

A TEXTUAL STUDY OF AN ANONYMOUS ELIZABETHAN PLAY

THE TELLTALE

A THESIS

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PREFACE

The Telltale is a relatively obscure MS. play in the possession of Dulwich College. As a play, it would have little significance to a study of English drama were it not related to other important works. Since this play can be definitely linked to other contemporaneous dramas, one, then, is challenged to attempt to establish its connections. Because the play has not been edited and is of an unknown authorship, and because it has not been definitely dated, the present author chose to consider the problems of authorship and dating of The Telltale in this investigation.

Foakes and Gibson note in their introduction to the Malone Society Reprint of The Telltale that its plot resembles that of Day's Law Tricks, Middleton's The Phoenix, Marston's The Malcontent, Jonson's The Poetaster, and Measure for Measure. At the suggestion of Dr. Charles E. Walton, Department of English, the Kansas State Teachers College of Emporia, the present author has investigated these plays, as well as many others, in an attempt to resolve the questions, primarily of dating, and secondarily, of authorship of The Telltale.

The present author wishes to express his appreciation to Dr. Charles E. Walton for the assistance and helpful suggestions given throughout the preparation of this study; and to Dr. June Morgan, Department of English, the Kansas State

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CHAPTER I

THE TELLTALE MANUSCRIPT: A CRITICAL VIEW

Much obscurity surrounds the MS. of The Telltale, an inedited, five-act play recently transcribed and printed by the Malone Society (1959-60). In works containing any recognition of the existence of such a MS., scholars have seldom done more than to list it as anonymous or to assign conjectural dates to it. W. W. Greg, in his edition of the Henslowe papers, lists the MS. as: "MS. XX. The Tell-Tale, a comedy in five acts; unfinished. Early seventeenth century."¹ Alfred Harbage lists it as "The Tell Tale. Dulwich College, MS. XX" in the anonymous section of his listing of seventeenth-century play MSS.² Felix E. Schelling gives a fuller account of The Telltale:

Tell Tale, the scene of which is laid in Florence, still remains in manuscript in an imperfect copy in Dulwich College. From Warner and Bullen's description of it, it evidently belongs to the tragi-comic type. Its comic scenes are reported by Bullen to suggest William Rowley at his worst.³

¹W. W. Greg (ed.), Henslowe Papers, Being Documents Supplementary to Henslowe's Diary, p. lll.

²Alfred Bennett Harbage, "Elizabethan and Seventeenth-Century Play Manuscripts," PMLA, L (September, 1935), p. 698.

³Felix E. Schelling, Elizabethan Drama, 1558-1642, II, p. 239.

One concludes from Schelling's statement that his reading of the play has been, at best, cursory. The comment to which he refers by Bullen is apparently the following:

Through the courtesy of the Master, Dr. Carver, I have had an opportunity of examining this play [The Telltale]. It is of no particular interest. The comic part is very poor, suggesting William Rowley at his worst.⁴

Whether Bullen intended to suggest William Rowley as the author of The Telltale or merely intended his reference to the work of ". . . Rowley at his worst" to be considered as a judgment of its value is not clear. At any rate, Bullen's comment is apparently the reason for Harbage's listing William Rowley as a probable author of The Telltale.⁵ Harbage, does, however, indicate that William Rowley is not generally accepted as the author of the play.⁶ R. A. Foakes and J. C. Gibson, who prepared the introduction to the Malone Society Reprint, believe that The Telltale is of multiple authorship. They note variant spellings of the names of two of the characters: i.e., Hortensio becomes Hortenza or Hortensa between lines 804 and 1718, and thereafter, is Hortenzo; and Garullo becomes Garettzo or Garettzi

⁴A. H. Bullen (ed.), Old English Plays, II, p. 417.

⁵Alfred Bennett Harbage, Annals of English Drama, 975-1700, p. 88.

⁶Loc. cit.

between lines 781 and 2151.⁷ Their theory may be strengthened by the presence of definite breaks in style which occur in the MS. For example, during the short scene which occurs between the Duke and Fidelio (1001-31), the imagery which is employed in the Duke's speeches suddenly, for no apparent reason, becomes much more complex:

Dead? Fidelio, things of theire nature, like viper's brood, / kill their owne parents. But having sett the court / in some good order, my next busines / ys, thus disguised, to overlooke the camp; / for a rude army, like a plott of grownd / left to yt selfe, growes to a wilderness / peeped with wolves & tigers. Should not the prince, / like to a carefull gardner, see yt fenct, / waterd, & weeded with juditious care / that hee i' the time of pruning nether spare / weeds for faire looks and painted bravery, not / cut downe good hearbs and serviceable for / theire humble growth. The violet that ys borne / under a hedg outsmells the blossomd thorne / that dwells fare higher. (1002-16)

Nowhere else in the play does a speech occur which contains a comparable imagery. This change of style may indicate either multiple authorship or revision, but one considers it unlikely that an author would polish only the speeches in one short scene of a play and completely ignore revision of all other lines.

To the present time, all dating of the play or the MS. has been tentative. For example, Harbage arbitrarily suggests

⁷The Telltale, p. viii. Numerical references within parentheses above, and hereafter in the study, represent the MSR lineation of the play, which the present editors have handled in a consecutive manner. The capitalization and punctuation of all passages quoted in this study from the play are the work of the present author.

the limits c. 1616-c. 1635 for the play.⁸ One assumes that he has relied upon Chambers for the early date, for Harbage notes elsewhere that plays written before 1616 are listed by Chambers in appendix N of The Elizabethan Stage, IV.⁹ On the other hand, one is unable to determine his method used in establishing the 1635 date. Kettner believes " . . . that The Telltale belongs to the period of the Harvey-Nashe-Greene feud . . . ,"¹⁰ citing no evidence except that he thinks Aspero's speech¹¹ to be a fuller development of the idea expressed by Moth, Armado's page in Love's Labour's Lost.¹² One believes that Kettner's date is somewhat premature and is inclined to concur with Foakes

⁸Alfred Bennett Harbage, Annals of English Drama, 975-1700, p. 88.

⁹Alfred Bennett Harbage, "Elizabethan and Seventeenth-Century Play Manuscripts," PMLA, L (September, 1935), p. 687.

¹⁰Eugene J. Kettner, "Shakespeare in the Harvey-Nashe-Greene Quarrel: Evidence for the Re-Dating of Love's Labour's Lost" (unpublished Master's thesis, The Kansas State Teachers College of Emporia, 1960), p. lll.

¹¹The Telltale, 146-52: " . . . his languadg nothing but trencher / scraps & peeces of broaken discourses left in tavernes & ordinaryes / as harsh and untunable as a still lute & a loud bagpipe; and as schoole= / boyes cast up all kind of summes wth one sett of counters, so does / hee manadge all maner of discourse wth one sett of words, yet / thinks him selfe the A per se A. of courtship & merchant royall / of language."

¹²Love's Labour's Lost, V.i.39-40: "They have been at a great feast of languages, and stolen the scraps."

and Gibson, who suggest a date " . . . well after 1605 " because of echoes in The Telltale of such plays as Measure for Measure, The Phoenix, The Malcontent, and Law Tricks.¹³ The established dates for these plays are the following: Measure for Measure, 1604;¹⁴ The Malcontent, 1604;¹⁵ Law Tricks, 1604;¹⁶ and The Phoenix, 1603-4.¹⁷ Greg dates the MS., but not the composition; of The Telltale "c. 1630-40?"¹⁸

The MS. of the play is now housed at Dulwich College and is numbered XX. However, the history of its exact location prior to its being consigned to Dulwich College remains somewhat mysterious. For example, Bullen states that The Telltale is the only remaining MS. of a collection of MSS. given by an actor named Cartwright to Dulwich College late in the seventeenth century. He states that unfortunately the Dulwich authorities exchanged these MS. plays for

¹³The Telltale, p. viii.

¹⁴Hardin Craig (ed.), The Complete Works of William Shakespeare, p. 833.

¹⁵A. H. Bullen (ed.), The Works of John Marston, I, p. 195.

¹⁶John Day, Law Tricks, MSR, p.v.

¹⁷Sir E. K. Chambers, The Elizabethan Stage, III, p. 439.

¹⁸W. W. Greg, Dramatic Documents from the Elizabethan Playhouses, I, p. 339.

" . . . tomes of controversial divinity" during the eighteenth century.¹⁹ Bullen implies that it was Malone who exchanged the books of divinity for the MSS.²⁰ Since no document can be found and Bullen does not list his source of information to support his theory about Cartwright's bequeathing The Telltale MS. to Dulwich, one feels that at least the early part of his theory lacks credibility. Greg states that the Dulwich authorities could offer no proof that the MS. belonged to Dulwich; however, the fact remains that they did obtain it.²¹

A short article by George Steevens which appears in the Boswell expansion of Malone's work informs one that the "Platt" of 2 Seven Deadly Sins " . . . has been converted into a cover for an anonymous manuscript play entitled The Tell-tale."²² Obviously, then, Malone may have obtained the MS. from Dulwich College in exchange for the books of divinity, or he may have obtained it from George Steevens at a

¹⁹A. H. Bullen (ed.), Old English Plays, II, p. 417.

²⁰Ibid., p. 418.

²¹W. W. Greg (ed.), Henslowe Papers, Being Documents Supplementary to Henslowe's Diary, p. 128.

²²James Boswell (ed.), Malone's The Plays and Poems of William Shakespeare, with the Corrections and Illustrations of Various Commentators, III, p. 350.

time prior to Steevens' sale (May 13, 1800).²³ The MS. was not offered at the Steevens' sale; nevertheless, it was obviously in the hands of Malone for a time, for it is listed in the Boswell (Malone's executor) sale catalog of June 2, 1825:²⁴

3140 The Tell Tale, a Comedy, MS. The curious Plotte of the Seven Deadly Sinnes formed the cover of this comedy when it was discovered at Dulwich.²⁵

The "plotte," however, was listed as a separate item, number 3136.²⁶ A note by Thomas Jenyns Smith (which is now bound with the MS.) indicates that the Dulwich authorities had claimed and received the MS. before the Boswell sale in 1825.²⁷ Greg notes that the college authorities had no document to prove that the MS. belonged to Dulwich; but the advertisement admits that ". . . it was discovered at Dulwich."²⁸ The "plotte" of 2 Seven Deadly Sins formed only a "loose wrapper" or "folder" for The Telltale when it

²³W. W. Greg, Dramatic Documents from the Elizabethan Playhouses, I, p. 9.

²⁴Loc. cit.

²⁵Quoted in loc. cit.

²⁶W. W. Greg, (ed.), Henslowe Papers, Being Documents Supplementary to Henslowe's Diary, p. 128.

²⁷The Telltale, p. v.

²⁸W. W. Greg (ed.), Henslowe Papers, Being Documents Supplementary to Henslowe's Diary, p. 128.

was listed for the Boswell sale.²⁹ However, the leaf was bound as folio I of the MS. of The Telltale after Dulwich College acquired them in 1825.³⁰ This folio I is not made up of the same type of paper used for the MS. of the actual play, and the only foliation appearing in the MS. was added in pencil, apparently when it was obtained by the Dulwich authorities.³¹ Foakes and Gibson observe that folio I is written in the same hand as the remaining portion of the "plot" of 2 Seven Deadly Sins and suggest that the two were probably originally one document. They dismiss folio I as ". . . a leaf which clearly has nothing to do with the play."³²

Edward Alleyn, Henslowe's son-in-law, was the founder of God's Gift College at Dulwich.³³ When Alleyn died November 25, 1626,³⁴ he provided in his will that many of his possessions be left to the College which he had founded:

Also all the wainscots, hangings, pictures, carpets, presses, tables, chairs, fforms, and stools, in the

²⁹W. W. Greg, Dramatic Documents from the Elizabethan Playhouses, I, p. 9.

³⁰The Telltale, p. v.

³¹Loc. cit.

³²Loc. cit.

³³J. Payne Collier, Memoirs of Edward Alleyn, pp. 112-13.

³⁴Ibid., p. 181.

said College [Dulwich], with all shelves, desks, and seats, also my books and instruments, and likewise all the furniture in the twelve poor schollars chamber . . .³⁵

It is quite possible that MSS. were included in the "books and instruments" which he bequeathed to Dulwich and that The Telltale MS. was among them. Alleyn requested in his will that an inventory be made of the articles actually given to Dulwich at his death.³⁶ Unfortunately, the inventory has never been discovered; and one must doubt the existence of such a document.

A study of Henslowe's Diary reveals entries for two plays under titles which could be Henslowe's own renaming of The Telltale. For example, two entries (January 12 and 23, 1593) occur for " . . . the comodey of cosmo"³⁷ Although Cosmo is a character in The Telltale, he is a rather minor one; and it is not likely that Henslowe would have assigned the name of a minor character to the title of a play. Fourteen entries (ranging from January 3, 1594 to January 18, 1601) occur for a play called "the french [she] docter."³⁸ Since Picentio, disguised as a French doctor,

³⁵J. Payne Collier (ed.), The Alleyn Papers, p. xxiv.

³⁶Loc. cit.

