Love's Labours Lost*, V.2.601: "Judas was hang'd on an elder."

32. *short words . . . women*] Proverbial (Tilley, W797), quibbling on the bawdy sense (*large deeds* = sustained or outstanding sexual performance).

34. *Coppy*] Or *copy-hold*; a form of obligation descended from medieval villeinage which bound a man and his descendents to a particular manor and a particular plot of ground. His transcript, his *copy*, from the court-roll of the manor secured him from eviction. By Rowley's time, however, a *copy-hold* had become much like a simple lease and could be bought and sold as well as inherited, hence changed; see III.1.72.

35. *never serv'd for't*] Knights were automatically suspect on the Jacobean stage. Originally rewards for outstanding military service, Knighthoods under James I were given and sold so prodigally that they became almost worthless. In 1603 James even decreed that anyone worth forty pounds per annum must buy one. Cf. an anonymous ballad, quoted in *Eastward Ho!* (Petter, ed.), p. 123, which explains Speedwell's name: "He that hath forty pounds per annum/ Shall be promoted from the plough;/ His wife shall take the wall of her grannum,/ Honour is sold so dog-cheap now./ Though thou hast neither good birth nor breeding,/ If thou hast money thou'rt sure of speeding."

39. *suit*] (1) petition, and (2) set of clothes.

40-41. *nativity . . . Dublet*] i.e. the honor and worth of his title are purely external, residing only in his fine clothes, and not a part of his character; cf. Jonson, *Epicoene*, II.4.151-52, where a knight's worth is only in his clothes: "Was there euer such a two yards of knighthood, measur'd out by *Time*, to

be sold to laughter?"

43. *defiles*] i.e. as an incontinent man fouls his own pants.

Boulogne] Beseiged and seized by Henry VIII in 1544, the victory so momentous that events were dated from it; old men consequently bragged of their heroic military service at Boulogne--even those who were never there: "Our fathers won Boulogne, who never came within the report of the cannon" (Tilley, F100). Speedwell's god-father was probably such a stay-at-home veteran.

48. Godfry] Godfry of Boulogne (ca. 1060-1100), one of the nine worthies of Christendom, was a popular legendary figure, whose modest exploits during the First Crusade were greatly exaggerated by poets and historians. He was erroneously considered to be the leader of the crusades, the king of Jerusalem, and the legislator who laid down the assizes of Jerusalem.

added] *Addition* was a technical term for a title given to a man over and above his Christian and surname, showing his estate, degree, place of dwelling, etc.

48-49. *wealth . . . Knighthood*] See II.1.35. n.

59. *notes of disposition*] hints of signs of his character or temperament.

60. *Innocent*] (1) free from evil, and (2) halfwitted, imbecilic.

62. *purchast*] A legal term indicating that his title is acquired rather than inherited.

62-63. *paraphrase of gentility*] title "Master."

65. *Occupation*] Any unskilled job.

Tradesman] A skilled workman or professional.

68. *occupy*] (1) work in the same shop, and (2) engage in sexual intercourse; cf. *2 Henry IV*, II.4.144-46: "These villains will make the word as odious as the word 'occupy', which was an excellent good word before it was ill-sorted."

71. *first fruits*] Earliest product, often applied to children born before their parents had been married nine months; cf. *1 Henry VI*, V.4.13: "first fruits of my bachelorship."

72. *change his Copy*] See III.1.34, n.

Brewhouse] An outhouse used for brewing liquor, privately; here, however, a tavern of some sort seems intended.

74. *Tallyes*] A stick with transverse notches or scores to mark accounts of moneys lent, etc. When split lengthwise, one half was kept by the debtor, the other by the creditor. The halves should thus correspond, or tally.

76. *nick*] notch on a tally; see note 74 above.

86. *licks at*] plays lightly over.

Arsy-Versy] Backside foremost, quibbling on the bawdy sense, buttocks.

88. *kinde Heart*] Conventional name for a tooth-puller; cf. Jonson, *Bartholomew Fair*, Induction, 13-17, 121, where the stage keeper complains that the author does not have realistic characters at his fair: "hee has ne're a Sword and Buckler man in his *Fayre*, nor a little *Dauy*, to take toll o'the Bawds there, as in my time, nor a *Kind-heart*, if any bodies teeth should chance to ake in his *Play* . . . *Kinde-heart* the Tooth-drawer."

93. *make a tryall*] put it to the test.

99. *correspondencie*] concordant or sympathetic response (OED 3).

100. *brave*] worthy, excellent, fine; a general epithet of admiration or praise.

101-02. *I will maintaine . . . Ladies*] The aristocracy of the time were notorious for their lack of actual wealth, and many ladies, though titled, were poor in fact. Cf. *Eastward Ho*! or *A Chaste Maid in Cheapside*, where bankrupt knights seek to marry the daughters of wealthy citizens.

104. *maintaine*] (1) support or uphold in speech or argument, and (2) furnish with means of subsistence.

105. *crosse*] (1) contradict, and (2) lay across each other (i.e. lay his sword across Lambskin's purse).

109. *quarrelling*] Duelling, which was highly topical from 1613-16. Large numbers of duels were fought, trials were held, and laws were passed against duelling. Duels brought punishment, or at least shame, to all those involved in them, including those who owned the land on which they were held. Cf. *A Fair Quarrell*, I.1.354-60, where Russell fears a duel in his house: "No, sir, but still restrain your furies here. . . . Would you were out of my doore!"

112. *rape*] The act of taking anything by force (OED sb2 7 obs).

113. *his knighthood*] i.e. Speedwell.

assault and battry] Lothian and Craik point out that all three of Shakespeare's references to "an action of battery" are comic, the character who wants to take legal action being the butt of the joke. Sir Andrew Aguecheek, for example, says of Viola in

disguise, "I'll have an action of battery against him, if there be any law in Illyria; though I struck him first, yet it's no matter for that" (*Twelfth Night*, IV.1.33-35). Apparently every man was expected to defend himself if attacked, and anyone who had to seek an action of battery was recognized as an egregious coward.

119. *Garden*] A traditional site for courting; cf. P. Stubbs, *The Anatomie of Abuses* (1583): "In the suberbes of the citie, they [the women] have *gardens* either paled or walled round about very high, with their harbours and bowers fit for the purpose; and lest they might be espied in these open places, they have their *banqueting houses*, with gelleries, turrets, and what not, therein sumptuously erected, wherein they may, and doubtless do, many of them, play the filthy persons"; and *A Match at Midnight*, II.1., where Bloodhound tells his daughter and her suitor to "take a turn or two i'th'garden."

122. *Gallyes*] Oar-propelled ships, the rowers of which were mostly slaves or condemned criminals; hence any severe punishment or torture; cf. *The Maid in the Mill*, III.4.: "when we slight her,/ Hang us, or cut's in pieces; let's tug i'th'Gallies."

123. *pretty*] proper.

125. *Prethee*] I pray thee, may it please you.

128. *take in hand*] undertake.

131-41. *If it please . . . you*] Conventional by-play arising over precedence in exits; cf. *A Match at Midnight*, II.2., for a similar garden entrance:

Moll. Please you go before, sir.

Ear-lack. Nay, an old ape has an old eye; I shall go before, an' thou woot show me a love-trick, and lock me into the garden. I will come discreetly behind, Moll.
Moll. Out upon him, what a suitor have I got! I am sorry you're so bad an archer, sir.
Ear-lack. Why, bird, why, bird?
Moll. Why, to shoot at butts, when you should use prick-shafts: short shooting will lose you the game, I assure you, sir.

144. *Downes*] That part of the sea within the Goodwin Sands, off the east coast of Kent; a usual rendezvous for ships entering or leaving the Thames.

fraughtage] cargo.

145. *Tide . . . River*] The tide in the Thames was so strong that vessels, regardless of size, usually went up- or downriver only with it.

148. *trebble blessings*] Three hundred percent profit, which was not unusual at the time; in *Eastward Ho!*, II.2.101-02, one speaks of the "vnconscionable gaine, two for one, or so" of merchants, and Drake's syndicated expedition in 1580 yielded 4700 percent. Old Foster's venture eventually promises to return an astounding 6000 percent profit, "sixty fold encrease" (III.1.222).

venter] venture.

149. *him*] God.

161-62. *till your . . . satisfaction*] until you have given my excuses to my father and persuaded him to forgive my disobedience (*satisfaction* = the repayment in full of a debt).

163. *shrewd*] difficult, dangerous.

165-66. *womens tongues . . . peace*] Proverbial; cf. "A woman's weapon

is her tongue" (Tilley, W675); and *A Shoemaker, A Gentleman*, I. 2.158-59: "no womans Rhetorick, the tongue may undoe the whole body."

165. *stumbling blocks*] Obstacles; cf. Romans 14,13: "no man putte an occasion to fall, or a stombling blocke before his brother."

178-79. *dishwater . . . Suitors*] The upper floors of Jacobean houses extended over the narrow streets, and a common form of abuse was to dump refuse--dishwater, urine, or garbage--from a window onto someone in the street below. The expression may have some further, unknown significance for suitors since a modern expression for a suitor is that the father of the woman has thrown his dirty dishwater on him.

181. *couple . . . Curs*] Proverbial; "Two curs shall bite each other" (Tilley, C918).

187. *Three's . . . Arithmeticke*] The meaning of this expression is uncertain, perhaps something similar to "the third time's the charm." It is clear, though, that if Robert becomes suitor number three, there will be no number four.

190. *handsell*] gift received at the outset of a new year or new enterprise.

191-94. *fortunate season . . . houres*] Astrologically-minded persons felt that the influence of the stars was not merely natal, that the disposition of the stars brought good or bad fortune from moment to moment.

194. *houres*] i.e. of the planets. Hours of the clock are always equal, sixty minutes each; hours of the planets are variable, depending on the time from sunrise to sunset. The time from sun-

rise to sunset, for example, may be ten hours of the clock or twelve or fourteen or whatever, but it is always twelve hours of the planets. Cf. III.3.37-38.

193. *Augurisme*] Augury, prophecy, prognostication.

195. *love-powder*] aphrodisiac.

196. *Gun-powder*] Alluding to the Gunpowder Plot, in which a group of Catholic extremists led by Guy Fawkes attempted to blow up Parliament with James I in it (5 November 1605).

202. *good*] (1) virtue, and (2) goods or merchandise.

204-05. *field . . . Suitors in*] See I.2.19, n.

206. *Garden*] Conventional metaphor for a woman's body; cf. Song of Solomon, 4.12: "My sister my spouse *is as* a garden inclosed"; *The Maid in the Mill*, IV.1., where it is said of a woman: "Shall I walk by the tree? desire the fruit,/ Yet be so nice to pull till I ask leave/ Of the churlish Gard'ner, that will deny me?"; and *The Changeling*, III.3.173-76: "Shall I alone/ Walk through the orchard of the Hesperides/ And cowardly not dare to pull an apple?/ This with the red cheeks I must venture for. [*Tries to kiss her*]."

208. *Honesty*] (1) a common garden plant, and (2) chastity.

212. *Penny-royall*] (1) a species of mint (having hairy leaves and yielding an aromatic oil), and, perhaps, (2) vagina.

Sorrill] A sour-tasting herb, quibbling on the sense that Robert will be *sorry* if he makes sexual advances.

213. *Sullenwood*] Southernwood, a shrub with a fragrant smell and a sour taste, quibbling on the sense that Jane will be *sullen* if Robert makes sexual advances.

214. *Time and Sage*] Two herbs, quibbling on the sense that Robert must court slowly and wisely.

215. *Hearts-ease*] (1) pansy or wallflower, and (2) sexual satisfaction (see note below at 220).

216. *Roses*] (1) flowers, and (2) women of great beauty; cf. *All's Lost by Lust*, IV.1.67-75: "Say your Iacinta (chast as the Rose)/ Comming on sweetly in the springing bud,/ And ne're felt heat, to spread the Sommer sweet:/ But to increase and multiply it more,/ Did to it selfe keepe in its own perfume;/ Say that some rapine hand had pluckt the bloome,/ Iacinta like the flower, and ravisht her,/ Defiling her white lawne of chastity,/ With ugly blacks of lust."

217. *Gillyflowers*] (1) wallflowers of white stock, and (2) wantons, loose women. In other words, Jane will be chaste.

218. Venus *Violets*] Although there are many plants with the word *Venus* in the name, I can find no specific Venus Violets. Since Venus was the goddess of love, however, to "rest [or lie] on *Venus* Violets" carries obvious sexual overtones.

220. *Batchelors Buttons*] (1) double button-like flower, and (2) testicles; cf. *A Fair Quarrell*, V.1.347-50:

> *Chough.* I'll wear my bachelors' buttons still.
> *Trimtram.* So will I, i'faith; they are the best flowers in any man's garden, next to heart's-ease.

221. *lading*] cargo.

222. *sixty fold*] See III.1.147-48, n.

231. *traffique*] of the expedition.

232. *I*] Aye.

234. Domus Dei] House of God.

236. *at a venter*] at random, without due consideration or thought (OED sb 1c).

246. *seal'd for*] to be paid in.

250. *hazard*] Cf. II.1.193.

251. *grudge*] begrudge.

277. *conduite pipe*] See I.1.101, n.

301-02. *lord . . . estate*] See I.2.11-13, n.

303. *Mother-a-pearle*] See I.1.93, n.

young] new, recent; cf, IV.2.45.

308. *Catherin*] An unexceptional variety of pear.

309. *Popperrin*] A variety of pear from Poperinghe, near Ypres, whose name (*poperin* = pop her in) and shape resemble the male genitalia; cf. *Romeo and Juliet*, II.1.34-38: "Now will he sit under a medlar tree/ And wish his mistris were that kind of fruit/ As maids call medlars when they laugh alone./ O, Romeo, that she were, O that she were/ An open-arse and thou a poperin pear!"

310. *pluck'd him a Rose*] (1) picked him a flower, and (2) passed water for him; cf. Beaumont, *The Knight of the Burning Pestle*, II.4.8.

311. *prick'd*] (1) pierced or nicked, and (2) penetrated with the penis; cf. I.2.14, n.

312. *Well said*] Well done; cf. *Othello*, II.1.167-68: "He takes her by the palm; ay, well said."

Wag] A term of endearment for a young man.

314. *to*] go to; a common omission (see Abbott 185).

315. *move*] urge, importune.

III.ii

4. *distaste*] dislike.

10-11. *hee . . . content*] Cf. Middleton, *A Chaste Maid in Cheapside*, I.1.61-62:

> *Allwit.* Pray, am not I your master?
> *1 Servant.* O, you are but
> Our mistress's husband.

11. *Crosses*] (1) vexations, (2) religious symbols, and (3) small coins bearing the impression of a cross. The pun was a common one: "it hath been a graybeard Proverbe two hundred yeares before Tarlton was borne" (Nashe, *Works*, i, 305).

17. nomine] name.

re] actuality.

19. *Counting-house*] (1) private chamber or closet appropriated to business or the keeping of accounts, and (2) vagina.

23. *dispose*] disposal.

30. *expence*] wasteful expenditure, extravagance.

32. *throwne . . . hazard*] See II.1.193, n.