³⁷R. A. Foakes and R. T. Rickert (eds.), Henslowe's Diary, pp. 19, 20.

³⁸Ibid., p. 25 (3 entries), p. 26, p. 27 (3 entries), p. 28 (2 entries), p. 31, p. 48, p. 54 (2 entries), and p. 187.

is a much more significant character than is Cosmo, one concludes that if The Telltale is recorded in Henslowe's Diary, it is likely to be found under the title of "the french docter." However, if one subscribes to the theory advanced by Foakes and Gibson in which they suggest the date c. 1605 for the composition of The Telltale,³⁹ he would be inclined to eliminate both of these possibilities,

Foakes and Gibson very painstakingly in their introduction describe the physical characteristics of the actual MS. of The Telltale:

The play occupies twelve sheets of paper, folded once to give a page measuring up to 12½ by nearly 8 inches. Most of the sheets are numbered in the top left corner of the first page, '2 sheete', '6th sheete', &c.; all except four have been cut and are now mounted on stubs as separate leaves. The four sheets which remain intact are sheets 2 (folios 3 and 4 in the foliation of this edition), 6 (folios 11 and 12), 9 (folios 17 and 18), and one unnumbered sheet (folios 21 and 22). The text ends on the first page of the last sheet; the remaining pages are blank. All the leaves have holes for sewing in the inner margins, and these have caused the loss by tearing of a small fragment from the first two leaves. The text is not affected. The leaf relating to 2 Seven Deadly Sins is also punctured for sewing, and may have been sewn with the manuscript of The Telltale before the present volume was made up. There are two watermarks: the first, a pot watermark containing the same letters, GRO, as No. 3627 in Edward Heawood's Watermarks mainly of the 17th and 18th Centuries (Hilversum, 1950), but it does not seem to be identical in other respects. The manuscript is in very good condition, and the text is affected by damage only at the inner top corner of the first page, where some letters are torn away or possibly concealed by repair.⁴⁰

³⁹The Telltale, p. viii.

⁴⁰Ibid., pp. v-vi.

One should observe that the foliation to which Foakes and Gibson allude is that which is pencilled in, an addition apparently made by the Dulwich College authorities when they obtained the MS. from the Boswell library in 1825.⁴¹ Finally, Albright cites "The Tell-Tale" as an extant example of a private transcription.⁴² She offers no explanation for so describing the MS., but perhaps the lack of indication of censorship or prompt marks noted by Greg influenced her in her thinking.⁴³

The MS. of The Telltale is formally divided into acts, but there are no formal scene divisions.⁴⁴ Although Latinated headings occur for Acts II (496), III (1066), IV (1590) and V (1916), Foakes and Gibson note that no heading exists for Act I in the MS.⁴⁵ The MS. has been divided into scenes by Foakes and Gibson in the work which they prepared for the Malone Society.⁴⁶

⁴¹Ibid., pp. v, x.

⁴²Evelyn May Albright, Dramatic Publication in England, 1580-1640, p. 294.

⁴³W. W. Greg, Dramatic Documents from the Elizabethan Playhouses, I, p. 340.

⁴⁴The Telltale, p. vi; and W. W. Greg, Dramatic Documents from the Elizabethan Playhouses, I, p. 340.

⁴⁵The Telltale, p. vi.

⁴⁶Loc. cit. A careful reading of The Telltale reveals that most of the scenes which are indicated by Foakes and

Foakes and Gibson point out that ". . . punctuation is light and erratic . . ." in the MS.⁴⁷ Speech headings are underlined; and act headings and important stage directions, both of which are centered, are enclosed within ruled lines.⁴⁸ Most minor stage directions are placed in the right-hand margin, but six appear in the left (1-4, 36, 578-9, 738, 2015, and 2302). Foakes and Gibson observe that four of these directions are orders for a flourish or a "sennett" and that the other two (Gismond's entry at 578 and "Wthin" at 738) are explained by a narrow right-hand margin (578) which did not allow the scribe to place the directions in the position which it would normally occupy and by the duplication of "A cry wthin" (738), which is placed in the

(continued) Gibson are also marked (though not formally so) in the MS. by a rhymed couplet of iambic pentameter: I.ii (343-44); I.iii, end of act, (493-94); II.iii (997-99); II.iv (1027-29); III.i (1207-8); III.iii (1588-89); V.i (2013-14); and V.ii, end of play, (2300-1). The third and fourth lines from the end of I.i (275-76) form a couplet of iambic pentameter; the two closing lines of the scene are an aside. Another scene, IV.ii, end of act, (1914-15) closes with a rhymed couplet, the first line of which is iambic pentameter; however the last line has four feet, the first two being anapestic and the last two, iambic. Five scenes are closed with no apparent attempt to form a couplet: II.i (679); II.ii (718); II.v, end of act, (1065); III.ii (1380); and IV.i (1771).

⁴⁷Ibid., pp. ix-x.

⁴⁸Ibid., p. vi. W. W. Greg lists the important stage directions, Dramatic Documents from the Elizabethan Playhouses, I, pp. 340-41.

right-hand margin, to clarify the line as not a part of Aspero's speech.⁴⁹

The scribe employs both English and Italian script, but he uses Italian only for the more important stage directions.⁵⁰ Occasionally, according to Foakes and Gibson, he begins writing stage directions in "Italian style"; but he ordinarily changes to English script except for the writing of exit and exeunt.⁵¹ They further observe that he probably wished to employ Italian script for the stage directions because, beginning at the line where he changed or mended his pen (720), the scribe temporarily attempted to distinguish his stage directions from his speech headings by employing Italian script for the former.⁵² Greg suggests that the scribe must have realized that his Italian script was difficult to distinguish from his English script, for he nearly always rules a rectangle about his stage directions.⁵³ The only unusual stage directions which occur in the MS. are "Solus" (4), "manet" (1768), and the irregular "Exiturus"

⁴⁹The Telltale, pp. vi-vii.

⁵⁰W. W. Greg, Dramatic Documents from the Elizabethan Playhouses, I, p. 340.

⁵¹The Telltale, p. ix.

⁵²Loc. cit.

⁵³W. W. Greg, Dramatic Documents from the Elizabethan Playhouses, I, p. 340.

(567).⁵⁴ Foakes and Gibson believe that the directions, "wine" (1971), and "A Cry wthin" (738), are suggestive of the hand of a prompter.⁵⁵ Greg, however, states that he finds no traces of either censorship or prompt notes.⁵⁶

The MS. of The Telltale is written in the hand of one scribe in a " . . . clear and fairly neat English hand . . . " with occasional appearances of Italian script.⁵⁷ Greg describes the hand in the MS. as being of a "literary type."⁵⁸ He compares the hand with that of Robert Daborne, but states that it " . . . is clearly distinguishable . . . " from Daborne's hand.⁵⁹ Although the MS. is written in one hand, there are four points in the MS. at which a slight change in handwriting occurs. The scribe changed or repaired his pen once (720) and changed ink four times (720, 1552, 1690, and 2137).⁶⁰ One observes from the Malone Society

⁵⁴The Telltale, p. vii.

⁵⁵Loc. cit.

⁵⁶W. W. Greg, Dramatic Documents from the Elizabethan Playhouses, I, p. 340.

⁵⁷The Telltale, p. vi.

⁵⁸W. W. Greg, Dramatic Documents from the Elizabethan Playhouses, I, p. 340; and A Bibliography of the English Printed Drama to the Restoration, II, p. 1001.

⁵⁹W. W. Greg, Dramatic Documents from the Elizabethan Playhouses, I, p. 340.

⁶⁰The Telltale, p. vi.

Reprint that nearly every c which occurs as the initial letter of a word is a majuscule.⁶¹ Foakes and Gibson find three instances of the internal majuscule c in the MS.: beCause (765), bridChamber (1119), and aCuse (2165).⁶²

A lacuna occurs in Act IV of the MS. (1818). Here the scribe leaves two and one-half pages blank and begins in the middle of a new scene at the top of a new page without attempting to estimate what action has occurred in the omission.⁶³ Greg advances the theory that the omission in the MS. and the copyist's ignorance of what occurs in the lacuna indicate that a scribe, rather than the author, was the copyist.⁶⁴ Bentley hints that he believes the hand in the MS. to be that of the author rather than that of a scribe:

The Dulwich College MS. is written in a literary hand which Dr. Greg seems to think is that of a scribe of about 1630-40 (?), rather than that of the author, in spite of the corrections.⁶⁵

One wonders to what "corrections" Bentley refers. The only corrections which Foakes and Gibson note in the MS. are of

⁶¹The capitalization and punctuation which appear in the MS. were retained by Foakes and Gibson in their typescript of The Telltale for the MSR of the play.

⁶²The Telltale, p. ix.

⁶³Ibid., p. vii.

⁶⁴W. W. Greg, Dramatic Documents from the Elizabethan Playhouses, I, p. 340.

⁶⁵Gerald Hades Bentley, The Jacobean and Caroline Stage, V, p. 1418.

a scribal nature and would tend to strengthen Greg's theory. The following incorrect anticipations are indicated by Foakes and Gibson: 356, 401, 618, 697, 752, 893, 906, 1070, 1258, 1261, 1404, 1892, and 2231 (an entire line is anticipated at 821, as are several lines at 1258).⁶⁶ A scribe who was not familiar with the content of the material he was copying would be more likely to make wrong anticipations than would the author, who would be expected to be much more familiar with the content of such material.

Picentio's Frenchified English was obviously difficult for the copyist to read; for one word, "s..na," (1583) remains unidentified.⁶⁷ Again, if the author had been copying the MS., one assumes that he would have known the word he had used. At 513 a blank space occurs, where apparently the scribe could not read one of the difficult words so often employed in Garullo's speeches.⁶⁸ When one considers the nature of these errors in the MS., one doubts that it was the author who prepared the MS. of The Telltale.

Harbage mentions, but does not attempt to support his idea, that The Telltale was possibly under the auspices of

⁶⁶The Telltale, pp. vii-viii.

⁶⁷Ibid., p. viii. Foakes and Gibson indicate illegible alterations of the word in their note to l. 1583.

⁶⁸Loc. cit.

Lady Elizabeth for its first production.⁶⁹ Greg states that one must doubt that the play was ever performed, because of the lacuna which exists in the MS.⁷⁰ The present author has found no evidence in support of either theory.

Another point of interest in the MS. is the appearance of the word, mine, in the left margin between lines 8 and 9 beside the first speech in the play (assigned to the Duke of Florence). The word is enclosed within ruled lines and is written in a "large hand."⁷¹ Foakes and Gibson cite G. F. Warner's suggestion in his Catalogue of the Manuscripts and Muniments of Alleyn's College of God's Gift at Dulwich that the word, mine, might indicate the MS.' having at one time belonged to the actor who played the part of the Duke, a theory to which Foakes and Gibson do not subscribe, because the text of the MS. is incomplete.⁷² The lack of evidence that the play was ever performed detracts from the credibility of Warner's statement that the MS. " . . . appears to

⁶⁹ Alfred Bennett Harbage, Annals of English Drama, 975-1700, p. 89.

⁷⁰ W. W. Greg, Dramatic Documents from the Elizabethan Playhouses, I, p. 340.

⁷¹ The Telltale, p. vii. The word, mine, as well as the beginning of the MS., is reproduced in facsimile in The Telltale, p. xiii.

⁷² Loc. cit.

have belonged to the actor who played the leading part of the Duke, the word 'mind' being written opposite his first speech."⁷³ Greg states that the evidence is not sufficient to indicate that the MS. of The Telltale was ever in the hands of the actor who played the part of the Duke.⁷⁴

The third major point of interest in the MS. of The Telltale is the monogram appearing at the end of the play. This monogram, Greg states, contains the letters that form the name, Nicholas, and appears on the same line as the word, finis, at the end of The Telltale.⁷⁵ Greg also notes the appearance of the ". . . monogram of the name 'Nicholas'" when he briefly lists The Telltale in the "Lost Plays" section of his Bibliography.⁷⁶ It is also possible to form many other names from the monogram, for example, Ben Jonson and Inigo Jones. Bentley maintains that the MS. ". . . might repay analysis to see if it could be the lost unnamed comedy by John Nichols or Nicholas (q.v.) that was performed

⁷³George F. Warner, Catalogue of the Manuscripts and Muniments of Alleyn's College of God's Gift at Dulwich, p. 343.

⁷⁴W. W. Greg, Dramatic Documents from the Elizabethan Playhouses, I, p. 340.

⁷⁵Loc. cit. The monogram is reproduced in facsimile in The Telltale, p. xiv.

⁷⁶W. W. Greg, A Bibliography of the English Printed Drama to the Restoration, II, p. 1001.

at Trinity College, Cambridge, in 1639 or 1640."⁷⁷ Foakes and Gibson believe that the monogram is that of the scribe, rather than of the author.⁷⁸ One finds the theory of Foakes and Gibson more plausible than that advanced by Bentley, because he believes, for reasons already stated, that the MS. was prepared by a scribe and was not an author's holograph, and doubts that The Telltale was ever performed.