33. *made Ducks and Drakes*] Proverbial, meaning squandered foolishly (Tilley, D632), derived from the child's game of skipping flat stones over water; cf. *Eastward Ho!*, I.1.118-21: "Why, do nothing, be like a gentleman, be idle, the curse of man is labour. Wipe thy bum with testones, and make ducks and drakes with shillings."

baited . . . flyes] Proverbial, meaning squandered foolishly; cf. "To fish with a golden hook" (Tilley, H591),

39. *keepe your state*] maintain your possessions and wealth.

42. *cast up*] reckon up.

43. *once a yeere . . . stewardship*] Alluding to the parable of the

steward (Luke 12.42-48). Sandys, *Sermon*, X, 167 (1575-85), explains it as follows; "God hath made him rich, that he as a faithful steward might bestowe those riche blessings upon the familie of God." Offerings were given yearly since they had initially been livestock or agricultural products, sacrificed yearly to match the harvest and breeding seasons.

44. *hastie matching*] Proverbial; cf. "Marry in haste and repent in leisure" (Tilley, H196).

45-46. *Sir . . . title*] Proverbial, used to introduce some remark that might offend the hearer (Tilley, R93).

50. *at liverie*] Kept for the owner and fed and groomed at a fixed charge; with a pun on *whores/ horses*.

53. *in your smocke*] i.e. with nothing, not even clothes; cf. Dekker, *1 Honest Whore*, V.2.466-67: "Has he not pawn'd thee to thy petticoat, sold thee to thy smock, made ye leap at a crust."

60. *largely . . . love*] loved well by you. Rowley frequently used the image of one's emotions being written, or texted, on someone's heart, brow, etc.; cf. *The Spanish Gipsy*, III.3.63: "Truth copied from my heart is texted there"; and *A Shoemaker, A Gentleman*, II.2.59-60, where one speaks of a cross he wears: "Yes Emperour, reade in this booke, if by this abstract/ Thou canst understand, the Volume is within."

64. *scanted me*] denied my full request.

68. *within his bookes*] Proverbial, meaning in his good favor (Tilley, B534); perhaps with a pun on *bookes* = (1) writing tablets, and (2) account books.

70. *stampt*] impressed by means of a die.

71-72. *in his brow . . . plainelie*] See note 60 above; cf. *All's Lost by Lust*, IV,1,46-47, where one says of his daughter's face: "Hast not a tongue to reade thy sorrowes out?/ This booke I understand not."

75. *kinsman*] A term loosely designating any relative; as a son Robert would become *kindred*, a term designating an immediate relative; cf. *Hamlet*, I.2,65, where Hamlet describes his relationship to his uncle/ step-father: "A little more than kin, and less than kind."

79. *reverent man*] i.e. the doctor.

85. *he . . . knee*] I shall kneel to him. It was proper for a child to kneel when receiving blessing from a parent; cf. Beaumont, *The Knight of the Burning Pestle*, I. 306-07: "Come *Michael*, downe on thy knees, thou shalt have my blessing."

91-93. *Be merry . . . ride*] Cf. Middleton, *A Mad World, My Masters*, III. 2,188-89: "You live a lady's life with him, go where you will, ride when you will, and do what you will."

102. *Comment*] Critical apparatus appended to books, especially the Bible, which often misinterpreted the work.

105. *shade*] condition or state of being (OED sb 4b, earliest citation 1749).

prodigall's return'd] Alluding to the biblical parable (Luke 15,11-32).

106. *make not abundance scant*] do not misinterpret your blessings to be inadequate.

107. *'plaine*] complain.

III.iii

2. *blazon*] Show or publication, derived from heraldry (*blazon* = coat of arms).

3. *bring . . . againe*] i.e. to build his hospital.

5. *seale those writings*] They would mark the contract with a seal (impressed in hot wax) to make it legal.

8. *wracke*] The regular spelling and pronounciation of the time. *Wrack* is, in origin, a different word from *wreck*, but their meanings overlap, the former having passed out of common use.

11. *wax and parchment*] See note 5 above.

12. *Chapman*] Merchant, trader, dealer.

14. *Broad clothes*] The standard, undyed wollen cloth, 24 yards long by 2 yards wide; see Introduction, pp. 26-27.

Karsies] A coarse, narrow cloth woven from long wool, 16-17 yards long by one yard and one nail wide.

Cutchineale] Or *cochineale*; a brilliant scarlet die, made from the dried bodies of the insect *coccus cacti*.

17. *fraught*] cargo of a ship.

22. *take carriage*] secure carts for the transportation of the goods.

presently] immediately.

27. *Saint* Catharins *Poole*] An anchoring area in the Thames just east of the Tower of London, now called the Upper Pool, between London Bridge and Limehouse Point.

29. *bid the Gunner speake it*] have the gunner fire his cannon to signal the arrival of the ships. Cf. Heywood, *Fair Maid of the West*, III.3.9-10: "a shot is fired when a ship arrives."

30. *tingle . . . eares*] shock or surprise the merchants; cf. Nashe, *The Unfortunate Traveller*: "set me about some execrable enterprise, that may subvert the whole state of christendome, and make all mens eares tingle that heare of it" (*Works*, ii, 325).

35. *Beshrew*] May evil befall; a mild oath.

grudge] begrudge.

37-38. *shoote mischiefe*] Stars and planets were thought to emit cosmic rays or aethereal fluid which influenced nature and people, sometimes for good, sometimes for ill; cf. *The Winter's Tale*. I.2. 201-02: "It is a bawdy planet, that will strike/ Where 'tis predominant"; and *Hamlet*, I.1.162: "The nights are wholsome, then no planets strike."

38. *houre*] See III.1.194, n.

39. *wrackt*] wrecked; see III.1.8, n.

44. *Hye-gate*] A village on the main road to London, five miles from St. Paul's, inhabited by several prominent court and city personages; hence, Stephen is no beggar in Ludgate but a wealthy man in Highgate.

44-45. *he struts . . . pace*] Proverbial, meaning that his wealth and social position show in his swaggering walk (Tilley, A98).

46. *Oracles*] Prognostications, such as might be found in almanacs and calendars; hence, doubtful.

47. *forsooth*] in truth, truly.

48. *slightly*] meanly, lowly.

51. *riddle*] guess or solve.

52. *Cornehill*] A central London thoroughfare, running east from the end of the Poultry past the Royal Exchange to Leadenhall Street.

53. *fabulous*] resembling a fable, absurd, ridiculous.

55. *shoulder up*] make one's way by pushing with the shoulder.

take the wall] Out-do or surpass, a common figurative meaning deriving from the nature of London's narrow, crowded streets. Down the middle of each ran a drainage ditch or gutter which was frequently little more than an open sewer. For this reason the more desirable walking position was near the wall. A strong or important person could walk next to the wall and force his inferior to walk near the gutter, called a *kennel*. Cf. *A Fair Quarrell*, IV.1.48: "The wall of me? to thy kennel, spaniel!"; and *A Shoemaker, A Gentleman*, V.1.162-64: "thou shalt take the wall of thy Master now yfaith boy."

56. *know no eldership*] not show the deference and respect due to an elder.

58. *Brazen*] (1) made of brass, and (2) loud.

60. *shoulder at the best*] See note 55 above.

62. *mads me*] makes me mad; cf. *The Spanish Gipsy*, IV.2.17: "'Tis that mads me."

lesse] unless.

63-64. *Dove . . . Viper*] Two pairings of proverbial opposites. Doves were considered harmless and monogomous, Storks harsh and adulterous. Lambs were considered meek and innocent, vipers subtle and evil.

71. *Save*] God save.

74. Jockey's *a Gentleman now*] Proverbial, applied to one advancing from a base state to dignity (Tilley, J3); *Jockey* = a variant of *Jack*, a term of contempt for a low fellow.

75. *Well fare*] May they prosper, good luck to them.

80. *cry*] See IV.2.100, n.

82. *Walfleet*] A peninsula between Paglesham and the river Crouch, near Rochford in Essex, famous for its oysters (Sugden, p. 554).

83. *merry*] facetious (OED a 2c).

85. *fish-wife*] (1) woman who sells fish, and (2) loud-mouthed harridan; cf. *A Cure for a Cuckold*, IV.1.: "in the next room there are three or four fishwives taking up a brabbling business. . . . I don't think but that the cucking-stool is an enemy to a number of brabbles that would else be determined by law."

89. *state*] splendid clothing.

99. *ride side by side*] (1) ride alongside, and (2) keep step with, equal.

Equipage] (1) carriage, and (2) luxurious attire (see note 89 above).

100. *patterne*] give an example or precedent for.

101. *beggars gallop*] Proverbial; "Set a beggar on horseback and he will ride a gallop" (Tilley, B328); cf. II.1.124, n.

106-07. *English traffique . . . Karsies*] See III.3.14, n., and Introduction, pp. 26-27.

108. *Straites*] i.e. of Gibralter, which were regularly navigated and which Rowley also refers to in *All's Lost by Lust*, I.1.23, and *The Maid in the Mill*, II.1.

111-15. *This is the rich . . . arise*] Dilke conjectures that these lines are from an unknown old ballad.

113. *Tiburne*] The site of the Middlesex gallows, London's most commonly used, near today's Speaker's Corner in Hyde Park.

114. *Carts*] In which the criminals to be executed were carried, on public display, from Newgate to Tyburn along Holborn Road; see II.1.128, n.

115. *hangman . . . office*] If a hangman were needed, a prisoner could turn hangman and have a fair chance of having his sentence reduced or even of having his own life spared. The job was such an odious one that hangmen could be secured in no other fashion; cf. *Measure for Measure*, IV.2.7-12: "Here is in our prison a common executioner, who in his office lacks a helper; if you will take it on you to assist him, it shall redeem you from your gyves: if not, you shall have your full time of imprisonment, and your deliverance with an unpitied whipping."

126-27. *get thee . . . on thee*] Alluding to Matthew 7.3-5: "And why seest thou the mote, that is in thy brothers eye, and perceiuest not the beame that is in thine owne eye? Or how saist thou to thy brother, suffer me to cast out the mote out of thine eye, and beholde a beame is in thine owne eye? Hypocrite, first cast out the beame out of thine owne eye, and then shalt thou se clearely to cast out the mote out of thy brothers eye." Old Foster seems to have forgotton the two preceding verses: "Judge not, that ye be not judged. For with what judgement ye judge, ye shall be judged, and with what measure ye mette, it shal be measured to you againe."

127. *I'le teare . . . on thee*] Alluding to Matthew 5.29: "Wherefore if thy right eye cause thee to offend, plucke it out, and cast it from thee,"

134. *crown'd*] named or given the title of (not in OED).

141. *Screechowles note*] A traditional omen of bad luck; cf. *3 Henry VI*, II.6.56-57: "Bring forth that fatal screech-owl to our house,/ That nothing sung but death to us and ours"; and *Macbeth*, II.2.3-4: "It was the owl that shriek'd, the fatal bellman/ Which gives the stern'st good-night."

most] Commonly added to superlatives (Abbott, 11).

144. *traytor*] Who, when caught, would forfeit all possessions to the crown.

146. *conceite*] imagine.

151. *fatall Raven*] Proverbial; cf. "The croaking raven bodes misfortune" (Tilley, R33).

158. *fall*] occur, befall.

159. *pride*] magnificence, splendor.

Carybda's] A mythological whirlpool in the Strait of Messina (*Odyssey*, XII).

161. *Even in . . . away*] Cf. *A Cure for a Cuckold*, IV.2.: "When you beheld me yesterday, I stood/ As if a merchant walking on the downs,/ Should see some goodly vessel of his own/ Sunk 'fore his face i'th'harbour."

162. *cast away*] (1) destroyed, lost, and (2) damned by God; cf. *Love's Labours Lost*, V.2.668.

164. *not one . . . goods*] Cf. *Fortune by Land and Sea*, IV.1.: "Your ship is taken . . . of all our venter there's not the value of one penny saved."

166. *fatall Bird*] See note 151 above.

167. *Serpents*] i.e. sea-creatures, sea-serpents.

171. *marke*] target.

174. *would*] wish (see Abbott, 329).

176. *crackt*] damaged beyond repair.

182. *Breake*] Formally declare oneself bankrupt (not in OED); cf. Nashe, *Works*, ii, 94, where a young usurer pretends bankruptcy so that his creditors will settle for partial payment of his debts: "he breakes, and cryes out amongst his neighbors, that he is vndone by trusting Gentlemen."

Ludgate . . . Newgate] Although there was no absolutely strict division of inmates among London prisons, debtors generally went to Ludgate, felons to Newgate, where conditions were more stringent, punishments more severe.

IV.i

4. *humours*] dispositions.

6. *pin*] Something of very slight value or significance; hence, not at all.

7. *squibs*] (1) small rockets, and (2) sharp scoffs of sarcasm.

Crackers] (1) firecrackers, and (2) boasting lies.

wood] Quibbling on the bawdy sense, penis.

8. *bonefire*] Bonfire, quibbling on the bawdy sense (*bone* = penis).

9. *Chimney-corner*] Quibbling on the bawdy sense (*chimney* = vagina); see R.J. Mulryne, ed., Middleton, *Women Beware Women*, I.2.105-07, n.; cf. *Othello*, III.3.272-73.

11-12. *musty sentences*] old aphorisms.

13. *Cudgells*] Wooden staffs or clubs with which men would beat each other as a form of recreation. The staffs were laid on the ground

between the two men; then, when the contest began, they picked them up and beat each other.

14. *take up the Bucklers*] Present oneself as champion (*buckler* = a small, round shield, held in the hand and used in sword play). Characteristically, Rowley confuses terms from cudgelling and sword play solely for the sake of sexual puns (*sword/ cudgell and buckler* = penis and vagina). For *laid down* and *take up*, see I.2.19, n.

15. *match*] contest, competitive trial of skill.

16. *stickler*] Umpire or moderator at a contest, quibbling on the bawdy sense (*stick* = prick, copulate with).

17. *Ring*] Which was suspended from a pole at tournaments and lanced by moving horsemen; quibbling on the bawdy sense, vagina.

20. *stand*] Quibbling on the bawdy sense, have an erection of the penis.

22. *By this hand*] See I.1.218, n.

23. *Zoundes*] By God's Wounds; see I.1.185, n.

by . . . Elements] An oath, the significance of which is unclear. There were only four elements, and, although the number twenty-four had some significance (twenty-four hours of the day; twelve signs of the Zodiac, multiplyed by two), its connection with the elements is uncertain. Perhaps, however, it means nothing. Lamb-skin is a fool and may not know his astrology. Hoping to out-do Speedwell's insignificant oath ("By this hand"), he swears by the largest thing he can think of, taking the four elements and adding twenty more for exaggeration.

28. Speedewell] Quibbling on the sense of his name, fare well.

28-29. *change your coppy*] See III.1.34, n.

29. *carry it*] succeed, win the prize.

31. *gilded*] made reputable or attractive by being supplied with money.

of clay] i.e. inherently worthless.

32. *Ginger-bread*] (1) type of cake made into the shapes of men, etc., and often gilded, and (2) something showy and insubstantial.

35. January *and* May] Proverbial for an old husband and a young wife (Tilley, M768).

36. *introth*] in truth, truly.

37. *Dove*] Considered innocent because it was believed to have no gall (see T. Browne, *Vulgar Errors*, II, 163-66). It is unclear why it is a *sucking* dove, though, since doves are not mammals and do not suckle. Lambskin, like Bottom, confuses the dove with the sucking lamb (I Samuel 7.9). See Tilley D572, 573; L33, 34; cf. *A Midsummer Night's Dream*, I.2.79-80: "I will roar you as gently as any sucking Dove."