The Telltale was a MS. play until the Malone Society Reprint was issued in 1960.⁷⁹ Foakes and Gibson⁸⁰ and Bentley⁸¹ concur in the belief that The Telltale was advertised by Nathaniel Brook between 1658 and 1662 as being in the press; both state, however, that it apparently was not printed.⁸² The Telltale is listed, along with seven other plays,⁸³ by Greg as being

⁷⁷Bentley, op. cit., V, p. 1419.

⁷⁸The Telltale, p. viii.

⁷⁹Ibid., p. v; Bentley, op. cit., V, p. 1419; and W. W. Greg, Dramatic Documents from the Elizabethan Playhouses, I, p. 341.

⁸⁰The Telltale, p. v.

⁸¹Bentley, op. cit., V, p. 1419.

⁸²The Telltale, p. v; and Bentley, op. cit., V, p. 1419.

⁸³The Fool Transformed, Louis the Eleventh, The Chaste Woman against her Will, The Tooth-Drawer, Honour in the End, Don Quixote, and The Fair Spanish Captive are listed by W. W. Greg, A Bibliography of the English Printed Drama to the Restoration, II, pp. 1000-1.

. . . advertised by Nathaniel Brook among 'Books in the Presse, and ready for Printing' in E. Phillips, The New World of English Words; next among 'Books very lately Printed, and in the Press now printing' in K. Q. Naps upon Parnassus, also 1658; the same in R. Loveday, Letters Domestic and Foreign, 1659; among 'Books in the Press and now printing' in E. M., Wit and Drollery, 1661; and the same in R. Loveday, Letters Domestic and Foreign 1662.⁸⁴

Foakes and Gibson maintain that of the seven other plays with which The Telltale was advertised by Brook, none is extant.⁸⁵

Greg concedes that it would be possible for one play to have been printed and lost, but he does not find it plausible to assume that the entire series of eight plays could have met such a fate. He states, therefore, that ". . . there is indeed no reason to suppose that any of these pieces, if they ever did get into the press, actually got out again."⁸⁶

Very little information is available on Nathaniel Brook. A careful reading of a transcript of the Stationer's Register reveals approximately sixty entries for him, ranging from August, 1655, to November, 1674.⁸⁷ There is no entry of

⁸⁴Ibid., p. 1000.

⁸⁵The Telltale, p. v.

⁸⁶W. W. Greg, A Bibliography of the English Printed Drama to the Restoration, II, p. 1000.

⁸⁷London Stationer's Company, A Transcript of the Registers of the Worshipful Company of Stationers, 1640-1708 A.D., II, pp. 6, 13, 14, 27, 38, 48, 59, 74, 83, 114, 116, 126, 129, 130, 131, 157, 186, 199, 201, 205, 215, 225, 253, 256, 257, 292, 310, 324, 334, 341, 342, 358, 375, 388, 412, 413, 426, 427, 446, 447, 453, 461, 465, and 592.

The Telltale, and the only related entry is one for Loveday's Letters, Domestick and forreign, one of the books in which Brook advertised The Telltale, for June 5, 1662.⁸⁸ And account of the trying and sentencing of a Nathan Brooks, bookbinder, for his part in the printing and publishing of a ". . . seditious, poisonous, and scandalous book . . . ," A Treatise of the Execution of Justice Is as Well the People's as the Magistrate's Duty; and if the Magistrates Prevent Judgment, then the People Are Bound by the Law of God to Execute Judgment without Them, and upon Them, is dated February 20, 1663.⁸⁹ One assumes that this Nathan Brooks is the Nathaniel Brook who advertised The Telltale.

The extent of obscurity which surrounds the play and the MS. warrants a close examination of The Telltale in an attempt to discover internal evidence which may shed further light upon the play.

⁸⁸Ibid., p. 310.

⁸⁹Charles Henry Timperley, A Dictionary of Printers and Printing with the Progress of Literature, pp. 540-41.

CHAPTER II

PARALLEL PLOTS: THE POETASTER, THE PHOENIX, THE MALCONTENT, LAW TRICKS, AND MEASURE FOR MEASURE

Since it is likely that a playwright would wish to capitalize upon the popularity of a plot, one believes that a study of the plots similar to those of The Telltale would be of value particularly in establishing the date of composition, and possibly in identifying the author. Certain themes in Jonson's The Poetaster (1601), Middleton's The Phoenix (1603-4), Marston's The Malcontent (1604), John Day's Law Tricks (1604), and Shakespeare's Measure for Measure (1604) parallel those in the very complex plot of The Telltale. It is important, therefore, that one be familiar with the plot of The Telltale before attempting to evaluate these parallels:

The Duke of Florence believes that his Duchess, Victoria, loves Picentio. Asperio, the Duke's general, has taken prisoner Hortensio and Borgias, Princes of Venice. The entire group exchanges Valentines, a time at which the gentlemen draw pictures of beasts which need explication and discover the names of their "Valentines" for the evening. Hortensio is fortunate enough to draw the name of the Princess Elinor, with whom he later falls in love. However, Count Garullo, of the Florentine court, also draws the name of Elinor. (This situation provokes the first of many loquacious tales by Bentivoli, the telltale.)⁹⁰ Picentio, in the lottery, draws the picture of a wounded hart and the name of

⁹⁰Cf. the tale of "The Body and Its Members" told by Menenius Agrippa. (Coriolanus, I.i.99 ff.)

the Duchess. Angered, the Duke promptly puts an end to the game, saying that he must be absent for a time, and then appoints Picentio lieutenant in his absence. He calls forth Aspero and asks him to spy on Victoria and Picentio and to have them tried privately and executed. The Duke goes to Castle Angelo, and Aspero divulges to the audience that not only will he carry out the Duke's orders, but that he plans to dispose of the Duke, also. Although the army has been dismissed, a group of its officers appears at court and demands that Aspero pay them. Aspero succeeds in winning their respect once more by paying and commending them. In a private interchange, the Duchess informs Picentio that the amorous advances which she has made toward him have been in behalf of Isabella, the Duke's niece, who is too shy to try to win Picentio for herself. Their privacy is invaded by Aspero and his men, who arrest them; however, Aspero, wishing everyone to think him noble, offers Picentio and Victoria the opportunity of a public trial in order to clear their names. He calls forth his slave, Corbino (Julio, the Duchess' brother and the former general of the army, in disguise), and orders that he hold the captives prisoner as a mere formality. Aspero then divulges to the audience that he believes himself to be in control of the situation because he is in a position to eliminate Picentio, his rival for the love of Isabella, and both the Duchess and the Duke. He calls back Corbino and offers him freedom if he will kill Victoria and Picentio. Having no intention of doing so, Julio assures Aspero that he will dispose of them.

Elinor encourages the Count Garullo's love for her in order to make Hortensio Jealous. Being a coward, Garullo disguises himself as Elinor's clown so that he can be in her presence and have no fear of Hortensio. When the Venetian ambassadors arrive with the ransom for Borgias and Hortensio, they are informed that Hortensio is insane because Elinor has not requited his love. Aspero orders a doctor, who is to restore Hortensio to his normal state. The Duke, then, reappears at court disguised as a hermit and brings the news that the "Duke" has been killed by Picentio and the Duchess. When Julio is asked to bring forth his charges so that they can be executed, he tells the court that they are already dead. The disguised Duke also brings a ring for Aspero, whom, he says, the dying Duke requested to become Duke. He also brings the order from the Duke (thought dead) that Isabella is to marry Aspero. Believing that he has the court in good order, the Duke goes to inspect his army. His soldiers inform him that Victoria and Picentio were murdered

unjustly by Aspero and that they suspect that Aspero is guilty of the murder of the Duke. They also tell the Duke that Julio, who is now Aspero's slave, was unjustly removed from his position as the Duke's general. Aspero had conspired against him.

The doctor who has been employed to cure Hortensio disguises a young boy as the Princess Elinor. Hortensio is told by the young boy that she (Elinor) loves Hortensio, who then returns to his normal state. He reveals to his ambassadors that he was pretending to be insane so that Elinor would return his love. When the real Elinor enters and is thanked by the Venetian ambassadors for requiting Hortensio's love, she laughs in his face. The doctor explains her action by saying that she did not want her love to be common knowledge and gives Hortensio instructions that he is to be just as indifferent toward Elinor as she is toward him until their marriage in a few days.

Isabella, who has pretended to love Aspero, then feign an illness so that she will not have to marry him. The doctor summoned for her is Picentio, who she actually loves, disguised as a French doctor. "Picentio" tells her that his examination reveals that she loves Picentio. Elinor is unable to understand why Hortensio has given her so little attention and admits to the court that Garullo, before she could make a complete fool of him has married her chambermaid, Lesbia. Hortensio enters and, following the doctor's orders and believing Elinor to be testing him, ignores her when she begs his love. They are soon united, however. In the interim, the officers of the army have decided that they must curb Aspero's power before he becomes a complete tyrant. They disguise a man (the real Duke) as the Duke. The Duchess, now cook to the army, recognizes the Duke and tells him that he has wronged her.

(Little action occurs in the lacuna.⁹¹ Apparently the officers of the Duke's army are made aware that the man whom they have disguised as the Duke actually is the Duke and that Victoria is the Duchess. These officers obviously tell Cosmo, Gismond, and Fernese, Lords of Florence; for they are the ones who bring the news to Isabella and Picentio that the Duke and Duchess are alive. (1854 ff.) The next scene has probably just begun when the text of the play resumes.) Aspero believes that he has seen the ghost of

⁹¹The lacuna occurs in 1818.

Picentio. As soon as Aspero has gone, Isabella receives the news that the Duke and Duchess are alive and is wishing that Picentio were still alive when he removes his disguise. They plot to remove Aspero from the throne.

Elinor has had Garullo and Lesbia taken prisoner. The Count Garullo attempts to poison himself rather than be disgraced by Elinor's partial success in making a fool of him. The clown has replaced the poison with sugar, but the Count thinks he is dying. The witnesses hope to cure him of his pomposity by allowing him to believe that he is dead.

Apparently the plot to undo Aspero was for the officers to force Aspero to hire the French doctor to recall the spirits of the Duke, the Duchess, Picentio, Julio, and the Captain, Lieutenant, and Antient of the army (those whom Aspero believes he has had killed) to say that Aspero was not responsible for their deaths. They appear like ghosts and pair off for a dance. Aspero discovers that they are living, and the Duke restores everyone to his rightful position. He offers to give Aspero to Julio as a slave; but when Julio refuses to accept him, Aspero receives his freedom. Garullo is then brought in " . . . a new man" (2268) His purge has been administered, and the results are read by the Lords of Florence. The Duke indicates that the entire court has been purged of the jealousy which had previously existed there. The Duchess and Duke, Elinor and Hortensio, Isabella and Picentio, and Lesbia and Garullo are united.

For convenience in this study, the plot of The Teltale has been divided into the following themes: (1) the duke who leaves his court and returns in disguise to inspect is; (2) the usurping duke who attempts to force his would-be duchess to marry him; and (3) the "purge" theme.

Although the "purge" which occurs in Jonson's The Poetaster (1601) occurs on stage⁹² and that which occurs in

⁹²Brinsley Nicholson and C. H. Herford (eds.), The Poetaster (V.i), I, pp. 368-69. The date is established by Sir E. K. Chambers, The Elizabethan Stage, III, p. 364.

The Telltale is merely "perused" on stage (2250 ff.), parallels do exist. The result of both "purges" is essentially the same; i.e., to make appropriate the diction which both Garullo and Crispinus (Marston) employ. The theme is employed by both Jonson and the unknown author of The Telltale as a means of resolving the action of the plays. In both instances, the theme occurs in Act V. The words which flow from the mouths of these two gentlemen are not the same, but they are of the same type of diction; for example: "sinderisis, hiperbole, cacumenos, metaphisicall, hierogliphicall" (The Telltale, 2260-64) "Retrograde, reciprocal, and incubus . . . 'glibbery,' 'lubrical,' and 'defunct.'"⁹³ No parallel lines occur in the two plays.

The theme of the duke who leaves his court and returns in disguise for the purpose of inspecting it was obviously a popular one; for it occurs in Law Tricks (1604),⁹⁴ The Malcontent (1604),⁹⁵ The Phoenix (1603-4),⁹⁶ and Measure for Measure (1604),⁹⁷ as well as in The Telltale. In Day's

⁹³Ibid., p. 368.

⁹⁴The text used is Day, op. cit.

⁹⁵The text used is A. H. Bullen (ed.), The Works of John Marston, I, pp. 199-320.

⁹⁶The text used is A. H. Bullen (ed.), The Works of Thomas Middleton, I, pp. 99-210.

⁹⁷The text used is Craig, op. cit., pp. 835-61.

Law Tricks, the Duke appears as a messenger to tell his son that the father is dead in order to test whether the son will be a good ruler. The Duke in The Telltale left his court because he could not bear the thought of an unfaithful wife. Later, he finds that he can know of wrongs which exist in the court if he is incognito: ". . . to be short, / this camp's a glass in w^{ch} some riotous court / may see their errors. Yt hath shewd mee some / I never saw before" (1203-6) Although the dukes in Law Tricks and the anonymous play have different motives for leaving their courts, when they return disguised, both are disappointed to find that the persons whom they have charged with the responsibility of ruling have failed them. Both dukes return in time to reestablish order in their respective courts before any serious wrongs are committed.