38. *youth in a basket*] Proverbial for a triumphant lover; cf. *The Merry Wives of Windsor*, IV.2.107-08.

39. *pretty eyes*] Alluding to a proverb, with a pun on Lambskin's name: "He casts a sheep's eyes at her" (Tilley, S323).

41. *coxcombe cut*] Proverbial, meaning pride reduced (Tilley, C526).

42. *Pinnace*] (1) small schooner-rigged vessel, and (2) wench or wanton; cf. *The Changeling*, I.1.91-92, where it is said of a woman: "Yonder's another vessel, I'l board her,/ If she be lawful prize, down goes her top-sail"; and *The Spanish Gipsy*, I.5.85-87, where one having slept with a woman is said to be

"landed/ From his new pinnace, deep in contemplation/ Of the sweet voyage he stole to night."

46. *strike*] i.e. a bargain; see II.1.7-8, n.

46-47. *Broad-clothes . . . Commodities*] See III.3.14, n.

50. *string*] i.e. of a musical instrument; see Introduction, pp. 58-60.

52. *winde . . . height*] turn the peg to tighten the string on a musical instrument in order to tune it.

54. *jarring*] (1) discordant sounds, and (2) quarrelling; cf. *2 Henry VI*, II.1.57-58: "How irksome is this music to my heart!/ When such strings jar, what hope of harmony?"

60. *hate . . . name*] Proverbial (Tilley, P459).

67. *lopt . . . branch*] A conventional metaphor for a son, as in "family tree," perhaps alluding to Matthew3.10; cf. *The Spanish Gipsy*, IV.3.22-23, where a man says of his son: "before on this old tree/ Shall grow a branch so blasted, I'll hew it off."

68-69. *hang him*] let him hang.

73. *sing that tune*] Proverbial (Tilley, S637).

79. *Zoundes*] By God's wounds; see I.1.185, n.

84-85. *beating . . . away*] Proverbial (Tilley, B740); hunters would make noise around a bush in order to flush the bird hiding in it; cf. *The Witch of Edmonton*, I.2., where it is said of one losing in love: "I laugh to myself . . . to see how earnestly he beats the bush, while the bird is flown into another's bosom."

85-86. *kist . . . cast*] See II.1.18-19, n. In bowls, for the ball to touch the mistris was to *kiss* it.

88. *adventurer . . . new found land*] Cf. *Romeo and Juliet*, II.2.82-84: "I am no pilot, yet wert thou as far/ As that vast shore

wash'd with the farthest sea,/ I would adventure for such merchandize."

84. *sayles . . . put in yet*] Woos but has not yet won her; with a bawdy quibble (*put in* = copulate with).

85. *winde may turne*] situation may change.

86. *what card . . . trumpe*] Proverbial, meaning how things go (Tilley, T544).

87. *spruce*] brisk, smart, lively.

forestall the market] prevent or anticipate sales by buying up or selling goods beforehand.

88. *firkers*] Cheaters; with a bawdy quibble (*firk* = copulate with); cf. *The Old Law*, II.1.259:

> *Sim.* Then, Coachman, you can hurry me to my whore.
> *Coachman.* I'll firk'em into foam else.
> *Sim.* Speaks brave matter;
> And I'll firk some too, or't shall cost hot water.

89. *play the merchant*] Proverbial, meaning cozen or outwit (Tilley, M891).

90. *suitors*] (1) wooers, and (2) archers, since *suitors* was pronounced exactly like *shooters*; cf. *Love's Labours Lost*, IV.1.109-11:

> *Boyet.* Who is the suitor? who is the suitor?
> *Rosaline.* Shall I teach you to know?
> *Boyet.* Ay, my continent of beauty.
> *Rosaline.* Why, she that bears the bow.

95. *S'foote*] By God's foot; see I.1.185, n.

Gallants, or Gallymawfryes] Mice, or men (*Gallymawfrey* = a confused jumble, a hodge-podge).

96. *out-brav'd*] outrivaled, surpassed.

Cockney] One born in the city of London, specifically within ear-shot of the bells of St. Mary le Bow.

97. Zenocrates] Proverbial, meaning man of authority (here used ironically); derived from Xenocrates, a pupil of Plato and Aristotle, only the titles of whose numerous works survive.

98. *give you a Gudgion*] Proverbial, meaning make a dupe of you (Tilley, G473); *gudgeon* = a small fish used as bait for a larger one.

99. *bob*] (1) dip the bait up and down in the water, (2) cheat or swindle, (3) jest or scoff at someone's expense, and (4) strike.

100. *Eles*] (1) snake-like fish, and (2) women; cf. William Bullein, *A Dialogue against the Fever Pestilence*, 1564 (EETS, p. 91): *Vxor.* There is also painted a lustie young man, stouping downe to a vessell, in which swimmeth bothe Eles and Snakes; he seemeth to catche one of them: what meaneth that? *Ciuis.* Ha, ha, ha! it is merrily handled; forsothe, it is one that is ouer come either with loue or coueteousnesse [of a wower how he sped] He goeth a woying, my dyng, dyng; and if he spedeth, my dearlyng, what geteth he, my swetyng? Forsoth, either a serpente that will styng hymn all his life with cruell words, or els a swete harte with pleasant speache, that when hee thinketh her moste sure, hee hath but a quicke Ele: you knowe where. [Ha, ha, ha! well fished]"; and *Love's Labours Lost*, I.2.28. Robert, in other words, would cheat, jest at, or strike Lambskin to win Jane (see note 99 above).

101. *Zoundes*] By God's wounds; see I.1.185, n.

102. *Not in my house*] See III.1.109-10, n.

106. *has*] he has.

108. *make her a Lady*] See III.1.101-02, n.

112. *lists*] An enclosed area where tournaments and tilting matches, in which contestants competed for a lady's favor, were held; see IV.1.15, n.

113. *brave*] defy.

114. *states*] estates, possessions.

118-19. *bowling . . . Garden Alleyes*] Bowls and Pigeon-holes were played both in gaming-houses and in public gardens around London; see II.1.2, n.

120. *Groomes*] Stable hands; hence, low fellows.

123. *heralds bookes*] Which recorded coats of arms and those men entitled to be styled "gentlemen." Under James I the thirteen members of the College of Arms were notoriously corrupt and coyetous, and titles and arms were sold shamelessly.

124. *simply*] (1) as sure as, and (2) stupidly.

127. *purge . . . love*] See II.1.286, n.; cf. *The Spanish Gipsy*, IV.2.208, where it is said of a man longing for a woman: "Is he so itchy? I'll cure him."

129. *scabs*] (1) scaly diseases of the skin, and (2) scurvy fellows.

131. *Sheepeskin*] On which loan agreements were generally written; cf. Middleton, *No Wit, No Help Like a Woman's*, IV.2.8-11: "When did you e'er see a gentleman set his hand to any thing, unless it were a sheepskin, and receive a hundred pound for his pains?"

133. *crackt*] bankrupt; cf. III.3.176, n.

134. *two thousand*] i.e. pounds.

135. *straite*] immediately.

137. *protection*] The sovereign or Privy Council could issue a Grant of Protection from arrest for debt, but they did so only for courtiers and special favorites.

138. *try*] put to the test.

140. *when Serjeants . . . cold*] This sounds proverbial, but I have not found it anywhere.

141. *shift for one*] take care of myself, forget the others; cf. *Wily Beguiled*, viii: "Euerie man for himself. Ile shift for one,/ I warrant ye."

142. *S'foote*] By God's foot; see I.1.185, n.

errand] Errant (= wandering), quibbling on *araand* = egregious.

143. *catch'd . . . lime-bush*] Limbs of bushes and trees were lined with bird-lime, a sticky substance which trapped small birds.

145. *Counter*] Prison for debtors connected with the City court in London, one connected with each of the two London sheriffs, one in the Poultry and the other in Wood Street (see IV.3.39, 54, n.). The accommodations afforded the prisoners were of four grades, depending on what they could pay: the Master's side, the Knight's ward, the Two-penny ward, and the Hole--the free quarters, the lowest of all; quibbling on the bawdy sense (*hole* = vagina).

that's flat] A defiant expression of one's final resolve or determination.

146. *suitors . . . mark*] See IV.1.90, n.

153. *theame*] greatest topic of conversation, wonder.

163. *keyes*] Alluding to St. Peter's keys to the kingdon of Heaven.

168. *Angels*] (1) divine spirits, and (2) coins.

176. *cast away*] See III.3.162, n.

181. *fraught*] cargo.

194. *needes*] of necessity (Abbott 25).

199. *Gossip*] Close woman friend.

201. *heart-strings*] Tendons or nerves which were believed to brace and sustain the heart.

in good sooth] A parenthetical expression used to intensify an assertion.

205. *If that*] If (Abbott 287).

213. *What*] An exclamation of impatience (Abbott 73a).

216-18. *would . . . name*] will build a hospital which will make me famous until the end of the world. Things made of or engraved in brass were considered eternal; cf. Horace, *Odes*, III.xxx.1: "monumentum aere perennius."

219. *Norton Folgate*] A street extending north from Bishopsgate Street without to Shoreditch.

221. Saint Marie's Hospitall] See Introduction, pp. 32-33.

223. *graven*] engraved.

227. *Where good . . . dwell*] This sounds proverbial, although it is not in Tilley; cf. Wither, *Collection (1635)*, Bk. IV, Illustration XXXVI.

IV.ii

3. *iron*] hard, cold, base; cf. "heart of gold."

10-11. *here in . . . Executions*] As long as one was a prisoner in Ludgate, his creditors could not collect their debts.

20-21. *faire outside . . . core*] Proverbial (Tilley, A300); cf. P. Stubbs, *The Anatomie of Abuses* (1583): "Beleeue mee it greeueth mee to heare (walking in the streats) the pitiful cryes, and miserable complaints of poore prisoners in durance for debt, and like so to continue all their life, destitute of libertie, meat, drink (though of the meanest sort), and clothing to their backs, lying in filthie strawe, and lothsome dung, wursse than anie dogge, voide of all charitable consolation and brotherly comfort in this World, wishing and thyrsting after death to set them at libertie, and loose them from their shackles, giues, and yron bands."

27. *kisse and kill*] Since Judas marked Jesus for death with a kiss, the kiss of death became a conventional expression for betrayal, for love turned to hate.

28. *their memory*] the memory of them.

29. *Bad Inne*] Ludgate, known proverbially as Beggars' Inn (Tilley, B252).

30-31. *a surfeit . . . recure me*] Proverbial; cf. "Bitter pills may have wholesome effects" (Tilley, P327).

32. *sea-sicke*] Cf. *Fortune by Land and Sea*, IV.1., where a man says after losing a sailing venture: "I am on the sudden sick,/ Sick of I fear a mortal malady."

34. *Fees*] Payments for food, lodging, bedding, release from irons, etc. Jacobean prisons were expected to generate their own operating expenses from the prisoners themselves. Cf. *A Fair Quarrell*, V.1.369-70, where one's dowry "must serve to pay my fees,/ Imprisonment is costly."

35-36. *Wall-nut-tree . . . cluster left*] Trees were beaten in order to bring down the clusters of nuts.

37. *leaves*] clothes.

39. *in my . . . buried*] He fears that he will be too poor to afford burial garments.

40. *'Las*] Alas.

42. *what booke must I reade over*] what is required of me.

43-44. *Oare . . . Galley*] See III.1.122, n.

45. *youngest*] most recent, newest.

46. *grate*] Barred window from which prisoners were allowed to beg from passersby, the take to be divided among all the prisoners; see IV.2.99.1-2, n.

47. *For a . . . shame*] Proverbial; cf. 1 Corinthians 7.20: "Let euerie man abide in the same vocation wherein he was called"; and *1 Henry IV*, I.2.96-97: "'Tis no sin for a man to labour in his vocation."

49. *iron-hearted*] See IV.2.3, n.

50. *Loathsome . . . die*] See IV.2.20-22, n.; cf. *The Travels of the Three English Brothers*; "throw him in the wombe/ Of unpittied misery, the prison;/ There let him starue and rotte."

51-52. *cry you mercy*] I beg your pardon.

53. *mak'st thou*] are you doing.

61. *Basyliske*] Cockatrice, a fabled reptile of the African desert whose look and breath were fatal; see Topsel, *History of Serpents* (1608): "with his sight [the Basilisk] killeth [man], because the beames of the Cockatrices eyes do corrupt the visible spirit

of a man, which visible spirit corrupted, all the other spirits coming from the brain and life of the heart, are thereby corrupted, and so the man dyeth." Rowley reverses the legend, and Old Foster is killed by looking at the Basilisk ("with mine eyes"), not by the look of it. The reversal was common; cf. *Cymbeline*, II.4.107-08: "It is a basilisk unto mine eye,/ Kills me to look on't."

70. *ryot*] wasteful living, dissipation.

71. *Cover'd . . . villanies*] As one in a sick-bed would be covered with sores.

73. *hand . . . me*] Cf. the Geneva Bible's comment on Isaiah 5.23: "Hee derideth the . . . enemies of the Church, declaring their destruction, as they that perish by shipwracke."

79. *cry*] i.e. cry out.

83. *vild*] vile.

98. *Pellican*] Believed to have fed its young by, when necessary, pecking its own breast and feeding them its blood; see T. Browne, *Vulgar Errors*, II, 338-40.

100-01. *Bread . . . mercy*] A conventional cry for alms; cf. Heywood, *A Woman Killed with Kindness*, 7.76-78: "Shall we hear/ The music of his voice cry from the grate/ 'Meat for the Lord's sake'?"; and a woodcut inscription from *The Manner of Crying Things in London* (ca. 1599): "Some broken Breade and meate for ye poore prisoners for the Lords sake pittey the poore."

105. *poore*] A term designating those prisoners who had no money to pay their fees, not a term of commiseration.

113. *store*] possessions.

123. *make you*] are you doing.

126. *quit*] rid you of.

129. *urge*] move, anger.

133. *Lambe me no Lambs*] Picking up a speaker's word in this fashion was a common form of rejoinder; cf. *Richard II*, II.3.87: "Grace me no grace, nor uncle me no uncle"; *Romeo and Juliet*, III.5.153: "Thank me no thankings, nor proud me no prouds."

152. *closely*] secretly.

156. *What's*] Who is.

157. *new*] newly (Abbott 1).

IV.iii

1-2. *there's no . . . content*] Proverbial; cf. "Patience is a remedy for every grief" (Tilley, P108).

8. *worke*] prevail upon by subtle means (OED v 14).

9. *The longest . . . reliefe*] Proverbial (Tilley, T322, T325).

13. *know*] find out, cause yourself to know.

14-15. *pluc'd . . . wondered at*] Proverbial (Tilley, H247).

16. *coach-horse*] Or *coach-fellow*, a horse yoked with another to draw a carriage; hence, a companion or equal; cf. *The Merry Wives of Windsor*, II.2.5-7: "I have grated upon my good friends for three reprieves for you and your coach-fellow Nym--or else you had looked through the grate, like a geminy of baboons."

26-26. *country Clyent . . . take it*] Lawyers were proverbial for their greed and their duping of country men who came to London during the legal terms; cf. "The countryman between two lawyers is like a fish between two cats" (Tilley, C713).

29. *sicknesse of the purse*] Proverbial, meaning that one lacks money (Tilley, P263); cf. *2 Henry IV*, I.2.237-39: "I can get no remedy against this consumption of the purse; borrowing only lingers and lingers it out, but the disease is incurable."

30. *counter*] See IV.1.145, n.

31. *Mace*] (1) spice used to make one costive, and (2) serjeant's club used to arrest debtors; cf. Middleton, *A Mad World, My Masters*, III.2.69-70: "So, sir, *olei masi*; that same oil of mace is a great comfort to both the Counters."

33. *loose*] (1) incontinent, and (2) prodigal; cf. *A Shoemaker, A Gentleman*, III.2.141-43: "I, let you alone, and your bond servants will be all laxative one of these daies, if you let'em loose in this fashion"; and Middleton, *A Mad World, My Masters*, III.2.16-17: "Then you are a loose liver, sir; I have put you to your purgation."

34. *stoole*] (1) feces, and (2) a cucking-stool in which minor offenders were punished (see II.1.146, n.).

37. *bonds are forfeit*] Lambskin and Speedwell apparently have signed penal bonds, which require payment of a certain penalty by an agreed date. If the penalty payment is missed, the entire bond becomes forfeit and must be paid, a much larger sum than the penalty alone.

38. *shoulders . . . clappings*] A touch on the shoulder was the sign of formal arrest, and serjeants came to be known commonly as shoulder-clappers.

39. *drinke*] smoke tobacco.

39. *Woodstreet-pipes*] (1) tobacco pipes made and sold in Wood Street, and (2) the sheriff's counter located on Wood Street.

43. *fowling*] (1) bird hunting, and (2) wooing. The similarities in terminology made the metaphor a common one: "Fowling is used two manner of ways: either by enchantment or enticement by winning or wooing the Fowl unto you by Pipe, Whistle, or Call; or else by Engine, which unawares surprizeth them" (Nicholas Cox, *The Gentleman's Recreation*, 1674, p. 177). Cf. *A Match at Midnight*, V.1., where a wooer is called a "new-fangled fowler, come to show your art i'th'dark; but take this truth, you catched in truth a cuckoo for't." See IV.1.90, n.

47. *griping*] avaricious.

49. *hard at hand*] nearby.

51. *shoulder clappers*] See IV.3.38, n.

53. *surety*] One who makes himself responsible for the debts of another.

54. *Poultry*] (1) domestic fowls, and (2) the sheriff's counter located in the Poultry, a street in London connecting Cheapside and Cornhill, so called from the many poulterers selling there.

66. *In thunder*] Alluding to stage presentations of perhaps Zeus coming down in a cloud and sending thunderbolts; cf. *A Shoemaker, A Gentleman*, III.5.30-33: "I charge thee sweare . . . Thou wilt not leave me, whatsoever Thunder/ My Father throwes at thee."

72-73. *take some order for*] make arrangements about.

75. *govern'd . . . starres*] See III.3.37-38, n.

78. *present*] ready.

83. *strip the skin and all*] Proverbial (Tilley, F359); sheep shorn

too closely could produce no further wool; hence close shearing became a sign of greed.

86. *Calfe*] (1) young cow, traditionally thought of as having a white face, and (2) meek, stupid fellow.

87. *quit*] redeem.

88. *canceld*] marked and returned as a receipt.

90. *arbitrement*] decision, control.

93. *bumbast*] Fill, derived from *bombast*, wool stuffing used to pad clothes.

94. *no lining in's guts*] See note 93 above.

100. *fram'd by one square*] (1) shaped by the same instrument, and (2) descended from the same parents.

101-03. *Warre . . . brother*] See Introduction, pp. 58-60.

104. *kiss . . . kill me*] Alluding to Judas's kiss of betrayal; see IV.2.27, n.

105. *doe good for ill*] 1 Thessalonians 5.15; Tilley, G318.

106. *Angels tunes*] Cf. *The Spanish Gipsy*, III.2,295: "You speak an angel's voice!"; and *The Birth of Merlin*, $B1^{v}$: "She has an Angels tongue." See Introduction, pp. 58-60.

110-11. *I of purpose . . . kinsman*] Cf. *The Maid in the Mill*, IV.2., where two men pretend to be enemies after their true reconciliation in order that their children's ultimate reconciliation will be more joyful: "They shall know nothing of this union:/ And till they find themselves most desperate,/ Succor shall never see'em."

117. *Such wheeles . . . runne*] Children seldom feel such sentiments.

120. *Troth*] By my truth.

129-30. *fortune*] Traditionally personified as a woman.

130. *kisse*] A traditional sign of favor or preferment.

131. *Guildhall*] The common Hall of the City of London, located on Catte Street.

131-32. *set . . . touching*] make arrangements for.

135. *scarlet*] i.e. a scarlet gown, the formal mark or uniform of a London sheriff.

137. *visitation*] formal inspection visit by one in authority.

145. *neare*] closely.

V.i

1-2. *doe as mourners . . . heart*] Cf. *The Old Law*, II.1.161-63: "I ha' known a widow laugh closely, my lord,/ Under her handkercher, when t'other part/ Of her old face has wept like rain in sunshine."

15. *limbe . . . body*] See IV.1.67, n.

18. *cold water*] Alluding to Matthew 10.42: "And whosoeuer shal giue vnto one of these little ones to drinke a cup of colde water onely, in the name of a Disciple, Verely I say vnto you, he shal not lose his rewarde."

22-23. *heaven provide . . . thankefull*] Alluding to biblical manna; Psalms 78.23-33 is appropriate for Old Foster.

27. *numberlesse . . . sands*] Proverbial (Tilley, S91).

32. *state*] (1) possessions, and (2) pomp and high rank.

41. *locke me up*] Prisoners for debt had the run of the prison during the day and were locked in cells only at night.

47. *threatning storme*] See IV.3.66, n.

68. *Stay*] Stop.

69. *Good troth*] Truly.

on't] of it.

76. *borne a man*] i.e. merely human and consequently subject to errors of judgment.

101. *make you*] are you doing.

105. *drabbing*] visiting prostitutes (= *drabs*).

109. *cut large . . . due*] Proverbial, meaning that one is liberal with another's goods (Tilley, T229).

112. *layd*] wagered. There is a discrepancy between this and IV.3. 118-19.

115. *course . . . runne*] See II.1.187, n.

119. *frets*] (1) devices on the necks of stringed instruments to regulate the fingering, and (2) irritations, vexations.

121. *rack'd*] tightened.

122. *crackt*] broken from excessive tightening (see note 121 above).

130-31. *sit 'Bout*] discuss, plan.

142. *I'l*] I would rather.

fury] An avenging deity, in classical mythology, who possessed the souls of the guilty with madness.

144. *thunder of his rage*] See IV.3.66, n.

147. *Officers*] Each of the two London sheriffs had a secondary, a clerk of the papers, four clerk sitters, eighteen serjeants-at-mace (each serjeant with his own yeoman), a master keeper, and two turnkeys.

150. *Constables of the Wards*] Minor officers of the peace whose jurisdictions were the various individual boroughs of the city.

152. *mak'st thou*] are you doing.

153. *cut my Throate*] A common expression, meaning do me harm; cf. Jonson, *The Staple of News*, V.5.9-10: "Who is the Butcher/ Amongst you, that is come to cut my throat?"

154. *dispight*] defiance (OED 2b).

155. *divell in red . . . scarlet pride*] See IV.3.135, n.

157. *conduit-pipe*] See I.1.120, n.

177. *Tell*] Count.

179. *dung-hill muck*] Cf. *The Spanish Gipsy*, IV.3.205-06: "O, will you sell the joys of my full youth/ To dunghill muck?"

vex] harass, torment; a stronger sense than the modern.

206. London *Gates*] London was still a walled city whose gates were locked every night.

211. *Leads*] Lead-covered walkways on the roof.

223. Paddington] A small village about three miles west of St. Paul's, with fresh water springs; see Introduction, pp. 34-35.

226. *When . . . sings*] This sounds proverbial, but I have not found it anywhere else. Quibbling on *pipe*, (1) musical instrument, and (2) tube to convey water.

232-35. *man or'e . . . speake*] Cf. *King Lear*, V.3.196-99: "but his flaw'd heart,/ Alack, too weak the conflict to support!/ 'Twixt two extremes of passion, joy and grief,/ Burst smilingly."

238. *wracke*] stretch to extremes, painfully, as on a *wrack*.

238-39. *I'l wracke . . . downe*] Cf. *King Lear*, IV.6.32-33, where one prolongs his father's sorrow: "Why I do trifle thus with his

despare/ Is done to cure it."

247-48. *The heavens . . . all*] Proverbial; cf. "After black clouds clear weather" (Tilley, C442).

V.ii

2. *benvenues*] welcomes (*bienvenues*).

5-6. *would we might . . . toyles*] It is unclear why Rowley chose Henry III, but his reign was troubled by repeated quarrelling and fighting with barons, disputes with his clergy, and unsuccessful ventures overseas.

7. *how*] what.

12. *bends*] are directed.

18. *large memory*] to be long remembered.

20-24. *in some . . . grave*] As Dilke suggests, Arundel prophesies what has already occurred. By Rowley's time the suburbs of London were notorious for their hoodlums and prostitutes (because of their laws, less strict than those of the city proper). St. Mary's Hospital, Bruyne's *Domus Dei*, had an especially bad reputation as early as 1592, when Nashe castigated London's whores in *Pierce Pennilesse His Supplication to the Divell*: "Call a Leete at *Byshopsgate*, and examine how euery second house in *Shorditch* is maintayned . . . our vncleane sisters in *Shorditch*, *the Spittle*, *Southwarke*, *Westminster*, & *Turnbull streete*"; "The third Brother . . . had almost as ill a name as the Spittle in *Shorditch*, for the olde reakes he kept with the wenches in *Queenes Colledge* Lane" (*Works*, i, 216-17; iii, 81).

28. *Heraulds*] Officers whose job it was to go through the streets making known any royal or state proclamations.

44-45. *from me . . . originall*] I'm the cause of their formal complaints.

56. *doome*] judgment.

58. *griefe*] grievance.

63. *froward*] unreasonable, perverse.

82. *quit*] repaid.

83. *erst*] earlier.

88. *patterne*] example.

105. *generally*] universally.

113-14. *if custome . . . sake*] Proverbial; cf. "Custom makes sin no sin" (Tilley, C934).

126. *jewells*] A common term of praise and endearment; cf. *Othello*, I. 3.195; *The Merry Wives of Windsor*, III.3.45.

127. *eye watch*] watchfulness, vigilance.

127-28. *fil'd . . . record*] written up in historical accounts of the worthiest people.

133. *bosomes center*] heart.

144. *thirds of mine*] one-third of all my possessions.

say you Amen] do you give your blessing.

167. *sentence*] apothegm, proverb.

172-75. *Women . . . poore man*] Proverbial (Tilley, W700); see Introduction, pp. 39-40.

176. *prevented*] provided beforehand against the occurrence of such a thing.

177. *Schollers*] Pupils who will learn from and follow their example.

187. *The . . . bed*] This sounds proverbial, but I have been unable to find it anywhere else.

201. *this bonds vertue*] the strength of Robert's engagement to Jane.

204. *to boote*] in addition.

205. *play booty*] act falsely so as to gain a desired object.

206. *except*] accept.

hand and heart] Cf. Wither, *Collection (1635)*, Bk. IV, Illustration XXII.

207. *True-loves Knot*] Knot of a complicated and ornamental form (usually either a double-looped bow, or a knot formed of two loops intertwined) used as a symbol of true love; often, as here, used figuratively.

208. *I marry*] Ay, by Mary; a mild oath.

209-10. *love in* Esse . . . *in* Posse] Alluding to the legal process of reversion, which Clarkson and Warren define as follows: "If a person possessed of an estate grants away a smaller estate . . . a residue of the whole estate remains over in the grantor. If the estate granted away, which is called the particular estate, comes to an end the possession *reverts* to the grantor. An estate in reversion, then, is the residue of an estate continuing in a grantor after a smaller particular estate has been conveyed away and which commences in possession after the determination of the latter" (p. 91). The "residue of the whole estate remaining in the grantor" is land *in esse* (in being), that is, in actual possession. The "particular estate," the estate granted away which will revert to the grantor at a later date, is the estate *in posse* (in possibility), that is, to be possessed in the future. Technically it would be reversion only if Stephen gave away part of his estate and himself got it back later.

Jane uses *esse* and *posse* in a general and not a technical sense, meaning let me have love now and lands later.

210-11. *I'l have . . . us*] Cf. *Wit at Several Weapons*, V.1., where one affianced lover says to the other: "we'll go to/ Bed, and then to Church as fast as we can."

219. *brazen*] See IV.1.216-18, n.

219-21. *Whose records . . .* Vext] Cf. the ending to Heywood, *A Woman Killed with Kindness*, 17.136-40: "I will bestow this funeral epitaph,/ Which on her marble tomb shall be engrav'd./ In golden letters shall these words be fill'd:/ 'Here lies she whom her husband's kindness kill'd'."

IV. TEXTUAL NOTES

I.i

43 dressd] Q, followed by all editors, reads *dresse*, although the grammar of the context clearly demands the past tense. Rowley's final *d*'s and *e*'s are similar enough that a compositor might easily have mistaken them. See two extant letters believed to be in Rowley's hand: one addressed to Edward Alleyn, reproduced in *The Henslowe Papers, II*, ed. R.A. Foakes (New York: British Book Centre, 1977), Article 110; the other addressed probably to Philip Henslowe, in the British Library (MS. Egerton 2623, fol. 25).

118.1 Robert] All editors so emend from Q *Robin*. For the sake of consistency, *Robin* in stage directions has been altered to *Robert* at I.1.173.1; II.1.180.1, 274.1, 311.1; III.1.271.1; III.2.98.1; IV.1.43.1; and IV.2.105.1. See Introduction,

185 ha'te] All editors so emend from Q *hate*, a common form in the printed drama of the time; cf. *Fortune by Land and Sea*, III.4.: "you shall hate of me"; *All's Lost by Lust*, III.3.: "I ha'te"; and V.1.216.

II.i

143 in] Q prints only "n" but there is clearly a space for the *i*. The word is the first on the page. The furniture must have been loose enough for the *i* to drop out of the skeleton.

168 errand] Q and all editors read *errands* at 11. 168 and 171 and *errand* at 11. 164 and 165, even though there is no logical reason for the switch from singular to plural. The two extant letters

in Rowley's hand (see textual note I.1.43) indicate little chance that a final *d* could have been mistaken for *ds*, although *de* easily could have been. Q, however, spells *errand* without the final *e* at ll. 164 and 165. For the sake of logic I have emended to make the word singular.

288 Nit] All editors so emend from Q *Nap*, which does not really fit the context (literally a sheepstealer and figuratively a contemptible person). A nit, on the other hand, is a young louse, and the two terms were linked proverbially: "Nits will be lice" (Tilley, N191). The two terms also appear together in a portion of *The Spanish Gipsy* generally attributed to Rowley, II.1.190-92:

> *San.* O would I were one of your hairs,
> That you might comb out all my cares,
> And kill the nits of my despairs!
> *Soto.* O lousy.

In addition, the two letters in Rowley's hand (see textual note I.1.43) reveal that a *p*, if not exaggerated, closely resembles a *t* and that a closed *a* resembles an *i*.

299 opposite] All editors so emend from Q *apposite*. *Opposite* is the correct technical term for a duelling opponent. The *o* could easily have been misread as *a*.