In Marston's The Malcontent, as in Day's play, the Duke has a motive that is different from his counterpart's in The Telltale. For example, the position of the Duke in Marston's play has been usurped, and he has returned to the court as a malcontent. Although the Duke in The Telltale is not at first aware of it, he is being usurped by Aspero. On the other hand, Malevole in The Malcontent is a part of a plot to usurp the Duke who, in turn, has usurped him. He reveals, as a friend, this plot to the usurping Duke, who, then,

returns disguised as a hermit. It is significant to note that the Duke in The Telltale also returns as a hermit to spy on his court. As in The Telltale, the Duke in The Malcontent is reinstated, and all problems are solved when the Duke removes his disguise. Although love is involved in this theme in both of the plays, it is put to various uses in the plots. The second usurping Duke in Marston's The Malcontent attempts to marry the wife of the original Duke, but, of course, is not successful. Although the Duke in The Telltale believed that Picentio wished to marry his wife, the plot shows that no one actually did wish to marry her. Aspero, the usurping Duke of The Telltale wished to marry Isabella, the niece of the rightful Duke.

Although no source has been discovered for either Marston's play or The Telltale, it is not possible to conclude that either of these plays is the source for the other one. While a plot similarity does exist in the theme of the duke's leaving his court and returning in disguise to inspect it, there is little other similarity between the two plays. For example the violence, which Schoenbaum notes as the "distinguishing characteristic" of Marston's work⁹⁸ and which is present in The Malcontent, is not to be found in The Telltale. The frequent references to the discordant

⁹⁸Samuel Schoenbaum, "The Precarious Balance of John Marston," PMLA, LXVII (December, 1952), p. 1072.

music which comes from Malevole's chamber in The Malcontent represent the imbalance of Malevole's soul, according to Kiefer,⁹⁹ and one notes that subtleties such as this one are difficult to detect in The Telltale. Cross calls attention to the fact that Marston's dramatic career was confined to the years, 1599-1606.¹⁰⁰ Schoenbaum indicates that in 1633, one year before Marston died, he attempted to remove all of the evidence that he was the author of a series of his plays that were about to be issued.¹⁰¹ While one wonders if Marston might have been successful, at this time, in concealing his authorship of The Telltale, the likelihood of such a possibility is decreased by Cross' statement that Marston seldom borrowed from his own work.¹⁰²

The theme of the duke's leaving his court and returning in disguise is also present in Middleton's The Phoenix (1603-4). In this particular play, it is the old Duke's son who leaves, his motive being that he must travel in order to become wise enough to rule when his father dies. The son travels incognito and becomes partner in a plot to usurp his

⁹⁹C. Kiefer, "Music and Marston's The Malcontent," SP, LI (April, 1954), p. 164.

¹⁰⁰Gustav Cross, "Date of The Malcontent Once More," PQ, XXXIX (January, 1960), p. 104.

¹⁰¹Samuel Schoenbaum, "The Precarious Balance of John Marston," PMLA, LXVII (December, 1952), p. 1076.

¹⁰²Cross, op. cit., p. 109.

father's position. As is the case in The Telltale, disguise is used for the purpose of spying upon court activities. The denouement in Middleton's play occurs in the scene in which old Duke realizes that his son is well qualified to reign and, therefore, decides to devote the remainder of his life to religious study, resigning his dukedom to his son. Although the denouement of the theme is not consistent with that in The Telltale, the Duke's deciding to devote the remainder of his life to religious study might have suggested to the author of The Telltale the disguise of a hermit. Furthermore, the unknown playwright perhaps alludes to another of Middleton's works. Schoenbaum discusses the Tony clown of The Changeling (1622-24), in which Middleton had a hand.¹⁰³ Tony is the name which Count Garullo assumes when he disguises himself as Elinor's clown in The Telltale. He says, "Yow may call me what yee please; but I am Tony, dame Nell's foole" (838).¹⁰⁴ Conway mentions that Anthony Munday signed a collection of his poems (1600), "Shepherd Tonie."¹⁰⁵ It is plausible that the "Tony" clown in The

¹⁰³Samuel Schoenbaum, Middleton's Tragedies: A Critical Study, p. 209. Supplementary sources on Middleton are Samuel Schoenbaum, "Middleton's Tragicomedies," MP, LIV (August, 1956), pp. 7-19; and R. C. Bald, "Sources of Middleton's City Comedies," JEGP, XXXIII (July, 1934), pp. 373-87.

¹⁰⁴The Count is called Tony at 745, 751, and 880.

¹⁰⁵Eustace Conway, Anthony Munday and Other Essays, pp. 20-21.

Telltale is intended to be Munday.

Measure for Measure (1604) has two themes which parallel episodes in The Telltale: (1) the duke who absents his court and returns disguised as a religious person to inspect it; and (2) the would-be duke who attempts to marry someone who does not wish to marry him. In Shakespeare's play, however, the Duke leaves because he does not wish to enforce the strict laws pertaining to sexual vice.¹⁰⁶ Although the Duke in The Telltale departs for a different reason (because he cannot bear the thought of an unfaithful wife), when he returns disguised as a hermit, he does inspect his court as does the Duke in Measure for Measure. However, the wrongs which the Duke discovers in The Telltale are corrected through little effort of the disguised Duke; they are more the result of coincidence. The corrections are made in Measure for Measure through the conscious plotting of the Duke who is disguised as a friar. It is the Duke who devises the elaborate plot to free Claudio, to preserve the chastity of Isabella, and to unite Mariana and Angelo in marriage. The employment of this theme in both plays ultimately results in marriages. In The Telltale, Isabella is saved from a marriage to Aspero by the Duke's being restored to his rightful position and is left free to marry Picentio. The Duke and Duchess are reunited. In Shakespeare's

¹⁰⁶Craig, op. cit., p. 833.

Measure for Measure, Angelo is forced to wed Mariana, whom he deserted when she had lost her dowry. The Duke, then, marries Isabella, whom he has saved from Angelo's advances.

The repetition of character names in Day's Law Tricks (1604), Marston's The Malcontent (1604), Middleton's The Phoenix (1603-4), Shakespeare's Measure for Measure (1604), and The Telltale is striking. Characters named Julio appear in Law Tricks and The Telltale; Fidelio, in The Phoenix and The Telltale; Isabella, in Measure for Measure and The Telltale; and Ferneze, in The Malcontent and Law Tricks (Ferneze appears in The Telltale). While Angelo appears as the name of characters in Measure for Measure and Law Tricks, it also occurs as a place name, Castle Angelo, in The Telltale (30, 274, 914, 1036, 1064, and 1858). Unfortunately, these names are not employed by the authors to name characters of similar types. For example, in The Malcontent, Ferneze is a young courtier who loves the Duchess.¹⁰⁷ In Law Tricks, Ferneze is the name assigned to the Duke.¹⁰⁸ In The Telltale, Fernese is a Lord of Florence, a very minor character.¹⁰⁹ This repetition of character names, albeit for dissimilar characters, tends to emphasize a definite connection as far as these five plays are con-

¹⁰⁷A. H. Bullen (ed.), The Works of John Marston, I, p. 208.

¹⁰⁸Day, op. cit., p. xxi.

¹⁰⁹The Telltale, p. xi.

cerned.

Foakes and Gibson suggest the parallel plots of The Poetaster, Measure for Measure, The Phoenix, The Malcontent, and Law Tricks to The Telltale.¹¹⁰ They believe, without stating reasons, that Law Tricks has the most comparable plot to The Telltale. The study in this chapter confirms the parallel plots which Foakes and Gibson suggest, but reveals that Measure for Measure contains more echoes of the plot in the anonymous play.

¹¹⁰Ibid., p. viii.

CHAPTER III

ANIMAL LORE AND PROVERBS IN THE TELLTALE

The author of The Telltale apparently had a profound knowledge of animal lore and the proverbs of his time. The title of the play suggests the telling of fables; and the titular character, Bentivoli, does tell tales of animal lore. The use of fables in Renaissance drama is not at all unusual. For example, Shakespeare alludes to the fable of "The Ass in the Lion's Skin" (King John, II.i.139). "The Countryman and a Snake" (II Henry VI, III.i.343; Richard II, III.ii.129), and "The Hunter and the Bear" (Henry V, IV.iii.91).¹¹¹ However, the frequency with which the fables and their allusions occur in The Telltale is hardly typical. While it would be ideal for the purpose of this study to separate fables and proverbs, to do so would be difficult because proverbs are often based upon fables. Medieval preachers had used beast lore in their sermons and had helped to popularize the fables.¹¹² Since the fables served as primary reading in the Elizabethan schools,¹¹³ they were common

¹¹¹William Allan Neilson and Ashley Thorndike, Facts about Shakespeare, p. 52.

¹¹²H. Littledale, "Folklore and Superstitions: Ghosts and Fairies: Witchcraft and Devils," Shakespeare's England, I, p. 521.

¹¹³Thorndike, op. cit., p. 52.

knowledge. Because they were common knowledge, to show the occurrence of an allusion to a particular fable in a contemporaneous work would shed little light upon authorship or dating of The Telltale unless the allusion is employed in a parallel manner.

Petti calls one's attention to two reasons for an Elizabethan author's use of beast fables in the Elizabethan period:

The theorist could employ them to reinforce or exemplify his argument and to make his dissertation more palatable because of their intrinsic interest; and the satirist by means of beast fable or allegory was able not only to give his work a measure of artistic unity and objectivity, but also, in an age of severe press censorship, to conceal the forthrightness of his attack.¹¹⁴

One's purpose, then, is to establish the reason for the inclusion of many allusions to beast fables in The Telltale, as well as to indicate which fables and proverbs occur in The Telltale.

The first reference to animal lore in The Telltale occurs in the Valentine exchange as an explication of an emblem:

Duke. Let mee see, a pellican feeding his yong wth his /
bloud. The morall come emblazon, oracle.

Gentleman. By the pellican ys vnderstood a prince; /
by his yong, the comon wealth; by his bloud, they / are
fed wth his prouident care ouer their safty. (The Tell-
tale, 63--7).

¹¹⁴Anthony G. Petti, "Beasts and Politics in Elizabethan Literature," Essays and Studies, XVI (1963), p. 68.

Littledale cites the fable as being of Oriental origin and indicates that it was used by medieval preachers to represent a " . . . type of Christ, shedding its blood to feed its young" ¹¹⁵ In The Telltale, the Duke interprets it to mean that his wife wishes to murder him; i.e., his wife's lust is to be fed by his blood (The Telltale, 68-9). If the reference to the pelican is intended as political satire, the Duke's speech would further conceal the identify of the intended victim. This same image appears in King Lear (III.iv.77) when Lear speaks of his "pelican daughters."

Bentivoli, the telltale, claims that he can produce the author of the next tale that he tells: "A tale, my lord, the meere litterall sence of a tale. I can produce mine author." (134-5). The Duke replies that he thinks the author is AEsop (136). However, if his intended author is AEsop, Bentivoli did not follow AEsop's version of the fable so closely as he claims. The tale (118-31) is that of a young lion who warred upon his neighbor, was taken prisoner, and although treated nobly by the neighbor, was punished by the other animals. The young lion learned nothing from his experience. The only parallel to this story which one may find among AEsop's fables is "The Lion and the Mouse Who Returned a Favor." ¹¹⁶ In Bentivoli's tale, however, the

¹¹⁵Littledale, op. cit., I, p. 521.

¹¹⁶Lloyd W. Daly (ed.), AEsop without Morals, p. 156.

lion was not rescued from a net by a mouse, and the mouse is nowhere mentioned. The context of the play reveals that Bentivoli's tale is intended as an insult to Hortensio, who is a prisoner and whose fortune it is to draw the emblem of which this tale is an explication.

Bentivoli, then, finds an occasion to tell his tale of the dog and the wolf (171-95), in which a dog offers a wolf a position with his master, to whom the wolf replies that

. . . hee had rather goe wth a ragged coate, & an empty belly wth / his liberty about him then in a veluet iacket wth a full paunch, / have his foot vnder another man's table; and his head tyed to another / man's girdle, as his was, & so left him. (The Telltale, 192-95).

No parallel fable could be found for this tale, so that one suspects that it may have been invented by the author of The Telltale.

"Crocodile tears" is considered to be proverbial by Tilley,¹¹⁷ who explains that the crocodile was thought to feign tears for the person whom it would destroy. The Duke says of his wife: "true crocodile, whine when shee meanes to murder." (The Telltale, 227).

After the officers of the army have been contented by Aspero, the Captain replies

¹¹⁷Morris Palmer Tilley, A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries, p. 129.

Wee are a kinn to March; / wee come in blustering like a lion when wee are angry; / wee go out as mild as a lamb when we are pleasd. (336-39).

The proverb is listed by Tilley.¹¹⁸ Taylor thinks "that's flat" is proverbial and shows that the proverb also occurs in Middleton's Family of Love (I.ii, IV.iii).¹¹⁹ It occurs in The Telltale (342).