III.i

173 fame] All editors so emend from Q *same*. The sense of the context calls for *fame*. An *f* could easily have been mistaken for an *s*.

282 restrain't] All editors so emend from Q *restraint*, which makes no sense in the context. Q's use of apostrophes is erratic throughout. See textual note I.1.185.

284 in] Hazlitt so emends from Q *and*. The two words in Rowley's hand (see textual note I.1.43) could easily be distinguished. *And*, however, makes no sense in the context, so I have emended.

III.iii

109.1 Factor] Q and all editors read *factors*, although it is clear that only George, Bruyne's factor, is intended. The exit direction at l. 123.1 cites only him and not Richard, who enters at l. 133.1. Even though the two letters in Rowley's hand (see textual note I.1.43) show a final *rs* which is clearly distinguishable from a final *r*, I have emended. Because of the frequent references to the "factors" as a pair, either Rowley or a compositor may merely have been careless.

112 nor] All editors so emend from Q *not*. The sense of the context requires *nor*, and the two words could easily be mistaken.

IV.i

151.1 *Enter* Stephens Wife] Q repeats the entrance direction at l. 153. All editors retain the latter direction, omitting the former. Entrance directions in the play, however, tend to run a bit early, before the character on stage has quite finished his speech--for example, I.1.118.1; I.2.117.1; III.1.165.1, 217.1; and IV.3.45.1. Therefore, the former direction should be retained. See Introduction,

V.i

221 SP] All editors emend as such. Although Q omits any sort of speech prefix, spacing reveals clearly that one is intended. The type face of the speech prefix was probably lower than that of the surrounding type and consequently did not print.

V. PRESS-VARIANTS

[Copies collated: HH (Henry Huntington Library); PM (Pierpont Morgan Library); NL (Newberry Library); HU (Harvard University Library); UT (University of Texas Library); FL (Folger Shakespeare Library); YEC (Yale Elizabethan Club); YU (Yale University Library); NYP (New York Public Library); BL1 (British Library one, 644.c.12); BL2 (British Library two, C.12f.1.(1.)); Bod.1 (Bodleian Library one, Douce r.123); Bod.2 (Bodleian Library two, Mal.B.164.(3)); DC (Dyce Collection, Victoria and Albert Museum).]

SHEET A (inner forme)

Corrected: PM, NL, HU, UT, FL, YEC, YU, NYP, BL1, BL2, Bod.1, Bod.2, DC

Uncorrected: HH

Sig. A2

I.1.7 it:] ~?

8 accounts] acconnts

SHEET A (outer forme)

Corrected: PM, NL, HU, UT, FL, YEC, YU, NYP, BL1, BL2, Bod.1, Bod.2, DC

Uncorrected: HH

Sig. A4

I.1.141 Corelative] Correlative

150 reputation.] ~$_{\wedge}$

SHEET B (inner forme)

Corrected: PM, NL, HU, UT, FL, YEC, BL1, BL2, Bod.2, DC, HH

Uncorrected: YU, NYP, Bod.1

Sig. B3

I.2.91 heaeyen] hea ven

92 turn] turne

SHEET C (outer forme)

Corrected: HH, YU

Uncorrected: PM, NL, HU, UT, FL, YEC, NYP, BL1, BL2, Bod.1, Bod.2, DC

Sig. C4

II.1.143 in] n

SHEET D (outer forme)

Corrected: PM, NL, HU, UT, FL, YEC, YU, NYP, BL1, BL2, Bod.1, Bod.2, DC

Uncorrected: HH

Sig. D3

II.1.307 is't] ~'

Sig. D4

III.1.75 I,] ~$_{\wedge}$

SHEET E (outer forme)

Corrected: HH, HU, UT, FL, YU, NYP, BL1, BL2, Bod.1, Bod.2, DC

Uncorrected: PM, NL, YEC

Sig. E1

III.1.110 soyld] solyd

Sig. E3

III.1.230 sum] some

SHEET E (inner forme)

Corrected: PM, NL, HU, UT, FL, YEC, YU, NYP, BL1, BL2, Bod.1, Bod.2, DC

Uncorrected: HH

Sig. E2

III.1.148 blessings] blessing

151 me;] ~,

152 Merchant;] ~;

Sig. E4

III.1.268 her;] ~,

SHEET F (inner forme)

Corrected: PM, NL, HU, UT, FL, YEC, YU, NYP, BL2, Bod.1, DC

Uncorrected: HH, BL1, Bod.2

Sig. F1

III.2.57 smother] smoother

59 Kinsman] hinsman

Sig. F2

III.2.64 a] an

65 Uncle.] Uncle,

But] but

Sig. F3

III.3.46 *O.*] ~,

Enigma's] Enigmaes

54 wife.] ~ ;

69 enemy.] ~∧

Look,] looke∧

70 true,] ~∧

74 *Jockey's*] *Jockeye's*

78 laughs] laughes

96 divided] devided

97 division.] devision∧

SHEET G (outer forme)

Corrected: HH, HU, UT, FL, YU, NYP, BL1, BL2, DC

Uncorrected: PM, NL, YEC, Bod.1, Bod.2

Sig. G1

III.3.140 Sir,] *om.*

Sig. G2

IV.1.49 *Ste.*] *Bru.*

50 *Bru.*] *Ste.*

SHEET G (inner forme)

Corrected: HH, BL1, Bod.2, DC

Uncorrected: PM, NL, HU, UT, FL, YEC, YU, NYP, BL2, Bod.1

Sig. G2

IV.1.4 our] ora

SHEET K (inner forme)

Corrected: HH, BL2

Uncorrected: PM, NL, HU, UT, FL, YEC, YU, NYP, BL1, Bod.1, Bod.2, DC

Sig. K4

V.2.84 Him] Him (turned *H*)

SHEET L (inner forme)

Corrected: NL, HU, FL, YEC, YU

Uncorrected: HH, PM, UT, NYP, BL1, BL2, Bod.1, Bod.2, DC

Sig. L2

tail device] *om.*

VI. HISTORICAL COLLATION

[This collation against the present text includes the seventeenth-century text (Q, 1632) and editions of Lamb (L, 1808, I.2.56-116, IV.2.53-147, V.1.40-88), Dilke (D, 1815), and Hazlitt (H, 1874). Omission of a siglum indicates that the text concerned agrees with the reading of the lemma.]

I.i

4 envy] embryo H

16 infinites] infinities D, H

63 on] upon D, H

84 nor] nor for H

others] other D, H

94 had had] had H

cause so] so D, H

98-99 long enclosde] enclosed long H

122 Misconster] Misconstrue D, H

130 can hardly] hardly can H

138 me] me to H

139 me] me to H

177 on] *om.* H

182 from] for D, H

I.ii

60 pray] pray you H

92 to] into L

109 sunke] sank H

111 griev'd] griev'd less H

and] and I H

120 on] of Q

147 nor] or D, H

156 with] with the H

179 never] never a H

205 tone] one D, H

tother] other D, H

227 and] an't D, H

II.i

105 would] would not D, H

124 tone] one D, H

201 neither] *om.* D, H

245 drunke] drank H

275 witnesse] witnesses H

282 fetch] vetch D, H

288 Nit] Nap Q

299 opposite] apposite Q

III.i

15 lyen] lain D, H

18 rifle] raffle D, H

19 tone] one D, H

28 Fill's] thills D, H

36 have found] found D, H

75 yeares] year D, H

118 him] him in D, H

145 Tide] tide do H

149 sent] sent it H

161 perswasions] persuasions shall D, H

173 fame] same Q

284 in] and Q, D

310 he] *om.* D, H

III.ii

56 new to seeke] to new-seek H

72 almost] all most D, H

83 beneath] beneath a D, H

III.iii

39 wrackt] Wreck'd D, H

51 riddle] unriddle H

112 nor] not Q

IV.i

66 that] that act of D, H

106 here] he H

112 lists] list D, H

152 your] you D, H

159 to] *om.* D, H

190 What!] What Q

IV.ii

15 here resolv'd] resolv'd here D, H

62 mine] thine L, D, H

67 e'r] or D

bread] bread bought H

83 vild] vile L, D, H

104 an] a L, D, H

126 paines,] ~: D, H

127 I thinke] *om.* D, H

128 now] *om.* D, H

129 on] upon D, H

IV.iii

12 desires] desire D, H

117 bosome] bosoms D, H

V.i

13 crept] crept in D, H

15 as] as my H

27 sea's sands] sea-sands H

42 Sir] *om.* L

135 wracks] wrecks D, H

179 Choke] Choke me D

208 remove] remove the H

211 on,] on, and H

223 from whence] whence D, H

long] all along D, H

246 shall] shalt D, H

V.ii

0.2 Cardinall] *om.* D, H

5 would] would that D, H

6 after] after so D, H

dayes] days too D, H

23 in the stead] instead D, H

28 and] and the H

117 him] me D, H

125 come] come both D, H

179 were] are D, H

217 guest] guests D

VII. EMENDATIONS OF ACCIDENTALS

[All readings after the bracket are from Q.]

I.i

13. 68$_{\wedge}$] ~.
    57$_{\wedge}$] ~.
15. bottomes,] ~$_{\wedge}$
30. (unthrifty).] ~,)
32. Epithite;] ~,
36. inseparable;] ~,
41. estate,] ~$_{\wedge}$
    charity$_{\wedge}$] ~,
48. roarer$_{\wedge}$] ~,
58. spendthrift--] ~.--
74. well,] ~;
79. it?] ~.
83. complaints,] ~$_{\wedge}$
92. cause?] ~.
93. cause.] ~,
185. 40$_{\wedge}$] ~.
201. 40$_{\wedge}$] ~.
204. 7$_{\wedge}$] ~.
205. 11;] ~.
207. 40$_{\wedge}$] ~.

I.ii

10. marriage?] ~.
91. heaeven:] ~$_{\wedge}$
179. quiet,] ~$_{\wedge}$

II.i

30. house;] ~,
46. next?] ~.
72. further?] ~.
80. Fullum!] ~:
81. you?] ~:
105. pence?] ~.
108. Tester--] ~$_{\wedge}$
161. kindred--] ~.
183. shift--] ~$_{\wedge}$
194. tatter'd.] ~$_{\wedge}$
210. art--] ~$_{\wedge}$
263. Sir?] ~.
300. Uncle.] ~$_{\wedge}$
302. him.] ~:
312. me--] ~:

III.i

178. you'm?] ~,
195. love-powder?] ~^
231. traffique?] ~.
237. venter?] ~.
299. love?] ~.
304. Sir,] ~^
306. Sir?] ~.

III.ii

9. Sir?] ~.
28. in--] ~;
93. will;] ~,
95. up.] ~,

III.iii

40. enemy.] ~^
61. shee--] ~:--
90. too?] ~.
111. Merchant-man--] ~;
112. wise--] ~;
113. shortly--] ~,
116. *George*?] ~.
132. name,] ~.
133. same,] ~^
189. before,] ~.

IV.i

15. us?] ~^
22. hand--] ~.--
34. marry,] ~^
53. Alderman,] ~.
59. waves--] ~:
96. Cockney?] ~.
122. names?] ~.
170. ready?] ~.

IV.ii

18. Ludgate?] ~.
26. brother--] ~.
145. him.] ~^
155. Sir?] ~.
156. now?] ~.

IV.iii

18. *Lambskin.*] ~^
22. him;] ~^
29. Lady.] ~^
36. mony.] ~,
48. Uncle?] ~,
73. me?] ~.

89. content?] ~.
104. me?] ~.
121. right.] ~ʌ
127. agree] ~.

V.i

29. run] ~.
38. good.] ~ʌ
76. aside,] ~.
80. spurne,] ~ʌ
85. speak.] ~ʌ
103. well,] ~ʌ
156. Jayle?] ~,
201. doore,] ~:
204. Sir--] ~.
225. *Ludgate*,] ~;
226. pipe,] ,~
241. me,] ~;

V.ii

12. bends;] ~ʌ
22. inhabitants,] ~;
30. *Dei*ʌ] ~:
33. petition.] ~,
37. beauty?] ~.
44. *Henry*,] ~ʌ
105. Charitie's] ~,
144. Amen?] ~.
164. finisht.] ~:
172. forgetfull,] ~.
179. forgetfull?] ~,
214. childe,] ~.

VIII. EMENDATIONS OF LINEATION

I.i

3-4] I . . . gale/ . . . sayles/ . . . envy. Q

5-6] Tis . . . full/ . . . merchandize/ . . . customage. Q

7-8] Such . . . us/ . . . even? Q

9-10] To . . . mine/ . . . *Richard*? Q

11-12] Five . . . pounds/ . . . cloathes. Q

15-16] As . . . bottomes/ . . . increase/ . . . infinites. Q

17-19] Especially . . . love/ . . . that/ . . . Argoseyes/ . . . treasure. Q

21-22] Here's . . . love/ . . . merchandize. Q

23-26] The . . . casualty/ . . . ods/ . . . us/ . . . agen/ . . . us/ . . . us. Q

27-28] A . . . bold/ . . . you. Q

30-31] Nay . . . unthrifty/ . . . of. Q

32-34] He . . . Sir/ . . . conceite/ . . . him/ . . . expensive/ . . . addition. Q

35-37] Nay . . . quantity/ . . . brother/ . . . Sir/ . . . him. Q

38-46] I . . . account/ . . . hath/ . . . him/ . . . raysde/ . . . estate/ . . . throwne/ . . . Sea/ . . . Jade/ . . . courtesie/ . . . quicke-/ . . . Pigeon-holes/ . . . it/ . . . prodigality. Q

47-56] All . . . shew/ . . . last/ . . . is/ . . . Sir/ . . . had/ . . . charity/ . . . Some/ . . . may/ . . . doe/ . . . stand/ . . . blesse/ . . . some/ . . . shall/ . . . Doomesday. Q

57-58] I . . . I/ . . . releeve/ . . . spendthrift.-- Q

62-63] I . . . boy/ . . . on/ . . . Vncle. Q

66-67] Sir . . . sonnes/ . . . love/ . . . son. Q

69-71] I . . . Master/ . . . limits/ . . . him. Q

72-73] Gramercy . . . construction/ . . . part/ . . . Vncle. Q

74-79] Tis . . . the/ . . . marryed/ . . . substance/ . . . her/ . . . it/ . . . bring/ . . . of/ . . . it. Q

80-81] Shall . . . houre/ . . . content/ . . . owne. Q

83-86] I'le . . . complaints/ . . . others/ . . . rightfull/ . . . complaine/ . . . heard. Q

88-91] Nay . . . starre/ . . . conception/ . . . me/ . . . made/ . . . some. Q

94-99] Had . . . to/ . . . feete/ . . . estate/ . . . pitty/ . . . love/ . . . waste/ . . . enclosde/ . . . uses. Q

104-06] You . . . kindred/ . . . servant/ . . . neither/ . . . offices. Q

107-08] Why . . . threatned/ . . . disorder? Q

111-14] No . . . face/ . . . Nephew/ . . . me/ . . . suffer'd/ . . . see. Q

115-17] Prethee . . . present/ . . . worthy/ . . . censure/ . . . equity. Q

118-19] Nay . . . imployd/ . . . sake. Q

120-21] Now . . . you/ . . . can/ . . . duty? Q

130-32] Indeed . . . remov'd/ . . . in/ . . . Sirra? Q

137-42] You . . . betwixt/ . . . unto/ . . . my/ . . . he/ . . . not/ . . . nor/ . . . duty/ . . . unto/ . . . selfe. Q

144-48] He . . . voyde/ . . . disclayme/ . . . disclayme/ . . . engag'd/ . . . him/ . . . such/ . . . recompence. Q

151-52] But . . . what/ . . . wife. Q

153-55] If . . . company/ . . . live/ . . . estate. Q

156-57] And . . . world/ . . . musick/ . . . cruelty. Q

159-60] Each . . . house/ . . . threshold. Q

162-63] If . . . London/ . . . *privilegio*/ . . . Serjeants. Q

165-67] Why . . . Boy/ . . . againe/ . . . brest/ . . . want. Q

168-73] I . . . up/ . . . villaines/ . . . come/ . . . obey/ . . . worse/ . . . curse. Q

175-77] Nay . . . language/ . . . but/ . . . obedience/ . . . fuell. Q

178-79] Cuz . . . undergone/ . . . Vncle. Q

182-84] Let . . . selfe/ . . . course/ . . . it. Q

185-88] *as Dilke*; Ha . . . me/ . . . Tenement/ . . . what/ . . . this? Q

190-98] *as Dilke*; Tush . . . wonder/ . . . gowne/ . . . I/ . . . in/ . . . Maintenance/ . . . suffer'd/ . . . upbraide/ . . . state/ . . . himselfe/ . . . my/ . . . Cuz? Q

199] Why . . . backe/ . . . fortunes. Q

200-06] *as Dilke*; Why . . . right/ . . . backe/ . . . Broker/ . . . on't/ . . . surest/ . . . bones/ . . . sometimes. Q

208-13] *as Dilke*; As . . . given/ . . . divells/ . . . listen/ . . . henceforth/ . . . eate/ . . . will/ . . . strange? Q

214-15] I . . . fixt/ . . . love, Q

218-19] *as Dilke*; Why . . . make/ . . . but/ . . . steps. Q

I.ii

2-4] *as Dilke*; Yes . . . resolve/ . . . What/ . . . Churchman/ . . . new/ . . . Husband? Q

6-9] *as Dilke*; Then . . . Mistris/ . . . best/ . . . you/ . . . Though/ . . . dye/ . . . ill-will. Q

11-19] *as Dilke*; Why . . . mistris/ . . . head/ . . . of/ . . . Ivie/ . . . house/ . . . heede/ . . . not/ . . . you/ . . . wands/ . . . defend/ . . . pretty/ . . . to/ . . . up. Q

20-21] Well . . . you/ . . . gone? Q

22-25] *as Dilke*; I . . . you/ . . . mistris/ . . . barly-breake/ . . . hell. Q

27-28] *as Dilke*; If . . . or/ . . . enter/ . . . be. Q

30-32] *as Dilke*; Then . . . for'm/ . . . must/ . . . proves/ . . . Impost. Q

35-38] *as Dilke*; Nay . . . too/ . . . againe/ . . . tollage/ . . . no/ . . . no. Q

41-44] *as Dilke*; Mistris . . . rate/ . . . dearth/ . . . picke/ . . . Clerke. Q

45-46] Will . . . trouble/ . . . dinner. Q

48-49] Let . . . the/ . . . voyder/ . . . Sirra? Q

50-51] *as Dilke*; Marry . . . Cod/ . . . Playce. Q

53-55] *as Dilke*; Nay . . . first/ . . . dresse/ . . . on. Q

57-59] Sir . . . end/ . . . conscience/ . . . answer/ . . . plaine. Q

61-64] And . . . heaven/ . . . relate/ . . . woman/ . . . Epithete/ . . . age. Q

66-75] 'Twas . . . last/ . . . wonder/ . . . yeares/ . . . widdow/ . . . while/ . . . remembrance/ . . . minute/ . . . calamity/ . . . sought/ . . . mee/ . . . watch/ . . . meant/ . . . blessing/ . . . strange? Q

76-82] Unparaleld . . . singular/ . . . Moone/ . . . stars/ . . . condition/ . . . complaine/ . . . adversities/ . . . knew/ . . . blessings/ . . . sorrow/ . . . wonderfull. Q

83-87] I . . . well/ . . . affliction/ . . . heaven/ . . . tribulations/ . . . subjects/ . . . chastisement/ . . . childhood? Q

88-93] 'Tis . . . extreme/ . . . afflicted/ . . . that/ . . . misconstruction/ . . . heaeven/ . . . to/ . . . you/ . . . you? Q

94-102] It . . . I/ . . . sorrow/ . . . joy/ . . . then/ . . . deare/ . . . joyes/ . . . heaven/ . . . quire/ . . . spake/ . . . grieve/ . . . best/ . . . griefe/ . . . againe. Q

103-05] All . . . it/ . . . appoint/ . . . the/ . . . but/ . . . enough. Q

106-13] One . . . little/ . . . most/ . . . hap/ . . . Thames/ . . . finger/ . . . husband/ . . . kept/ . . . losse/ . . . withall/ . . . all/ . . . of. Q

114-16] Nay . . . opinion/ . . . it/ . . . againe/ . . . fortunate. Q

119-20] *as Dilke*; O . . . fortunat'st/ . . . is/ . . . Found. Q

121] *as Dilke*; The . . . happy/ . . . robb'd. Q

122-24] *as Dilke*; Bring . . . strangest/ . . . saw/ . . . after/ . . . thiefe. Q

126-27] *as Dilke*; Bring . . . not/ . . . him. Q

131-32] *as Dilke*; No . . . it/ . . . paines/ . . . Sammon? Q

134-36] *as Dilke*; It . . . knowne/ . . . shillings/ . . . Ring? Q

138-39] *as Dilke*; Your . . . shee/ . . . swallowed/ . . . Gudgeon. Q

140-41] How . . . you/ . . . wonder? Q

143-47] First . . . baite/ . . . fish/ . . . buyers/ . . . selfe/ . . . it/ . . . it. Q

148-50] *as Dilke*; Alas . . . flegmatique/ . . . faire/ . . . Gold. Q

155-57] By . . . would/ . . . ne'r/ . . . should/ . . . time. Q

158-63] *as Dilke*; Now . . . passe/ . . . sea/ . . . good/ . . . her/ . . . would/ . . . against/ . . . lucke. Q

164-65] I . . . *Foster*/ . . . her. Q

167-69] You . . . contrary/ . . . time/ . . . happinesse. Q

170-71] O . . . am/ . . . bosome/ . . . me. Q

172-73] *as Dilke*; I . . . stoole/ . . . you. Q

174-75] Ne'r . . . fate/ . . . conjunction/ . . . me. Q

178-80] Unlesse . . . me/ . . . quiet/ . . . content. Q

182-83] I . . . ease/ . . . paine/ . . . houre. Q

184-86] *as Dilke*; You . . . knowledge/ . . . betweene/ . . . i'faith. Q

187-88] Full . . . mayde/ . . . husband. Q

190-91] I . . . long/ . . . peevishnesse. Q

193-94] Then . . . apply/ . . . died. Q

196-98] Then . . . weakenesse/ . . . againe/ . . . multiply. Q

203-07] How . . . Son/ . . . prodigality/ . . . scandals/ . . . maw/ . . . up/ . . . amongst'm/ . . . halfe. Q

208-10] The . . . it/ . . . grieve/ . . . thee/ . . . suffer. Q

212-13] Canst . . . me/ . . . willingly. Q

214-16] Would . . . while/ . . . harmes/ . . . widdowhood. Q

217] Not . . . marriage/ . . . unhappy. Q

223-24] *as Dilke*; I . . . husbands/ . . . enough. Q

226-27] *as Dilke*; I . . . ready/ . . . you. Q

233-35] So . . . me/ . . . abroad/ . . . heare, Q

II.i

1-4] *as Dilke*; Welcome . . . *Speranza*/ . . . in/ . . . sort'm/ . . . Mumchance/ . . . recreation? Q

7-8] *as Dilke*; Miscall . . . are/ . . . agoe. Q

10-14] *as Dilke*; Tush . . . yet/ . . . old/ . . . to/ . . . have/ . . . not/ . . . Boyes. Q

15] *as Dilke*; Hee . . . trust/ . . . executors. Q

16-17] *as Dilke*; As . . . executors/ . . . Host? Q

18-19] *as Dilke*; Honest . . . on't/ . . . Mistris. Q

22-23] *as Dilke*; We . . . so/ . . . ready/ . . . trip. Q

26-27] *as Dilke*; Now . . . faire/ . . . *Boreas*. Q

28-33] *as Dilke*; How . . . Trundletayles/ . . . Cosmographers/ . . . uprore/ . . . stickler/ . . . mine/ . . . punish/ . . . Boyes/ . . . pate/ . . . say. Q

34-35] *as Dilke*; A . . . to/ . . . now. Q

39-40] *as Dilke*; Seven . . . the/ . . . throw. Q

48-49] *as Dilke*; I . . . two/ . . . market. Q

50-57] *as Dilke*; So . . . now/ . . . head/ . . . vertuous/ . . . pawne/ . . . welcome/ . . . welcome/ . . . take/ . . . proffit/ . . . Ursa/ . . . there/ . . . quiet/ . . . you? Q

58] *as Dilke*; Good . . . for'm. Q

59-61] *as Dilke*; I . . . I'l/ . . . lay/ . . . say. Q

62-63] *as Dilke*; Your . . . it/ . . . apparell. Q

65-66] *as Dilke*; Foote . . . was/ . . . so/ . . . threes. Q

70-71] *as Dilke*; Why . . . himselfe/ . . . the/ . . . him. Q

75-76] *as Dilke*; I . . . but/ . . . bones. Q

89-90] *as Dilke*; Nay . . . lord/ . . . Sir. Q

92-93] *as Dilke*; Why . . . time/ . . . has/ . . . say. Q

94-95] *as Dilke*; There . . . house/ . . . thee. Q

96] *as Dilke*; Mine . . . with/ . . . velvet. Q

98-99] *as Dilke*; Y'are . . . rascals/ . . . in? Q

101-05] *as Dilke*; Cuz . . . diminish't/ . . . a/ . . . it/ . . . halfe/ . . . would/ . . . pence. Q

107-08] *as Dilke*; Pox . . . had/ . . . for/ . . . Tester Q

110-12] *as Dilke*; But . . . never/ . . . I/ . . . after/ . . . wrong. Q

116-18] *as Dilke*; Nay . . . little/ . . . good/ . . . his/ . . . here. Q

119-20] *as Dilke*; You . . . best/ . . . impatient. Q

122] *as Dilke*; We . . . see/ . . . sight? Q

123-24] *as Dilke*; Did . . . counsell/ . . . hell/ . . . horseway. Q

126-29] Mother . . . but/ . . . thou/ . . . and/ . . . vex/ . . . thus. Q

130] *as Dilke*; Were . . . doe. Q

131-33] I'l . . . else/ . . . witnesse/ . . . him. Q

136-39] And . . . father/ . . . have/ . . . thy/ . . . my/ . . . displeasure. Q

140-42] Thou . . . hadst/ . . . to/ . . . his/ . . . childe. Q

143-44] Out . . . thee/ . . . shortly. Q

145-46] *as Dilke*; Thou . . . where/ . . . Cucking-stoole. Q

149-50] *as Dilke*; Nay . . . lies/ . . . than/ . . . lye. Q

154-57] If . . . Cuz/ . . . him/ . . . streete/ . . . Cap/ . . . that/ . . . thus: Q

158] O . . . ever/ . . . abus'd? Q

160-61] I . . . you/ . . . kindred. Q

163-65] *as Dilke*; Do . . . doe/ . . . doe/ . . . Gossip? Q

167-71] *as Dilke*; I . . . thou/ . . . a/ . . . Wild-fire/ . . . pantle/ . . . woman/ . . . errands. Q

174-76] *as Dilke*; You . . . a/ . . . angry/ . . . spleene/ . . . me. Q

177-79] Sir . . . your/ . . . teach/ . . . Sir/ . . . leave. Q

186-87] Nay . . . chide/ . . . good/ . . . run. Q

188-89] I . . . all/ . . . Hazard. Q

190-91] *as Dilke*; Dost . . . tatter'd/ . . . gone? Q

192-93] *as Dilke*; Tis . . . have/ . . . wit/ . . . sure. Q

198-99] *as Dilke*; I . . . Money/ . . . service/ . . . want. Q

200-02] *as Dilke*; Why . . . Frock/ . . . nor/ . . . side. Q

203-04] *as Dilke*; I . . . it/ . . . unfurnisht/ . . . poore? Q

206-10] They . . . confesse/ . . . to/ . . . hope/ . . . is/ . . . that/ . . . out-/ . . . art Q

214-15] *as Dilke*; So . . . then/ . . . widow/ . . . eare. Q

216-17] *as Dilke*; Ha . . . pocket/ . . . way. Q

218-22] *as Dilke*; I'd . . . oath/ . . . promise/ . . . man/ . . . matter/ . . . rak'd/ . . . labours. Q

223-25] *as Dilke*; Ha . . . out/ . . . fly/ . . . her? Q

226-32] *as Dilke*; The . . . common/ . . . be/ . . . no/ . . . once/

. . . that/ . . . I'l/ . . . as/ . . . before. Q

233-34] *as Dilke*; S'foote . . . for/ . . . none. Q

235-38] *as Dilke*; Thou . . . rul'd/ . . . of/ . . . but/ . . . and/ . . . her. Q

239-41] *as Dilke*; Spend . . . you/ . . . bound/ . . . word/ . . . that. Q

242-44] *as Dilke*; Onely . . . honest/ . . . injuries/ . . . her. Q

245-47] *as Dilke*; I'l . . . much/ . . . drinke/ . . . turne. Q

249-50] *as Dilke*; Your . . . worse/ . . . widdow. Q

252-53] *as Dilke*; I'l . . . me/ . . . you. Q

255] *as Dilke*; I'l . . . all/ . . . too. Q

256-58] *as Dilke*; Give . . . give/ . . . we'l/ . . . blinde/ . . . it. Q

259] *as Dilke*; I . . . be/ . . . Widow. Q

260-61] *as Dilke*; No . . . how/ . . . estate/ . . . worst, Q

264-66] *as Dilke*; No . . . blinde/ . . . give/ . . . budge/ . . . foote. Q

271-73] *as Dilke*; I . . . I'd/ . . . would/ . . . mine/ . . . faults. Q

275-77] *as Dilke*; Here's . . . Sir/ . . . you/ . . . Wife. Q

279-82] *as Dilke*; I . . . Shagragge/ . . . may/ . . . the/ . . . but/ . . . you. Q

284-89] *as Dilke*; You . . . come/ . . . goe/ . . . drunke/ . . . we'l/ . . . here/ . . . you/ . . . choyse/ . . . here. Q

290-91] *as Dilke*; You . . . choose/ . . . Contract. Q

292-93] *as Dilke*; 'Tis . . . blacke/ . . . shelter. Q

295-96] *as Dilke*; I . . . conceives/ . . . yet. Q

297-98] *as Dilke*; I . . . suffer/ . . . rags. Q

304-05] *as Dilke*; Thou . . . fellow/ . . . hand. Q

306-12] *as Dilke*; I'l . . . Dogs/ . . . lowsie/ . . . this/ . . . honest/ . . . to/ . . . rag/ . . . since/ . . . me: Q