The author of The Telltale definitely made use of AEsop's "The Wayfarers and the Bear" for his tale of the hungry bear and the two friends:

Two friends were traveling along the same road. When a bear suddenly appeared, one of them quickly climbed a tree and hid. The other was about to be caught but fell down on the ground and played dead. When the bear put its muzzle up close and smelled all around him, he held his breath, for they say that the animal will not touch a dead body. When the bear went away, the man up in the tree asked him what the bear had said in his ear. He replied, "Not to travel in the future with friends who won't stand by you in danger."¹²⁰

Vpon a time, a couple of ffreinds / & nere kinsmen, sworne to second each other in all dangers, / chancst to trauaille through a wildernes, where sudainly a / hungry beare rusht out vpon 'um. The one of them, like a white liuerd coward, tooke himselfe to his heeles, climbd / vp a tree, & left his freind in y^e danger, who, being vnarmd & / to weake for his enemy, fell mee flatt to the grownd and / counterfeits him selfe dead. The beare, smelling to him and / taking him by the holding of his

¹¹⁸ Ibid., p. 443.

¹¹⁹ Archer Taylor, "Proverbs and Proverbial Phrases in the Plays of Thomas Middleton," SFQ, XXIII (June, 1959), p. 82.

¹²⁰ Daly, op. cit., p. 120.

breath to bee dead,
 scorning to pray vpon a
 liueles carcasse, mussled
 about his face and / necke
 a while and then left him.
 Being out of sight once, /
 his fellow came creeping
 out of the tree and askt
 him / what the beare
 whispered him so long in
 the eare for. "Marry,"
 quoth hee," amongst many
 other good & holsome in-
 structions, / he wisht mee
 never to entertaine
 freindship wth a foole /
 nor hold society wth a
 coward." (The Telltale,
 572-87).

Although Bentivoli's tale is much longer than AEsop's fable, the tale parallels the fable in every detail.

"And no man say black's mine eye" is an Elizabethan proverb which Taylor finds in Middleton's Blurt, Master Constable.¹²¹ The proverb also occurs in almost exact duplication in The Telltale: ". . . & no may say blacks his eye." That the proverb occurs in Middleton is probably not so significant as the fact that it is an Elizabethan proverb. The recurrence of a single proverb is little evidence that the author of The Telltale was familiar with Middleton's play.

Hortensio's plea, "teach mee to gett my sword againe by schoole triks / or winn my m^{rs} love by sillogismes

¹²¹Taylor, op. cit., p. 82.

...," (The Telltale, 819-20) alludes to the proverb listed by Tilley, "love makes men orators."¹²² Hortensio wishes that he were able to win Elinor's love by confronting her with logic; consequently, he would be an orator.

Garullo warns Aspero, ". . . when a great man falls, hee breaks his neck & ten to one neuer / recovers his feet more . . . pick that bone / cleane, & Ile send thee another to gnaw." (886-88) Allusions are made to two proverbs in this speech: "The higher the standing, the greater the fall,"¹²³ and "To give one a bone to pick."¹²⁴ Since Aspero is the character who nearly gains the throne by his plotting, but suddenly "falls" upon the Duke's return, this proverb would appear to be employed merely as a foreshadowing of Aspero's downfall. It is also significant to consider that the word, aspero, is a form of the Latin verb meaning "to aspire." This naming of a character according to his personal traits is, of course, an old device of the early Tudor drama, but actually one which does not entirely disappear from the scene, because, as one recalls, the dramatis personae of

¹²²Morris Palmer Tilley, A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries, p. 397.

¹²³Cited ibid., p. 103; and Charles G. Smith, Shakespeare's Proverb Lore, p. 71, notes the allusion to the proverb, Richard III, I.iii.259-60.

¹²⁴Morris Palmer Tilley, A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries, p. 58.

of Jonson's Volpone reveals the same method. The allusion to the second proverb means that the Count Garullo has given Aspero an idea to ponder, the meaning given by Tilley.¹²⁵

An allusion to the belief that swans sing as they die is made (940-43). Littledale states that this belief dates from the time of Plato.¹²⁶ The Bestiary does not mention this idea in its discussion of swans.¹²⁷ The intended meaning of the allusion is clear when one considers the context in which it occurs. Julio has told Aspero that Picentio and Isabella said, as they were dying, that the Duke had been misinformed. Aspero replies that they die like swans " . . . wth passionate cittyes in their mouths to winn/ love of the world" (940-42) This allusion appears to have no reference to political affairs, but is employed merely as a means of emphasizing an idea.

However, the next proverbial reference is possibly an attack upon Catholicism, or, at least, one further denomination of religious belief. The proverb concerned is "he that preaches gives alms."¹²⁸ The passage in The Telltale not

¹²⁵Loc. cit.

¹²⁶Littledale, op. cit., I, p. 521. He says that the belief is alluded to in Othello and The Merchant of Venice.

¹²⁷T. H. White (ed. and trans.), The Book of Beasts Being a Translation from a Latin Besteary of the Twelfth Century, pp. 118-19.

¹²⁸Cited by Morris Palmer Tilley, A Dictionary of English Proverbs of the Sixteenth and Seventeenth Centuries, p. 13.

only states the same view as the proverb, but also states the converse: Hee buy damnation deare that sells a praire; / they are heaven's charrity, & wee below / are but as trusty almners to bestow / & give them to the needy. (970-73) The Duke employs the image of the young viper's killing their parents to describe his own sentiments toward his wife and Picentio, who he thought to be his wife's paramour. Carroll explains that unborn vipers were believed to eat through the sides of the mother viper, thus killing her.¹²⁹ The Bestiary concurs with this idea and adds that the young vipers indirectly killed their fathers, also, because, as soon as the act of copulation was completed, the female bit off the head of the male.¹³⁰ This reference cannot be interpreted literally and still be consistent with the movement of the play, because it is clear that the Duke is not the father of either the Duchess or Picentio, whom he appears to call vipers. It is likely that the author used this image in the Duke's speech to emphasize the cruelty which the Duke thought the Duchess and Picentio had shown him.

The proverbial statement, "gone to seeke a needle in a bottle of hay," occurs in Law Tricks (303), as well as in The Telltale (1151). In both instances the proverb is used

¹²⁹William Meredith Carroll, Animal Conventions in English Renaissance Non-Religious Prose 1550-1600, p. 47.

¹³⁰White, op. cit., p. 170.

as a ruse to keep from revealing another person's whereabouts. It is used, of course, as a means of evading the question. Fairholt explains that "a bottle of hay" refers to a "bundle of hay," or comparable to the more current idea of seeking a needle in a haystack.¹³¹

The line in The Telltale, ". . . sweet shaddow, but no substance . . ." (1491) is reminiscent of the proverb, "to exchange the substance for the shadow."¹³²

The author of The Telltale also employs a tale parallel to AEsop's fable of "The Mouse Belling the Cat." (1603 ff.) In this particular fable, the mice decide to tie a bell about the cat's neck as a means of warning them of his presence. Of course, no mouse wishes to be responsible for the task. When one mouse finally attempts to tie the bell on the cat's neck, all of his friends desert him.¹³³

Bentivoli uses his tale to warn the officers of the army,

¹³¹F. W. Fairholt, The Dramatic Works of John Lilly, the Euphuist, with Notes and Some Accounts of His Life and Writings, II, p. 276, fn. 17, p. 127. His note is to a reference to the same proverb in Lyly's Mother Bombe, IV.ii. Cf. Morris Palmer Tilley, A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries, p. 494.

¹³²Morris Palmer Tilley, Elizabethan Proverb Lore in Lyly's "Euphuës" and in Pettie's "Petite Palace" with Parallels from Shakespeare, p. 138. Tilley cites two references to the proverb by Lyly in Euphuës.

¹³³Carrol, op. cit., p. 66. Morris Palmer Tilley, A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries, p. 43, indicates that this fable is the basis for the proverb, "who shall tie the bell about the cat's neck?"

who have decided that Aspero has become too tyrannous and who wish to restrict his power. ". . . Lupus in fabula" (1650-51) refers to the wolf who overheard the nurse talking to the child.¹³⁴ One assumes that it is a command for one to be

silent because someone is listening, because when the proverb is again cited in Middleton's Family of Love (V.iii), Taylor lists it as, "Lupus in fabula, here he comes."¹³⁵ And when Tilley cites the proverb in Pettie's Pettie Pallace, it is preceded by the words, "But mum."¹³⁶ "He has crotchets in his head" is also considered as proverbial by Tilley.¹³⁷

It appears in an almost verbatim form in The Telltale (1777-78). Judging from the context in which the line occurs, the sentence refers to one who is believed to be short of wit.

It is possible that the proverb is based upon the idea that part of a crotchet, an instrument used for removing a fetus, actually remained in the skull.

Bentivoli tells a tale of a fox and his landlord, who tries to make the fox move (1885ff.). The fox, true to his nature, is able to escape the landlord as long as the land-

¹³⁴Carroll, op. cit., p. 54.

¹³⁵Taylor, op. cit., p. 85.

¹³⁶Morris Palmer Tilley, Elizabethan Proverb Lore in Lyly's "Euphues" and in Pettie's "Pettie Pallace" with Parallels from Shakespeare, p. 221.

¹³⁷Morris Palmer Tilley, A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries, p. 130.

lord's friends or other tenants have promised to help him move the fox. Of course, he is forsaken by his friends and tenants; and it is only when the landlord does the job himself that the fox becomes concerned enough to move. One finds no parallels to this tale in the use of the allusion in the plan except in the idea that the fox was wiley.

The proverb, "I'm sure I herd a bird sing so" (The Telltale, 1965) needs little explication. The proverb is verified by Tilley.¹³⁸

Aspero compares the station of a king to that of an elephant. ". . . though kings, like eliphants, have no bending knee, thus low wee can discend." (2099-2100). The Bestiary supports the belief that elephants have no joints in their knees.¹³⁹ If one considers the previously discussed meaning of Aspero's name, the reference to the elephant would appear to have a second explanation. Petti informs one that the elephant was considered to be the rival of the lion as the king of beasts.¹⁴⁰ Aspero, likewise, attempts to gain the throne.

Carroll cites AEsop's fable, "The Ass in the Lion's Skin, "as an example of the absurdity of one's pretending to

¹³⁸Morris Palmer Tilley, A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries, p. 49.

¹³⁹White, op. cit., p. 26.

¹⁴⁰Petti, op. cit., p. 70.

be what he is not.¹⁴¹ Since the lion is nearly always represented as the king of beasts, this AEsopian fable is also appropriate as a parallel situation to that of Aspero and the Duke in The Telltale. Bentioli's tale occurs toward the end of the drama (2201 ff.) and is appropriate for showing Aspero for what he is, a commoner pretending to be a duke, or an "Ass in a Lion's Skin." This fable was apparently well known, because its title serves as the basis of a proverbial expression, "An Ass in a Lion's Skin."¹⁴²

One observes that three of Bentioli's tales are similar, the tale of the hungry bear and the two friends, the tale of tying the bell on the cat's neck, and the tale of the fox and the landlord. In each of these stories, individuals are forsaken by friends. Although the tales in The Telltale are seemingly for the purpose of strengthening and explicating the plot and characters, one wonders if the recurrence of the theme of forsaken friends is coincidental or intended as satire upon some set of circumstances which the author wished to expose.

It is clear, from the numerous examples given, then, that the author of The Telltale had a sound knowledge of

¹⁴¹Carroll, op. cit., p. 23. Cf. Daly, op. cit., pp. 173, 215.

¹⁴²Morris Palmer Tilley, A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries, p. 20.

proverb and animal lore and that he consciously employed this knowledge in writing The Telltale. In an effort to shed further light upon the problem of authorship, one suggests that both Shakespeare and Lyly employ this device.

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CHAPTER IV

CONTEMPORANEOUS ALLUSIONS IN THE TELLTALE

One discovers that there are numerous allusions to other works in the period, a study of which may throw more light upon the vexing problem of authorship. These echoes are presented in the order in which they appear in The Telltale. One should, of course, bear in mind that it is possible that a few of these echoes may be those of common proverbs and, consequently, of little value to a study of this play; however, to believe that so many proverbs had escaped the careful scholarship of Tilley¹⁴³ would seem to be absurd.

1. . . . but be not afraid
of greatness: some / are
born great, some achieve
greatness and some have /
greatness thrust upon 'em.
(Twelfth Night, II.v.156-
58)

1. What yst to bee borne
great? What to comaund /
kingdomes abroad and
have a bosome full / of
mutenous thoughts at
home? (The Telltale, 6-8)

Here, both Shakespeare and the author of The Telltale consider the facets of greatness, and the reason for the discussions of greatness in both works is love. Moved by his jealousy of his wife's supposed lover, the Duke in The Telltale concludes that greatness is without value if one cannot control that force which even a commoner would expect to command; i.e., love. The passage in Twelfth Night occurs in

¹⁴³ Loc. cit., and Morris Palmer Tilley, Elizabethan Proverb Lore in Lyly's "Euphues" with Parallels from Shakespeare.

a letter from Maria to Malvolio, who thinks it is from Olivia. In an attempt to make a fool of him, Maria wrote that Malvolio could make himself great so that he could return her "love."