317-18] *as Dilke*; But . . . didst/ . . . point? Q

319-21] *as Dilke*; Do'st . . . 'twas/ . . . to/ . . . all/ . . . first. Q

323] *as Dilke*; Well . . . friend! Q

III.i

1-4] *as Dilke*; Gentlemen . . . pronounc'd/ . . . spoke/ . . . merchandize/ . . . gentle Q

5-8] Bloods . . . Cittizen/ . . . court/ . . . strike/ . . . like. Q

9-12] *as Dilke*; 'Tis . . . mine/ . . . like/ . . . Knighthood/ . . . I/ . . . experience. Q

13-16] *as Dilke*; Well . . . doe/ . . . Gentlemen/ . . . lyen/ . . . I/ . . . observation. Q

17-21] *as Dilke*; I . . . Chapmen/ . . . would/ . . . they/ . . . the/ . . . his/ . . . much. Q

22-24] *as Dilke*; Sir . . . experience/ . . . the/ . . . my/ . . . shallow. Q

25-30] *as Dilke*; But . . . wide/ . . . as/ . . . your/ . . . will/ . . . the/ . . . the/ . . . will/ . . . Observe. Q

31-32] *as Dilke*; Sweete . . . not/ . . . are/ . . . women. Q

36-38] *as Dilke*; Yes . . . too/ . . . name/ . . . sped/ . . . actions. Q

40-43] *as Dilke*; You . . . his/ . . . part/ . . . for/ . . . times. Q

44-50] *as Dilke*; Your . . . mine/ . . . is/ . . . an/ . . . as/ . . . a/ . . . has/ . . . Knighthood/ . . . cal'd/ . . . experience. Q

51-53] *as Dilke*; If . . . as/ . . . rather/ . . . reported. Q

54-55] *as Dilke*; You . . . good/ . . . experience. Q

56-57] *as Dilke*; Nay . . . observe/ . . . harmelesse. Q

58] *as Dilke*; On . . . you/ . . . briefe. Q

59-63] *as Dilke*; My . . . disposition/ . . . I/ . . . fathers/ . . . vanguard/ . . . that/ . . . *Lambskin*. Q

65-69] *as Dilke*; My . . . a/ . . . fathers/ . . . in/ . . . my/ . . . did/ . . . marryed/ . . . borne. Q

71-72] *as Dilke*; Truly . . . say/ . . . up/ . . . Brewhouse. Q

74-76] *as Dilke*; Your . . . Tallyes/ . . . much/ . . . to/ . . . Nick. Q

78-79] *as Dilke*; Your . . . to/ . . . that/ . . . yours. Q

80-81] *as Dilke*; Sir . . . it/ . . . rest. Q

82-83] *as Dilke*; You . . . Virgin/ . . . face. Q

85-86] *as Dilke*; I . . . love/ . . . love/ . . . yours. Q

90-91] *as Dilke*; In . . . body/ . . . experience. Q

95] *as Dilke*; I . . . treble/ . . . you. Q

96-97] *as Dilke*; I . . . beholding/ . . . it. Q

98-100] *as Dilke*; Requite . . . be/ . . . your/ . . . Lady/ . . . experience. Q

101-02] *as Dilke*; I . . . And/ . . . Ladies/ . . . observation. Q

106-07] *as Dilke*; If . . . Sir/ . . . you/ . . . Sir. Q

108] *as Dilke*; Nay . . . quarrell/ . . . what. Q

109-10] *as Dilke*; Oh . . . Gentlemen/ . . . any/ . . . in't. Q

111-13] *as Dilke*; Let . . . I'l/ . . . I/ . . . knighthood/ . . . on/ . . . purse. Q

115-16] *as Dilke*; You . . . forever/ . . . thing. Q

117] *as Dilke*; Sir . . . requests/ . . . you. Q

118-20] *as Dilke*; Does . . . Gentlemen/ . . . Garden/ . . . company. Q

122-24] *as Dilke*; You . . . redeeme/ . . . pretty/ . . . uses. Q

125-27] *as Dilke*; Prethee . . . awhile/ . . . enough/ . . . not. Q

128-30] *as Dilke*; Nay . . . without/ . . . not/ . . . Gentlemen. Q

131-32] *as Dilke*; If . . . conduct/ . . . quarrell. Q

134-35] *as Dilke*; Withall . . . place/ . . . Master/ . . . behinde. Q

136-37] *as Dilke*; Right . . . that/ . . . desire/ . . . little. Q

142-44] *as Dilke*; So . . . hark/ . . . ships/ . . . Downes/ . . . fraughtage. Q

145-48] *as Dilke*; Yes . . . River/ . . . more/ . . . particulars/ . . . return'd/ . . . blessings. Q

149-52] *as Dilke*; Let . . . call/ . . . him/ . . . this/ . . . Merchant/ . . . vow, Q

155-57] *as Dilke*; I . . . Sutor/ . . . better/ . . . *Foster*/ . . . reconcil'd? Q

158-62] Sir . . . tongue/ . . . againe/ . . . Uncle/ . . . multiplyed/ . . . either/ . . . excuse/ . . . satisfaction. Q

163-66] Mother . . . taske/ . . . newes/ . . . too't/ . . . blocks/ . . . *George*. Q

168-69] I . . . you/ . . . him. Q

170-72] *as Dilke*; Well . . . my/ . . . garden/ . . . *Foster*? Q

173-74] Sir . . . the/ . . . fortunes. Q

175-77] Why . . . still/ . . . report/ . . . in't/ . . . Suitors? Q

178-84] *as Dilke*; I . . . you'm/ . . . I'd/ . . . to/ . . . all/ . . . quarrell/ . . . the/ . . . his/ . . . paines/ . . . without/ . . . entercourse. Q

185-86] *as Dilke*; Well . . . come/ . . . here/ . . . then? Q

187-88] *as Dilke*; Three's . . . in/ . . . farther/ . . . that. Q

190-92] *as Dilke*; Take . . . day/ . . . were/ . . . time. Q

193-94] *as Dilke*; There . . . plaine/ . . . houres. Q

196-97] *as Dilke*; Nor . . . I'l/ . . . can. Q

198-200] *as Dilke*; Goe . . . comming/ . . . selfe/ . . . his/ . . . you. Q

201-05] *as Dilke*; Never . . . him/ . . . him-/ . . . father/ . . . for/ . . . overcome/ . . . in. Q

206-07] *as Dilke*; I . . . walke/ . . . sweetes. Q

208-09] *as Dilke*; Taste . . . growes/ . . . you. Q

211-15] *as Dilke*; By . . . hold/ . . . y'faith/ . . . eate/ . . . selfe/ . . . wholsome/ . . . ripen/ . . . whil'st. Q

218-20] *as Dilke*; Goe . . . her/ . . . comes/ . . . we/ . . . newes? Q

221-22] *as Dilke*; Sir . . . venture/ . . . encrease. Q

223-25] Heaven . . . blessing/ . . . Tides/ . . . below/ . . . him. Q

226-27] O . . . meete/ . . . come/ . . . them. Q

229-31] Why . . . cares/ . . . you/ . . . traffique. Q

232-36] I . . . too/ . . . begin/ . . . heaven/ . . . rays'd/ . . . to/ . . . such. Q

240-41] *as Dilke*; Nay . . . much/ . . . thirty? Q

243-44] *as Dilke*; I . . . thousand/ . . . yours. Q

245-46] *as Dilke*; If . . . ready/ . . . Monethes. Q

247-48] *as Dilke*; 'Tis . . . you/ . . . drawne. Q

251-52] I . . . gaines/ . . . thousands. Q

253] *as Dilke*; Beleeve . . . large/ . . . you. Q

254-55] Much . . . one/ . . . you/ . . . entreate. Q

257-59] Faith . . . breaches/ . . . love/ . . . bar/ . . . duty. Q

260-62] I . . . labour/ . . . my/ . . . deafe/ . . . them. Q

263-66] Nay . . . your/ . . . last/ . . . againe/ . . . the/ . . . no/ . . . me. Q

267-70] *as Dilke*; Well . . . the/ . . . along/ . . . thus/ . . . againe. Q

273-74] Not . . . your/ . . . you. Q

275-77] *as Dilke*; Goe . . . to/ . . . wants/ . . . the/ . . . ran. Q

278-79] *as Dilke*; Did . . . best/ . . . bounty. Q

281-83] *as Dilke*; Sir . . . upon/ . . . Mistris/ . . . doe. Q

284-86] *as Dilke*; I . . . trust/ . . . you'l/ . . . Gentlewoman/ . . . heede. Q

288-91] *as Dilke*; Sir . . . bills/ . . . thee/ . . . slave/ . . . have. Q

292-94] *as Dilke*; Well . . . comforted/ . . . remorse/ . . . you/ . . . it. Q

295-98] Sir . . . blessing/ . . . state/ . . . farre/ . . . fathers/ . . . onely. Q

300-02] By . . . widow/ . . . him/ . . . estate. Q

303] Mother-a-pearle . . . newes/ . . . young? Q

305-06] This . . . peace/ . . . Sir. Q

307-11] *as Dilke*; Very . . . did/ . . . me/ . . . him/ . . . Popperrin/ . . . Rose/ . . . paines. Q

312-14] Well . . . quench/ . . . roughnesse/ . . . kindenesse/ . . . father, Q

III.ii

1-3] Sir . . . choyse/ . . . will/ . . . me/ . . . in't. Q

4-5] I . . . make/ . . . you. Q

10-14] *as Dilke*; 'Tis . . . within/ . . . be/ . . . good/ . . . be/ . . . For/ . . . leave/ . . . with. Q

16-17] *as Dilke*; Where . . . little/ . . . *nomine*/ . . . *re*. Q

19-22] *as Dilke*; In . . . kinde/ . . . another/ . . . tumbling/ . . . shall/ . . . againe. Q

23-24] Why . . . his/ . . . him? Q

27-28] I . . . sweete/ . . . in; Q

29-36] Ha . . . selfe/ . . . thrall/ . . . adde/ . . . this/ . . . Gold/ . . . Drakes/ . . . flyes/ . . . joy/ . . . wast'd/ . . . to/ . . . me. Q

37-43] Content . . . gone/ . . . memorie/ . . . follies/ . . . bent/ . . . content/ . . . me/ . . . debt/ . . . accounts/ . . . cares/ . . . stewardship. Q

44-55] *as Dilke*; Now . . . is/ . . . now/ . . . husband/ . . . law/ . . . covetous/ . . . But/ . . . fairely/ . . . had/ . . . those/ . . . away/ . . . three/ . . . out/ . . . where-/ . . . of/ . . . must/ . . . followes. Q

58-59] O . . . wish/ . . . Sweete. Q

60-62] Let . . . love/ . . . fairely/ . . . forget/ . . . poverty. Q

63-68] I . . . love/ . . . him/ . . . Nephew/ . . . selfe/ . . . anticipated/ . . . it/ . . . you/ . . . bookes/ . . . there? Q

69-72] 'Tis . . . instigation/ . . . Othes/ . . . me/ . . . childe/ behaviour/ . . . plainelie. Q

73-77] Cozin . . . home/ . . . inheritance/ . . . you/ . . . kinsman/ . . . stray/ . . . consent. Q

78-81] Call . . . owne/ . . . knowne/ . . . adoption/ . . . and/ . . . substance. Q

82-84] You . . . both/ . . . duty/ . . . all/ . . . not/ . . . father; Q

87-90] Come . . . thee/ . . . deputy/ . . . businesse/ . . . affaires/ . . . Sweet, Q

99-101] Will . . . woman/ . . . happinesse/ . . . goods/ . . . him. Q

III.iii

1-6] So . . . rest/ . . . Publicke/ . . . now/ . . . belong/ . . . debt/ . . . remaines/ . . . rest/ . . . time. Q

7-11] Pray . . . once/ . . . compleate/ . . . ever/ . . . vendible/ . . . penny/ . . . charge/ . . . parchment. Q

12-13] Be . . . Chapman/ . . . *Foster*? Q

14-15] *as Dilke*; Broad . . . such/ . . . hands. Q

16-18] *as Dilke*; I . . . Ware-/ . . . fraught/ . . . that/ . . . looser. Q

19] *as Dilke*; I . . . our/ . . . both. Q

20-23] *as Dilke*; Mine . . . businesse/ . . . commodities/ . . . but/

. . . home. Q

25] *Richard* . . . shipping? Q

26-28] *as Dilke*; Not . . . they/ . . . into/ . . . friendly. Q

29-31] Listen . . . it/ . . . over/ . . . report/ . . . *George*. Q

33-34] I . . . Alderman/ . . . your/ . . . cost. Q

35-36] Beshrew . . . a/ . . . Sir. Q

37-38] Still . . . unhappinesse/ . . . houre/ . . . me. Q

39] How . . . felicity/ . . . thou? Q

44-45] No . . . bravely/ . . . least. Q

47] Why . . . newes/ . . . forsooth. Q

48] *as Dilke*; How . . . choose/ . . . slightly. Q

49-52] A . . . liv'd/ . . . is't/ . . . give/ . . . rich/ . . . Cornehill. Q

54-56] Are . . . wife/ . . . up/ . . . pride/ . . . eldership. Q

57-59] But . . . e'r/ . . . the/ . . . my/ . . . substance. Q

60] *as Dilke*; But . . . best. Q

61] Let . . . reckon/ . . . shee:-- Q

62-64] I . . . too/ . . . selfe/ . . . wedlock/ . . . Viper? Q

67-69] So . . . prove/ . . . misery/ . . . comes. Q

71] *as Dilke*; Save . . . you. Q

73-74] Doe . . . now/ . . . now. Q

75-76] Well . . . flourish/ . . . beggars. Q

79-81] No . . . Ludgate/ . . . him/ . . . shortly. Q

84-85] No . . . who/ . . . dayes. Q

86-89] Fye . . . well/ . . . discords/ . . . way/ . . . struts/ . . . Gentlemen/ . . . first. Q

91-92] Rise . . . knee/ . . . rise. Q

93-94] Doe . . . way/ . . . state/ . . . now. Q

96-97] I . . . that/ . . . division. Q

98-100] Proud . . . alienated/ . . . bounty/ . . . Equipage/ . . . him. Q

103-04] Ha . . . businesse/ . . . you. Q

106-08] Sir . . . forth/ . . . Karsies/ . . . Straites/ . . . Chapman. Q

114-15] *as Dilke*; By . . . dye/ . . . office. Q

117-18] And . . . looke/ . . . cannot. Q

119-22] 'Tis . . . you/ . . . bought/ . . . you/ . . . friendship. Q

126-27] 'Tis . . . eye/ . . . it/ . . . thee. Q

128-29] Goe . . . Vncle-father/ . . . together; Q

134-36] See . . . *Richard*/ . . . crown'd/ . . . Merchant/ . . . sadly? Q

140-42] But . . . heard/ . . . made/ . . . did! Q

143-45] Ha . . . seeme/ . . . traytor/ . . . be. Q

148-49] Now . . . of/ . . . sunke. Q

151-52] O . . . this/ . . . croake. Q

154-57] No . . . therefore/ . . . thou/ . . . Ware-houses/ . . . before/ . . . Thee. Q