2. Who would have thought
such treachery could rest, /
In such a smoothe and ver-
tuous-seeming brest? (Law
Tricks, Epilogue, 2312)

2. My dutchess ys a
woman / so full of seeming
virtues I am sorry / to
heare so much as an yll
whisper of her. (The
Telltale, 10-12)

2. Ay, that incestuous,
that adulterate beast, /
With witchcraft of his wit,
with traitorous gifts, -- /
O wicked wit and gifts,
that have the power / So
to seduce! --won to his
shameful lust / The will of
my most seeming-virtuous
queen (Hamlet,
I.v.41-45)

In this case, all three dramatists employ the words, virtuous and seeming, to describe important female characters who had been thought to be virtuous, but who had, at least temporarily, proved otherwise. In the passages from Hamlet and The Telltale, the words are spoken by the husband of the unfaithful woman. The ghost of Hamlet's father uses these words in describing Gertrude, and the Duke of Florence uses them in describing his Dutchess, Victoria.

3. I had rather follow a
drunkard, and live by
licking up his vomit, than
by servile flattery. (The
Malcontent, IV.ii.97-99)

3. . . . I scorne to
like vp the vomit of a
tailor. (The Telltale,
100)

Both Marston and the author of The Telltale employ comparable

images in these citations. Although these passages, particularly the one from The Telltale, sound as if they were proverbial, no proverb has been discovered which could serve to explain their common source.

4. Thou art a scholar;
speak to it, Horatio.
(Hamlet, I.i.42)

4. Yow are a scholler.
(The Telltale, 101)

Although the passages are short and the idea not rare, a parallel does exist because the lines occur under similar sets of circumstances in both works. For example, Horatio, because he is a scholar, is asked to speak to the ghost of Hamlet's father. On the other hand, Hortensio calls Count Garullo a "scholler" because of the speech which Garullo has just delivered:

Coward prince, yo^r misprision ys to obnoxious and quit /
beside the cushion of the hieroglyphick: for the liver /
being seconded, as Gallen & Hipocrates the sonnes of /
the antient Rabbyes very strenuously opost yt; the
seate / or wheele, properly called the draw well of
bloud & con- / sequently of love for capit amare secur:
yt ys said / non respectu coloris sed puritatis, id est
white liver / quasi pure lover. I could presse yt into
an anagramme, / but 'tis botchers' worke . . . (The Tell-
tale, 92-100)

Both Horatio and Garullo are called scholars because of their abilities to speak upon what was considered an intelligent level of expression.

5. Where's Potpan, that
he helps not to take away?
He shift a trencher? he
scrape a trencher!
(Romeo and Juliet, I.v.3)

5. The first thinks him
selfe (as indeed hee ys)
a very talle man, not of /
his hands, but of his
toug. A reasonable
handsome outside, but
very slite / or, to

5. They have been at a

great feast of languages,
and stolen the scraps.
(Love's Labour's Lost,
V.i.39-40)¹⁴⁴

5. A per se a [Harvey] can
doe it: tempt not his
clemencie too much. A per
se a? . . . Everie inch
A per se a his termes and
braueries in print.
("Foure Letters Confuted,"
The Complete Works of Thomas
Nashe, II, p. 261)

speake truth, no lining
at all; his languadg,
nothing but trencher /
scraps & peeces of
broaken discourses left
in tavernes & ordinaryes /
as harsh and untunable as
a still lute & a loud bag-
pipe; and as schoole-
boyes cast up all kind
of summes wth one sett of
counters, so does / hee
manadge all maner of
discourse wth one sett of
words, yet / thinks him
selfe the A per se A. of
courtship & merchant
royall of language.
(The Telltale, 144-52)

The phrase, ". . . Trencher scraps & peeces of broaken
discourses . . .," rather loosely parallels the wording of
the passage from Romeo and Juliet, and one thinks that the
echo is probably not intentional on the part of the author
of The Telltale. Nevertheless, the passage from Love's
Labour's Lost is a succinct statement of the same idea in
The Telltale, showing that the person described always em-
ploys a pompous kind of diction. Perhaps the most interest-
ing of the three echoes is the one of Nashe's calling Gabriel
Harvey, "A per se a." One is inclined to believe that the
line in The Telltale refers directly to the Harvey-Nashe
quarrel of the early 1590's.

¹⁴⁴Kettner, op. cit., p. 110, notes that this speech
is the essence of the one from The Telltale.

6. Damnation, what a
glosse, / This gilded cop-
per, Diamond of glasse, / What
strang shew it makes? (Law
Tricks, 743-45)

6. . . . but picke no more
out of me, then he that
writ put into me: nor
knowe me not better then he
that made me: such Mechanicke
gods this hil of Pernassus
harbors: we have a strange
secte of vpstart Phisio-
gnomers, growne up amongst
vs of late, that will assume
out of the depth of their
knowings, to calculate a
mans intent by the colour of
his complexion: nay, which
is miraculous, by the char-
acter of his reporte: and
tis wonderfull to consider:
cannot an honest man speake
to a knave, but his language
must needes be scand? ("The
Booke to the Reader," Law
Tricks, p. xix)

6. Nay, no exposition
and ye love mee. I hate
these impertinent
glosses / to the death;
and yee can pick any
thing out of the litterall
sence, / so yf not,
ther's no harme done &
so go onward wth the
sport. (The Telltale,
197-99)

Bentivoli's speech in The Telltale is occasioned by the Duke's attempting to help him with the story he is telling. Bentivoli makes the remark in a manner comparable to that in which a playwright of the time of The Telltale would write a prologue. While the dramatist warns his audience not to attempt to read more into the drama than was intended, the result of such a warning is that one searches even more carefully than he normally would for the implications which a playwright could not discuss openly. That result occurs in The Telltale.

7. No, no, they do but
jest, poison in jest; no
offence i' the world.
(Hamlet, III.ii.244-45)

7. . . . & yet to I would
have thee / doo'te but
as actors play such parts
in ieast. (The Telltale,
261-62)

Although the passage from Hamlet does not mention that the jesting is done by actors, it occurs in the "mouse-trap play"; and the inference is clear that the jesting is done by the actors of that play. If the author of The Telltale had lifted from Hamlet the idea expressed in these passages, it would have been necessary for him to state definitely that the justing was done by actors for the meaning to be consistent with that in Hamlet.

8. We'll teach you to
drink deep ere you de-
part. (Hamlet, I.ii.175)

8. Hee'le not bee worthy
of a knightly scarr /
will not drinke deep in
peace, bleed deep in warr.
(The Telltale, 343-44)

It is interesting to note that both speeches occur in a discussion of leave-takings: Hamlet makes this comment to Horatio when they meet early in the play; the Captain offers the statement in The Telltale in the form of what appears to be a toast before the officers of the army leave Aspero.

9. Now pile your dust
upon the quick and dead, /
Till of this flat a moun-
tain you have made, / To
o'ertop old Pelion, or the
skyish head / Of blue
Olympus, 145 (Hamlet, V.i.
274-77)

9. Shuch another earth-
quake would shake Pelion
downe in the lap / of Ossa.
(The Telltale, 536-37)

145 This reference to Pelion is noted by Edward H. Sugden, A Topographical Dictionary to the Works of Shakespeare and His Fellow Dramatists, p. 400.

While the story of the giants' placing Ossa atop Olympus and Pelion atop Ossa in order to scale the heavens in their war with the gods was possibly common knowledge to the author of The Telltale,¹⁴⁶ the parallel reference does exist.

10. Reputation, reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial. My reputation, Iago, my reputation! (Othello, II.iii.262-65)

10. My reputation! Oh diapason of ignorance, as yf I were / not bigg enough to maintaine myne owne reputation. (The Telltale, 553-54)

The word emphasized in both of these passages is reputation. Although one cannot definitely state that the lines from The Telltale are based upon those from Othello, if the author of The Telltale had seen a performance of Othello, it is most probable that the word, reputation, would have remained in his mind. The word also occurs three times in an emphatic position in the speech which follows the quoted passage from Othello. (II.iii.266-77)

11. Had I a Ropemaker to my father, & some body had cast it in my teeth, I would forthwith have writ in praise of Ropemakers, & so prou'd it by sound sillogistry to be one of the 7 liberal sciences. ("Foure Letters Confuted," The Complete Works of Thomas Nashe, II, pp. 195-96)

11. Why did yow not not [sic] maintain't when / the prince threw yo^r sodden sheep's liver in yo^r coward's teeth as hee did? (The Telltale, 556-58)

¹⁴⁶Sugden gives an account of the story, ibid., p. 380.

11. Come, Antony, and
 young Octavius, come, /
 Revenge yourselves alone
 on Cassius, / For Cassius
 is aweary of the world; /
 Hated by one he loves; braved
 by his brother; / Check'd like
 a bondman; all his faults
 observed, / Set in a note-
 book, learn'd, and conn'd
 by rote, / To cast into my
 teeth. (Julius Caesar, IV.
 iii.93-99)

Foakes and Gibson indicate that the word, throat, was deleted in the MS. and replaced by the word, teeth.¹⁴⁷ This alteration makes the wording of the passage more similar to that employed by Nashe, and perhaps the altering was done intentionally for that purpose. In all three instances, the idea of throwing into one's teeth is used to describe a means of delivering an insult.

12. S'blood, 'twas time to
 counterfeit, or that hot
 termagant Scot had paid me
 scot and lot too. Counter-
 feit? I lie, I am no
 counterfeit: to die, is to
 be a counterfeit; for he is
 but the counterfeit of a
 man; but to counterfeit dying,
 when a man thereby liveth, is
 to be no counterfeit, but the
 true and perfect image of life
 indeed. (I Henry IV, V.iv.
 113-19)

12. . . . Upon a time,
 a couple of ffreinds /
 & nere kinsmen, sworne
 to second each other in
 all dangers, / chancst
 to travaille through a
 wildernes, where sudainly
 a / hungry beare rusht
 out upon 'um. The one
 of them, like a /
 white liverd coward, tooke
 himselfe to his heeles,
 climbd / vp a tree, &
 left his freind in y^e
 danger, who being
 vnarmd & / to weake for
 his enemy, fell mee
 flatt to the grownd

¹⁴⁷The Telltale, 558.

and / counterfeit him
 selfe dead. The beare,
 smelling to him and /
 taking him by the hold-
 ing of his breath to
 bee dead, scorning to
 pray vpon a liueles
 carcasse, mussled about
 his face and / necke a
 while and then left him.
 Being out of sight once, /
 his fellow came creeping
 out of the tree and
 askt him / what the
 beare whispered him so
 long in the eare for.
 (The Telltale, 572-84)

In both of these passages, a man escapes death by actions which would not ordinarily be considered valiant. In neither case, however, is the person's honor questioned.

Although no words, other than counterfeit, are parallel in the two passages, Bentivoli's tale is reminiscent of Falstaff's behavior.

13. . . . Thou, closely
 yielding egress and re-
 gress to her, / Madest him
 heir; whose hot unquiet
 lust / Straight tous'd thy
 sheets, and now would seize
 thy state. (The Malcon-
tent, III.ii.63-65)

13. Have egress &
 regresse into yo^r ladye's
 chamber at midnight, /
 nay, kisse her hand &
 tumble in her lap a
 fore yo^r riual's face.
 (The Telltale, 630-31)

Egress and regress, words which occur nowhere else in either of the two plays, are, here, employed in similar situations. In both cases, the gentlemen are permitted to enter at will the chambers of the ladies whom they love. In neither case, however, does the pursuit of love in this manner lead to marriage.

14. Dead, Fidelio?
 Things of their nature,
 like viper's brood / kill
 their owne parents
 (The Telltale, 1002-3)

On May 7, 1606, Thomas Middleton used a tragedy which he had written, The Viper and Her Brood, to pay a debt to Robert Keysar.¹⁴⁸ While the line in The Telltale has bestial implications, it is also quite possible that it echoes Middleton's lost play.

15. . . . Murder'd the matrons,
 ravished the Maides, / And
 dragging them by the dis-
 heueld haire, / Did with
 their ravish'd bodies fill
 their boates / (Law
 Tricks, 210-12)

15. & wouldst have vs
 robb our owne tresury,
 pilladge our owne / war-
 houses, deflowre our
 wiues, murther our
 sonnes, and ravish / our
 owne daughters? (The
 Telltale, 1120-22)

Although these passages do not occur in similar situations in the plays, a slight echo is present in the use of the word, ravish, and the comparable imagery.

16. Here, as before, never,
 so help you mercy, / How
 strange or odd soe'er I
 bear myself, / As I per-
 chance hereafter shall
 think meet / To put an antic
 disposition on (Ham-
 let, I.v.169-72)

16. Never when I apeard
 to bee so. I did but
 faigne / the humor only
 to sound the princes'
 bosome. (The Telltale,
 1291-92)

The occasions for both of these speeches are similar. Both Hamlet and Hortensio are pretending insanity and, in these speeches, reveal that fact only to their closest allies:

¹⁴⁸H. N. Hillebrand, "Thomas Middleton's The Viper's Brood," MLN, XLII (January, 1927), p. 35.