158-60] Vndone . . . fall/ . . . Dover/ . . . dig'd/ . . . home. Q

161-62] Even . . . *Thames*/ . . . away. Q

163] Dam . . . farther/ . . . relation. Q

165-66] Even . . . chok'd/ . . . more. Q

167-68] May . . . Streame/ . . . ever. Q

170-72] Let . . . throw/ . . . Slave/ . . . Heaven/ . . . thee. Q

174-75] I . . . thee/ . . . thee. Q

IV.i

1-2] *as Dilke*; Gentlemen . . . please/ . . . garden/ . . . long. Q

3-4] *as Dilke*; Your . . . you/ . . . Father. Q

5-10] *as Dilke*; Experience . . . innocent/ . . . me/ . . . Crackers/ . . . when/ . . . Chimney-/ . . . by/ . . . experience. Q

11-14] *as Dilke*; Prethee . . . Gentlewoman/ . . . laid/ . . . into/ . . . him/ . . . Bucklers. Q

17-18] *as Dilke*; We . . . setting/ . . . favour. Q

28-29] *as Dilke*; *Speedewell* . . . well/ . . . else. Q

32-33] *as Dilke*; A . . . in/ . . . him. Q

36-38] *as Dilke*; That's . . . shalt/ . . . Sweete/ . . . basket? Q

41-42] *as Dilke*; Ah . . . must/ . . . private. Q

44-48] Come . . . few/ . . . in/ . . . stay/ . . . parley/ . . . I/ . . . owne. Q

49-52] 'Tis . . . Sir/ . . . long/ . . . Citty/ . . . height. Q

53-54] Good . . . still/ . . . jarring/ . . . brother? Q

58-59] Vncivill . . . up/ . . . waves: Q

61-63] Yet . . . mine/ . . . line/ . . . bin/ . . . him. Q

65-69] True . . . want/ . . . that/ . . . blood/ . . . deere/ . . . heire/ . . . him. Q

72-75] Come . . . brother/ . . . more/ . . . suitors/ . . . friends/ . . . Welcome. Q

79-81] *as Dilke*; Zounds . . . Bush/ . . . Citty/ . . . cast. Q

86-88] *as Dilke*; You . . . turn'd/ . . . spruce/ . . . Oh/ . . . firkers. Q

92-93] I'l . . . condition/ . . . Sir. Q

95-98] *as Dilke*; S'foote . . . Gallymawfryes/ . . . word/ . . . those/ . . . a/ . . . Gudgion. Q

99-100] *as Dilke*; You . . . I/ . . . you. Q

104-05] Now . . . spirit/ . . . limbes/ . . . love. Q

106] Hee's . . . me/ . . . Gentlemen. Q

107-10] *as Dilke*; And . . . equalls/ . . . her/ . . . what/ . . . but/ . . . experience. Q

111-14] Speake . . . as/ . . . of/ . . . dares/ . . . love/ . . . worth. Q

115-17] *as Dilke*; Ha . . . bold/ . . . you/ . . . is/ . . . give? Q

118-19] *as Dilke*; Yes . . . Alleyes/ . . . Alleyes. Q

120-22] You . . . scorne/ . . . Gentlemen/ . . . names. Q

123-25] Our . . . you/ . . . Knight/ . . . be/ . . . *Speedewell*. Q

126-28] *as Dilke*; Well . . . *Speedewell*/ . . . medicine/ . . . Sir. Q

129-30] No . . . here/ . . . Cozin. Q

131-35] Very . . . you/ . . . y'faith/ . . . Gallants/ . . . Predecessor/ . . . apiece/ . . . straite. Q

139-41] A . . . worke/ . . . waite/ . . . cold/ . . . one. Q

142-45] *as Dilke*; Knight . . . Knight/ . . . tarry/ . . . the/ . . . to/ . . . Counter/ . . . flat. Q

147-49] I . . . seeke/ . . . your/ . . . weakenesse; Q

152-55] *as Dilke*; We'l . . . Sir/ . . . theame/ . . . happy/ . . . welcome/ . . . *Foster*. Q

157-60] Wife . . . *Speedwell*/ . . . torne/ . . . name/ . . . both/ . . . away. Q

161-62] 'Las . . . so/ . . . fatter. Q

163-66] At . . . to/ . . . loose/ . . . to/ . . . *Jane*/ . . . bar/ . . . love. Q

171-73] *as Dilke*; Yes . . . servants/ . . . Custome-/ . . . them/ . . . newes. Q

175-76] Old . . . laden/ . . . away. Q

180-82] 'Tis . . . safe/ . . . fraught/ . . . pounds/ . . . money. Q

183-87] Which . . . venture/ . . . weighed/ . . . London/ . . . were/ . . . yet/ . . . lost. Q

189-92] Ha . . . you'l/ . . . him/ . . . teares/ . . . drop/ . . . hath/ . . . him. Q

193-95] *as Dilke*; 'Tis . . . my/ . . . lost, Q

195-98] Greedy . . . swallowed/ . . . more/ . . . misery. Q

201-02] And . . . heart-strings/ . . . her. Q

208-09] *as Dilke*; Come . . . you. Q

213] *as Dilke*; What . . . timber/ . . . appointed? Q

214-15] *as Dilke*; Yes . . . the/ . . . least. Q

IV.ii

1-2] Good . . . againe/ . . . yeeld/ . . . unconstrain'd. Q

3-5] I . . . men/ . . . swallowed/ . . . Thames; Q

9-14] I . . . diligence/ . . . to/ . . . secure/ . . . Executions/ . . . will/ . . . what. Q

14-15] *as Dilke*; Is . . . agree/ . . . dye. Q

17-18] Do . . . prisoners/ . . . Ludgate. Q

23-24] I . . . free/ . . . well? Q

25-26] Yes . . . losses/ . . . brother. Q

27-33] O . . . me/ . . . me/ . . . memory/ . . . a/ . . . attendance/

. . . here/ . . . pills/ . . . Sir/ . . . so/ . . . driven. Q

32-33] *as Dilke.*

35-39] So . . . this/ . . . shalt/ . . . that/ . . . from/ . . . buried. Q

38-39] *as Dilke.*

45-46] Sir . . . house/ . . . above/ . . . their's. Q

51-52] Who . . . Sir/ . . . sonne/ . . . them. Q

57-58] Deare . . . loade/ . . . lighter. Q

100-01] *as Dilke*; Bread . . . a/ . . . mercy! Q

104-07] Bread . . . back/ . . . prisoners/ . . . mercy/ . . . Sir/ . . . misery; Q

112] *as Dilke*; Bread . . . one/ . . . bread. Q

122] And . . . heaven/ . . . me! Q

124-25] I . . . have/ . . . late/ . . . sorrow. Q

126-30] So . . . me/ . . . churlish/ . . . taken/ . . . me/ . . . warning/ . . . him/ . . . love. Q

142-43] *as Dilke*; Bread . . . remembers/ . . . mercy/ . . . penny. Q

146-47] O . . . feele/ . . . true/ . . . unkind. Q

148-54] Well . . . vertue/ . . . forbeare/ . . . Jayle/ . . . sayle/ . . . sin/ . . . him/ . . . done/ . . . come/ . . . praye. Q

157-58] *as Dilke*; One . . . new/ . . . him/ . . . thinke. Q

159-64] I . . . know/ . . . grate/ . . . beg/ . . . and/ . . . demand/ . . . free/ . . . money. Q

IV.iii

1-6] Sister . . . light/ . . . content/ . . . punishment/ . . . buildings/ . . . married/ . . . know/ . . . now . . .

Citizens. Q

7] O . . . and/ . . . scorne! Q

11-12] *as Dilke*; Marry . . . creatures/ . . . speake/ . . . you. Q

14-17] *as Dilke*; Nay . . . a/ . . . the/ . . . be/ . . . other/ . . . race/ . . . Gentleman. Q

18-20] O . . . *Lambskin*/ . . . sister/ . . . brother, Q

26-28] *as Dilke*; I . . . hands/ . . . money/ . . . great/ . . . it. Q

29] *as Dilke*; We . . . Lady Q

30-32] *as Dilke*; And . . . counter/ . . . *Lambskin*/ . . . binder. Q

33-34] *as Dilke*; No . . . though/ . . . presently. Q

35] *as Dilke*; I . . . alwayes/ . . . you. Q

36-40] *as Dilke*; Fayre . . . mony/ . . . forfeit/ . . . my/ . . . love/ . . . Woodstreet-/ . . . hence: Q

43-45] Had . . . fowling/ . . . Bird/ . . . breakefast/ . . . you. Q

49-50] He's . . . comming/ . . . Aldermen. Q

51-52] Zoundes . . . come/ . . . off. Q

56-57] Vpon . . . wrong/ . . . Alderman? Q

58] About . . . King/ . . . *London*. Q

67-68] *as Dilke*; To . . . my/ . . . father. Q

70-71] O . . . welcome/ . . . yet? Q

78-79] I . . . Gentlemen/ . . . pay? Q

81-83] *as Dilke*; And . . . knew/ . . . case/ . . . the/ . . . you, Q

87-89] All . . . quit/ . . . to/ . . . canceld/ . . . content. Q

90-91] Wife . . . arbitrement/ . . . their/ . . . drinke. Q

92-95] *as Dilke*; I'l . . . come/ . . . bumbast/ . . . lookes/ . . . could/ . . . into/ . . . dog-house. Q

96] How . . . thou/ . . . on? Q

105] Would . . . feet/ . . . ill. Q

106-08] Thy . . . wings/ . . . heaven/ . . . thee/ . . . light. Q

118-19] I'l . . . pounds/ . . . Boy/ . . . father. Q

129-33] Come . . . Sir/ . . . you/ . . . Guildhall/ . . . order/ . . . King/ . . . *London*. Q

134-37] Their . . . merit/ . . . it/ . . . King/ . . . Alderman/ . . . visitation? Q

138-41] Troth . . . highnesse/ . . . along/ . . . House/ . . .in/ . . . releefe, Q

144-46] A . . . act/ . . . your/ . . . hinder/ . . . Alderman, Q

V.i

1-2] *as Dilke*; Come . . . at/ . . . and/ . . . heart. Q

3-4] I . . . me/ . . . hypocrite. Q

5-8] *as Dilke*; No . . . neither/ . . . the/ . . . yee/ . . . Sir/ . . . neither. Q

11] A . . . up/ . . . buryed? Q

13-20] O . . . comfort/ . . . doores/ . . . keepe/ . . . body/ . . . too/ . . . first/ . . . ten/ . . . water/ . . . whence/ . . . doe/ . . . roome. Q

21-24] *as Dilke*; No . . . set/ . . . heaven/ . . . the/ . . . thankefull/ . . . you. Q

25-26] The . . . balme/ . . . deare/ . . . patience. Q

27-28] O . . . the/ . . . shall/ . . . multiply? Q

29-31] You . . . run/ . . . come/ . . . cannot/ . . . great. Q

32] *as Dilke*; But . . . seas/ . . . Bottome. Q

56-57] *as Dilke*; Away . . . viliaine/ . . . it/ . . . off. Q

86-88] Crosses . . . world/ . . . more/ . . . light/ . . . sight. Q

90-92] *as Dilke*; And . . . my/ . . . charity. Q

93] Here . . . wife/ . . . sister. Q

103-04] 'Tis . . . timber/ . . . owne/ . . . mony? Q

105] Faith . . . dice/ . . . drabbing. Q

106-07] *as Dilke*; Sir . . . father/ . . . relieve. Q

113-14] *as Dilke*; What . . . have/ . . . cheekes? Q

114-16] *as Dilke*; Nothing . . . well/ . . . love/ . . . same; Q

121-22] *as Dilke*; Frets . . . higher/ . . . sweetest. Q

125-29] Hee's . . . counsell/ . . . Gowne/ . . . King/ . . . Hospitall/ . . . Cardinall/ . . . *Shoreditch*. Q

130-37] *as Dilke*; I . . . will/ . . . crost/ . . . voyages/ . . . widdow/ . . . sayles/ . . . any/ . . . of/ . . . poore. Q

140-41] Master . . . brother/ . . . haste/ . . . him. Q

143-46] Why . . . Sir/ . . . rage/ . . . hurts/ . . . repayre. Q

147-48] Where's . . . take/ . . . prisoners/ . . . unto/ . . . Counters. Q

150-54] Let . . . you/ . . . now/ . . . com'st/ . . . cut/ . . . this/ . . . Dotard? Q

155-58] Get . . . red/ . . . poore/ . . . conduit-/ . . . and/ . . . man? Q

174-76] *as Dilke*; How . . . mad/ . . . sad/ . . . lose/ . . . bruise/ . . . could/ . . . thy/ . . . gold; Q

181-83] *as Dilke*; From . . . thy/ . . . him/ . . . dispaire; Q

217-20] In . . . you/ . . . Gate/ . . . downe/ . . . worke. Q

221-26] 'Tis . . . given/ . . . heaven/ . . . ground/ . . . pipes/ . . . *Ludgate*/ . . . the/ . . . sings/ . . . Keeper. Q

238-42] Not . . . height/ . . . downe/ . . . brother/ . . . appeare/ . . . knowne/ . . . cause/ . . . gone. Q

V.ii

1-8] O . . . shouts/ . . . benvenues/ . . . thankes/ . . . Sir/ . . . royallize/ . . . this/ . . . broyles/ . . . toyles/ . . . Sir/ . . . buildings? Q

9] Unlesse . . . it/ . . . *Dei*. Q

10] The . . . proceede. Q

11-17] These . . . Christians/ . . . hospitall/ . . . nights/ . . . and/ . . . in/ . . . their/ . . . you/ . . . noble/ . . . dedicate. Q

20-24] But . . . some/ . . . place/ . . . bee/ . . . whores/ . . . hospitable/ . . . grieve/ . . . grave? Q

28-31] Let . . . proclaime/ . . . hospitall/ . . . that/ . . . *Dei*/ . . . propos'd. Q

34-35] Rise . . . neede/ . . . does/ . . . them? Q

38-39] No . . . mine/ . . . beauty. Q

41] Patience . . . that/ . . . vext. Q

42-43] You . . . happinesse/ . . . us? Q

44-45] I . . . *Henry*/ . . . originall. Q

47-50] Even . . . me/ . . . he/ . . . love/ . . . adoption/ . . . againe, Q

51-53] *as Dilke*; And . . . was/ . . . knowes/ . . . heire, Q

55-56] *as Dilke*; For . . . doome. Q

57-60] We . . . parties/ . . . us/ . . . we/ . . . disinheritance Q

67-69] Against . . . his/ . . . forbade/ . . . course, Q

81-85] Onely . . . thus/ . . . then/ . . . throw/ . . . abus'd Q

119-20] With . . . your/ . . . honest. Q

151-52] *as Dilke*; This . . . brotherhood. Q

160-64] And . . . reedified/ . . . it/ . . . drawne/ . . . lodgings/ . . . make/ . . . finisht: Q

165-66] *as Dilke*; A . . . eie/ . . . succession. Q

167-69] O . . . English/ . . . my/ . . . is/ . . . dead. Q

171-75] *as Dilke*; This . . . forgetfull/ . . . find/ . . . became/ . . . man. Q

176-77] You . . . Alderman/ . . . Schollers. Q

178-79] You . . . Sir/ . . . forgetfull, Q

188-89] Thankes . . . love/ . . . day. Q

192-93] Many . . . child/ . . . father, Q

201-02] I . . . vertue/ . . . those. Q

208-11] *as Dilke*; I . . . the/ . . . have/ . . . *Posse*/ . . . Priest/ . . . can. Q

212-14] The . . . heard/ . . . tunes/ . . . childe. Q

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