Hamlet to Horatio, and Hortensio to the ambassadors who have come to pay his ransom. Perhaps the greatest difference in the ideas is that Hamlet warns Horatio in advance, and Hortensio allows the ambassadors to believe for a time that he is actually insane.

17. But what a fool am I
to chat with you, / When I
should bid good morrow to
my bride, / And seal the
title with a lovely kiss!
(The Taming of the Shrew,
III.ii.123-25)

17. Oh, but not content
wth this, / shee seald
our Ioye's large patent
wth a kisse. (The Tell-
tale, 1298-99)

17. Then seale it with a
kisse. (Law Tricks, 567)

Although the idea of sealing love with a kiss appears to be proverbial, the author could find no evidence in support of the existence of such a proverb in the sixteenth or seventeenth century.

18. I pray you, bear
vitness that me have stay
six or seven, two, tree
hours for him, and he is no
come. (The Merry Wives of
Windsor, II.iii.36-38)

18. Vell, begar, mee
tinke a dat den, and mee
have searsha my braine /
for many ting for dat
purposea; me musha in-
treat de shamra for / mee
selua, for I musha speaka
one, two tree woord woode
lady in / private. (The
Telltale, 1399-1402)

18. Vat be all you, one,
two tree, four, come for?
(The Merry Wives of Windsor,
II.iii.22)

18. By gar, me do look he
shall clapper-de-claw me;
for, by gar, me vill have
it. (The Merry Wives of
Windsor, II.iii.71-72)

18. By gar, be mush glad for
see you. (The Case Is
Altered, IV.iii.24)

The words, by gar or begar, appear with extraordinary frequency in The Telltale (18 times, passim), The Merry Wives of Windsor (28 times, passim), and occasionally in The Case is Altered. In The Merry Wives of Windsor and The Case is Altered, the words are spoken by the French doctors, Caius and Pacue; in The Telltale, they are spoken by Picentio when he is disguised as a French doctor. The words are employed by Shakespeare and the author of The Telltale to such an extent that they are definitely characteristic of the speech of the French doctors. In both The Merry Wives of Windsor and The Telltale, the French doctors count.

19. The verie same, his
shoe is cut and all, /
Farwell Tris, and yet ile
startle him a little
better a- / fore we leave
him, fore-god tis so like
him, I doubt, wether it be
the shadow or his sub-
stance. (Law Tricks,
(1022-25)

19. . . . Sweet shadow,
but no substance
(The Telltale, 1491)

Day and the author of The Telltale make use of comparable images in these two passages. They are both preoccupied with indicating the difference between the actual and what seems to be.

20. If thou neglec'st or
dost unwillingly / What I
command, I'll rack thee
with old cramps, / Fill
all thy bones with aches,
make thee roar / That beasts
shall tremble at thy din.
(The Tempest, I.ii.368-71)

20. Aspero. Whence
growes this tempest? Ys
not the Count in health?

Elinor. Agues & fevers
shake his ioynts asunder.
(The Telltale, 1701-2)

Elinor's statement rather loosely parallels Prospero's;

indeed, the use of the word, tempest, in the previous line probably indicates that the author of The Telltale had Prospero's speech in mind when he composed Elinor's.

21. Hamlet. Why, look you there! look, how it steals away! / My father, in his habit as he lived! / Look, where he goes, even now, out at the portal.

Queen. This is the very coinage of your brain: This bodiless creation ecstasy / Is very cunning in. (Hamlet, III.iv.136-38)

21. Aspero. The = there. See where hee stalks & stares upon mee

Isabella. 'Tis nothing but concept / and strange imagination. Yf hee were here, sure I should see or heare or feele or some thing. (The Telltale, 1823-28)

While there are no parallel words to be found in these passages, The Telltale is reminiscent of Hamlet in this particular instance, because in both plays the appearance of a ghost occasions these comparable lines. In both plays, only one of the speaking characters is able to see the ghost; the other, then, informs him that it is a "coinage" of his brain or imagination.

22. We'll teach you to drink deep ere you depart. (Hamlet, I.ii.175)

22. Now my stomak's up / I could drink spider. Yf any aske mee whye / I drinke so deep-- (The Telltale, 1980-82)

This passage from The Telltale is the second which echoes this expression in Hamlet.¹⁴⁹ The alliteration of the words, drink and deep, would, perhaps, cause this line in Hamlet to remain in the mind of the author of The Telltale.

¹⁴⁹Cf. passage number 8, p. 53.

23. No, no, they do but
jest, poison in jest; no
offence i' the world. (Ham-
let, III.ii.244-45)

23. I hope the foole has
not poysned him selfe in
earnest. (The Telltale,
2007)

Again, this line from The Telltale is the second which alludes to this particular line of Hamlet.¹⁵⁰ The line appears to be a take off on the line from Hamlet. This particular usage of the word, "earnest," would appear to be a direct opposite of Shakespeare's "jest."

24. Seems, madam! nay, it
is; I know not 'seems.' /
'Tis not alone my inky cloak,
good mother, / Nor customary
suite of solemn black, / Nor
windy suspiration of forced
breath, / No, nor the fruit-
ful river in the eye, / Nor
the dejected 'haviour of the
visage, / Together with all
forms, moods, shapes of grief,
That can denote me truly:
these indeed seem, / For they
are actions that a man might
play: / But I have that within
which passeth show; / These
but the trappings and the
suits of woe. (Hamlet,
I.ii.77-86)

24. Cosmo. A seeming
sorrow, like seeming
bewty / art lends a
withred cheeke, ys soone
wipd off.

Bentivoli. But that true
greife imprints upon the
face / ys like the eye of
nature; 'twill apeare, /
do what wee can to hide
yt. (The Telltale, 2038-
42)

Cosmo expresses the same idea as Hamlet; i.e., that one can pretend sorrow by physical qualities. Bentivoli seconds the idea and adds that true grief has physical qualities which are permanent. Therefore, only the person who feels the sorrow can know its extent. Hamlet attempts to convey the extent of the sorrow he feels to his mother and the king. The

¹⁵⁰Cf. passage number 7, p. 53.

imagery in both of the passages suggests that Shakespeare and the author of The Telltale, at the time, were concerned with showing the difference between that which actually is and that which appears to be.

When one examines this table, it becomes apparent that the author of The Telltale was sometimes led by one reference to a line in a play to another reference to a line in that same play. For example, one observes that the author has alluded three times to Law Tricks in Act I and, again, in Act III and that he at no other time has alluded to this play. The author's grouping of analogous lines in this manner tends to strengthen one's belief that he has consciously alluded to these lines.

One observes also that the author of The Telltale alluded to ten Shakespearean plays. The established dates for most of these Shakespearean plays are contained within the decade of the 1590's. Exceptions are The Tempest, which Craig states is dated " . . . with a good deal of certainty . . . " 1610 or 1611,¹⁵¹ and Othello (1604). One doubts the validity of this suggested date, because it is so far removed in time from the other Shakespearean play to which allusions occur. After an investigation of the allusions made in The Telltale, he is inclined to suggest a tentative date of about 1604 for

¹⁵¹Craig, op. cit., p. 1247.

DISTRIBUTION OF ANALAGOUS LINES

Title of Work	Location in <u>The Telltale</u>				
	I	II	Act III	IV	V
<u>The Case is Altered</u>			1		
" <u>Four Letters Confuted</u> " (1593)	1	1			
<u>Hamlet</u> (1598-1601)	4	1	1	1	3
<u>I Henry IV</u> (1596-7)		1			
<u>Julius Caesar</u> (1599)		1			
<u>Law Tricks</u> (1604)	3		3		
<u>Love's Labour's Lost</u> (1594)	1				
<u>The Malcontent</u> (1604)	1	1			
<u>The Merry Wives of Windsor</u> (1599-1600)			3		
<u>Othello</u> (1604)		1			
<u>Romeo and Juliet</u> (1594-5)	1				
<u>The Taming of the Shrew</u> (1594)			1		
<u>The Tempest</u> (1610-11)				1	
<u>Twelfth Night</u> (1601-2)	1				
<u>The Viper and Her Brood</u>		1			

its composition, the established date of composition for Law Tricks and The Malcontent, the latest plays to which allusions are made except for The Tempest and The Viper and Her Brood.¹⁵²

¹⁵²No date of composition has been established for the lost play by Middleton. He did, however, use the play to pay a debt in May of 1606. Hillebrand, op. cit., p. 35.

CHAPTER V

A CONCLUSION AND A SUGGESTION ABOUT THE DATING OF THE TELLTALE

This study shows, therefore, that The Telltale has plot similarities to Jonson's The Poetaster (1601), Day's Law Tricks (1604), Marston's The Malcontent (1604), Middleton's The Phoenix (1603-04), and Shakespeare's Measure for Measure (1604). The unanimity of the date, 1604, in the plays to which The Telltale bears closest resemblances in plot strongly suggests a similar dating for its composition. Furthermore, the reason for the popularity of the theme (in all of these plays) of the return of the disguised duke to his court as a means of correcting an injustice is possibly that it may have been intended as flattery of the recently crowned James I. Although James certainly did not return in disguise, he possessed the same kind of objectivity as did the dukes in The Telltale, Measure for Measure, Law Tricks, The Phoenix, and The Malcontent.

The study also shows that the author of The Telltale was familiar with many other dramatic works like Hamlet, for example, to which he alludes ten times. The dates of the plays to which allusions were traced range from 1594 to 1604, except for The Tempest, a problem discussed in detail in the conclusion to Chapter IV. Again, one believes that The Telltale must have been written after the appearance of

these plays bearing common plots or to which allusions have been traced, and, therefore, one concludes that the author of The Telltale, wishing to take advantage of the popularity of "the disguised duke theme," wrote his play late in 1604 or early in 1605.

While The Telltale remains anonymous, one has observed that the author possessed a thorough knowledge of Elizabethan-Jacobean proverbs and animal lore and that he has made much use of this material in his play.

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APPENDIX

APPENDIX

In this edition of The Telltale, the author has endeavored to provide scholars with a text infinitely more readable than the Malone Society typescript upon which this present version is founded. Wishing to retain the characteristics of the original manuscript, insofar as was possible, the editor has respected the following editorial principles in the preparation of his text:

1. In accordance with modern practices, v and u and i and j spellings have been corrected in the text.
2. Since the scribe consistently capitalized an initial c, his capitalizations have been placed in lower case except for proper nouns or words for which capitalization was thought justified.
3. Stage directions have been more accurately positioned throughout the text.
4. Whenever possible, original punctuation has been retained. Additional marks of punctuation have been inserted in the interests of coherent reading. When an original mark of punctuation has been altered or omitted, the instance has been listed in the notes to each page.
5. When it was possible to detect the presence of blank verse in the play, the lines concerned have been indicated by capitalization. Lines not capitalized are considered prose.
6. Obvious scribal errors have been corrected and enclosed in brackets.
7. Line markings are those of the Malone Society typescript.
8. Character names have been capitalized throughout the text.

LIST OF CHARACTERS

in the order of their appearance

- DUKE OF FLORENCE, sometimes disguised as a hermit.
- FIDELIO, servant to the Duke.
- ASPERO, General of the Duke's army.
- HORTENSIO (Hortenza, Hortenzo), Prince of Venice.
- BORGIAS, Prince of Venice.
- VICTORIA, Duchess of Florence.
- ELINOR, Princess of Florence.
- ISABELLA, the Duke's niece.
- PICENTIO, sometimes disguised as a French doctor.
- LESBIA, chambermaid to Elinor.
- GARULLO, nephew of Fernese and Bentivoli, sometimes called Garetzi or Garetzo or Count, and disguised as a fool
- GISMOND, a Lord of Florence.
- BENTIVOLI, the "telltale," brother of Fernese.
- CAPTAIN, of the Florentine army.
- LIEUTENANT, of the Florentine army.
- ANCIENT, sometimes called "Sergiant," of the Florentine army.
- COSMO, a Lord of Florence.
- JULIO, brother of Victoria, sometimes disguised as a slave called Corbino.
- FERNESE, a Lord of Florence.
- CANCKO, a clown, servant to Bentivoli.
- First and Second Venetian Ambassadors.
- Doctor (two are called for at 796, but only one speaks).

First and Second Soldiers.

Boy, disguised as Elinor.

In addition, a barber, a gentleman, a porter, a messenger, two "churchmen," and two attendants.

A flourish.

The Telltale

Enter Duke of Florence [,] solus [,]

What yst to bee borne great? What to comaund
Kingdomes abroad and have a bosome full
Of mutenous thoughts at home[?] This jelesyes a devil
And that man's brest hee keeps his court in[,] hell[.]
The prooffe lives here[:] my dutches ys a woman 10
So full of seeming virtues I am sorry
To heare so much as an yll whisper of her.
But when I meet her in her private wayes [,]
I find her cariadg, nay, her very being,
Most strangely changd, not only to light smiles
And wanton lookes [,] but bold and open courtings
So full & frequent as the generall eye
Takes view on' [.]

Enter Fidelio.

Fid[.] My gracious lord.

Duke: The newes? Are they surprisd & taken in the act[?]

Fid. What act[,] my lord[?] I understand yee not. 20

Duke Th[']art happy in thy ignorance['] live in't still[.]
What ys the newes thou wert about to tell mee[?]

Fid. Your generall[,] Aspero[,] with the Venetian princes[,]
Your noble prisoners[,] heald of their dangerous wounds[,]
Intreat a gracious interview about theire ransomes &
enlardgments[.]

Duke They may have that without our leave[.] Picentio & the
dutches[?]

Fid. Are earnest suppliants to your grace about yt[.]

Duke Picentio & the dutches[,] let 'em ha[']te[,]
For ha'te they will in spite elce[;] i[']the meane while[,]
Go fortifie our Castle Angelo[,] 30

Fid. Your castle[?]

Duke Nay! Good Signior Ignoramus[,]
Lay by your queries and about yt straight[.]

8 home[;] 26 leave[,] 29 elce[,]

Fid. I go [,] my lord [,] & shall with speed efect yt.
Exit Fidelio [.]

Duke Wee [']le not bee long behinde thee [.] Admitt the princes.

A flourish [:] Enter Aspero, Hortensio, Borgias [,] Victoria,
Elinor [,] Isabell [,] Picentio [,] Lesbia, Cont Gismond, Bentivolee.

Now, lords of Venice and the princly nephewes
 Of that most royall duke [,] who [,] without just cause [,]
 Proclaim [']d himselfe our foe, a second welcome 40
 To our glad court where for your speedier freedomes
 (Your selves and freedomes), poynt what summes yow please [.]
 Wee leave to our bold generall, by whose valor
 Yow live our prisoners.

Asp [.] They are allredy greed on.

Horte [.] [Amd] withall expedition shalbee sent for.

Duke Then couradg, princes [;] now [no] longer prisoners
 Buy royall friends [,] which to confirme, this day
 Wee hold an annual festivall to I
 Know not what amorous diety, not much unlike 50
 That same mock-revell of Sntt [.] Valentine [,]
 Sister & Dutches [,] have yee preparad the lotts [?]

Vict. According to the custome of our country,
 Harmles & homly [.] Please these lords accept them [?]
 Wee have sett our names unto some triviall jewells [.]

Horte. Pritty new way to mirth and amorous courtship [.]
 Wee by this meanes may purchase
 not only mistresses, but wives.

Vict. Yow may [.]

Horte. And tis my hope wee shall [.] Come [,] who drawes first [?] 60

Vict. The Duke [.]

Borg. And reason [.] What [']s your devise [,] my lord [?]

Duke Let mee see: a pellican feeding his yong with his
 bloud [.] The morrall [,] come emblazon [,] oracle [.]

35 thee [.] 37 [Isabell; Picentio. Lesbia. Cont Gismond, Bentivolee.]
 39 duke [;] 47 [princes [:]; now now 48 friends [:] 57 courtship [,]
 61 duke [,] 62 reason [;]; lord [.] 64 bloud [;]

- Gent. By the pellican ys understood a prince[;]
by his yong[,] the common wealth [;] by his bloud[,] they
are fed with his provident care over their safty[.]
- Duke So tis decreed then[;] shee will have my bloud,
Her yong one (lust) cannot be fed without yt[.] My Mrs[. ?]
- Gent. Lesbia[.] 80
- Duke What[,] a chambermaid[?]
- Les. I am proud of such a servant[.]
- Duke And I of such a Mrs[.]; for I prefer
An honest creature that cryes kitchen stuffe
Before a strumpett empressse[.] Now the next[,]
Oh[,] Prince Hortensio[.]
- Horte. My devise: a wounded lion in a toyle[,] Hee bee myne owne
expositor[.] The linn caracters my state[;] the toyle or nett[,]
my imprisonment[,] pritty & not improper[,] But my Mrs[. ?]
- Gent. The Princess Elinor. 80
- Elinor Wee have a noble servant.
- Horte. Base servant & slave to your bewty[,] madam[.] Only your
love has powre to manumise mee[.]
- Elinor Not to fast: Wee have an elder servant looks to bee
made pertaker with yow[.] My mirth[--]
- Count An elder servant (my mirth)[,] subaudy my selfe[.]
Now my devise[:] a white liver wounded with a golden arrow[,]
pithy & pregnant[.] My Mrs[. ?]
- Gent. The Princes Elinor[.]
- Count Well overtkaen[,] Prince[;] I cry halfe in your Mrs[.] 90
- Horte A whit liverd coward[!] My rivall[,] I scorne thy fellowship.
- Count Coward prince, your misprision ys to obnoxious and quit
beside the cushion of the hieroglyphick: for the liver
being seconded[,] as Gallen & Hipocrates[,] the sonnes of
the antient Rabbyes[,] very strenuously opost yt; the seate

or wheele[,] properly called the draw well of bloud & consequently of love[,] for capit amare secur: yt ys said non respectu coloris sed puritatis, id est white liver quasi pure lover[.] I could press yt into an anagramme[,] but tis botcher[']s worke[,] & I scorne to like up the vomit
of a tailor[.] 100

Horte. Yow are a scholler.

Benti. S[']foot[!] hee calls yow begger by craft[.] Will yow put yt up[?]

Count I[,] and thanke him to[.] I understnad shanke, Apollo & the Peggasian offspring, the sinderisis of grace & true hieroglyphick of language in the most sublime & metaphisicall dialect extant[.]

Horte. And a coward for all that[.] I wonder your whit liver does not blush at yt[.]

Benti. [S']death[!] hee playes upon him[.] Still yt may bee your liver[']s akin to his[.]

Horte. Why my liver[?]

Benti. As the one has not bloud enough to blush[,] so the other has spleene enough to bite[.] 111

Horte. And that has not[,] this has[?]

Benti. Yt has not[.]

Horte. Has not[?]

Benti. Dares not, cannot, must not [] here [,] but a tale Ile tell yee[,] and you[']le confesse as much[.]

Duke Well said[,] ould telltale[;] tis harmless humor[.] My lord[,] have patience[.]

Benti. Upon a time[,] a youthfull lion[,] full of pride & courage[,] thinking his owne forrest to litle to containe him, pickt a quarrell & made warr upon one of his neighbors[,] in which convlict yt hapned this 120

98 lover[,] 102 up[.] 103 to[.] 108 Still may be taken in either portion of the speech. 115 not[,] here (possibly hear) 116 much[,]

furious hott lion [] (whither by warr or policy I do not
 find in my
 tale) was taken prisoner [,] shutt up in a little grate, and
 carried
 captive to the enemyes country[.] (Though the lion himselve
 usd him
 nobly) yet the other beasts [,] remembring his former
 insolence[,]
 as they durst (for feare of the king) exprest their love to
 him[:]
 the bull pusht him with his hornes[;] the boare[,] with his
 tusks[;] the beare [,]
 with his paw[;] nay[,] not so much[;] but the asse[,] the
 white liverd asse[,]
 pluckt up his eares in contempt of his insolence, scorning
 his pride[,] kickt at his ambition, & spurnd at his society
 with his
 heeles[;] and the spite was hee knew not how to mend him selfe
 for all this[.] 131

Horte. The slave insults upon mee[.]

Duke Come[,] y[']are to plaine[,] ould man.

Benti. A tale[,] my lord[,] the meere litterall sence of a tale[.]
 I can produce mine author[.]

Duke Aesop[,] I thinke[.]

Benti. That[']s a fable[.] The prince will find this a true tale
 & hee looke
 not better[.] Too[']te[,] the soonnere[.]

Horte. Diswade me not[.] Ther[']s nether worth the shape
 Nor name of man that putts up these disgraces[.] 140

Asp. Nay[,] good[,] my lord[,] bee pleasd to know them better
 before yow take their words to hart so.

Horte. My only wish[,] what are they[?]

Asp. The first thinks him selfe (as indeed hee ys) a very talle
 man, not of
 his hands[,] but of his toung[.] A reasonable handsome
 outside[,] but very slite
 or[,] to speake truth[,] no lining at all; his language[,]
 nothing but trencher

scraps & peeces of broaken discourses left in tavernes &
 ordinaryes
 as harsh and untunable as a still lute & a loud bagpipe[;]
 and as schoole-
 boyes cast up all kind of summes with one sett of counters[,]
 so does
 hee manadge all maner of discourse with one sett of words[,]
 yet 150
 thinks him selfe the A per se A. of courtship & merchant royall
 of language[.] The princess takes much delight in him &
 calls him
 her mirth[.]

Borg. A fellow not worth anger[.] What[']s the other--that ould
 fellow[?]

Asp. Less vainglorious[,] but much more valiant[.] And yet as
 every man
 has one ydle humor or another[,] hee wants not his[;] and
 the traine
 this peacocke ys so proud of ys his tale[.]

Horte. Does hee take such pleasure in an ould tale[?]

Asp. Ould or yong[,] so yt bee in the likenes of a tale[,]
 yt never comes
 amisse to him[.] The duke knowes his humor so well he gives
 way & 160
 indeed lends a kind of priviledge too't & calls him his
 telltale[.]

Horte. Hee[']s valiant then.

Asp. Forward & fortunate[.]

Horte. That shalbee shortly tryed[,] not intermitting
 the noble purposes wee stand ingaged for[.]

Duke I charge yow mildly as yow respect our favour[,]
 let[']s heare no more of this[.]

Benti. Let mee heare no more of the other[,] then[.] I am as free
 borne as
 any prince, and ere I[']le live slave to a stranger[,]
 espetially--

148 bagpipe [,] 152 language [,] 155 valiant [,] 156 his [,]

- Duke You[']le live our subject[,] I hope[.] 170
- Benti Peranter I[,] peranter no[,] even as the tale tickles mee
i[']the head[.]
By your leave[,] & thus yt was[:] upon a time a bandog[,]
having broake
loose from his kennell[,] walking into the forest to see his
ould acquaintance[,]
mongst many other hee mett the wolfe[,] his nere kinsman[,]
and play
fellowes of little puppyes very poore & quite out of a parrell[.]
The wolfe[,] seeing his cossen come full flankt[,] rownd
buttockt[,] & in a
new suit[,] for indeed hee had cast his ould coate the Christmas
hollidayes before & pickt up his crums prately well[,] to.
- Duke Bee breife[!] The wolfe made his complaint to him[?]
- Benti. My tale sayes hee did: hee tould him that yf hee would go along
with him[,] hee should fare no worse then hee far[']d. The
wolf thankt 180
him[,] & [,] looking wistly upon him[,] hee spied his neck
& throat all bare[.]
- Duke The wolfe askd him how his neck & his throat came so bare[.]
- Benti. Hee tould him that though hee had gott loose now by stealth[,]
yet
at other times hee staid all day tied up like a dog (as he
was) to
the manger[.] Hee fed well[,] indeed[,] but [']twas more for
his master[']s
proffitt then his owne pleasure[:] only to make him strong
to keep
his house from theeves, his sheep from beares, & his lambs from
woolves, & yf his Mr[.] sett him upon his owne fellow[,]
he must wurry
him or bee terribly beated, nay[,] perhaps hang[']d for his
cowardise[.] 190
The wolfe thankt him & shook him by the paw[,] but withall
tould him
hee had rather goe with a ragged coate, & an empty belly with
his liberty about him then in a velvet jacket with a full
paunch[,]
have his foot under another man[']s table[,] and his head tyed
to another

man[']s girdle[,] as his was[,] & so left him[.]

Duke And yow are[,] I warrant yee[,] of the wolfe's mine now and
had[--]

Benti. Nay[,] no esposition and ye love mee[.] I hate these
impertinent glosses
to the death[;] and yee can pick any thing out of the litterall
sence[,]
so yf not[,] there[']s no harme done & so go onward withtthe
sport[.]

Duke Nay[,] wee must have yee friends first. 200

Horte. With all my hart[,] my lord[,] thow art a saucy ould knave[.]

Benti. Your hand[,] my lord[.] Th[']art a scurvy malipert boy[,]
& thow llyest[.]

Horte. Th[']ast wronged myne honor[,] & I chalendg satisfaction[.]

Benti. I have done thee right[,] & I[']le mak[']t good upon thee[:]
time & place[?]

Horte. The northgate of the parke betwixt 7 & 8 i[']the morning[.]

Benti. At tennis for a chase & away[,] I'me your man[.] My hand
and hart upon[']t[.]

Duke [']Tis nobly done[.] Now onward with the revells[.]
What drawes Picentio[?]

Picen. A wounded hart[,] my lord[.]

Asp. An amorous motto[.] Your Mrs[.?] Ha[,] the dutches[.] 210

Duke My head goes next. Hee has her hart allredy[.]

Asp. On to the next[.]

Duke Wee[']le draw no more[!] Her hart, wounded,
& shee his Mrs[.] most aparant[.]

Vict. I hope[,] my gracious lord[,] y'are not offended
That I among the rest have entertain'd
A noble servant.

198 death[,] 202 lord[,] 210 motto[:]

- Duke To my teeth[!] Offended
 At what[,] Victoria[?] I comend thy choyse[;]
 & to approve how wee allow your favors[,] 220
 Wee[']le seale yt with an honor of our owne[,]
 Which ys to seat him in our chaire of state
 And make him our liuetenant in our absence[,]
 Which both a suddaine & a serious cause deeply enforceth
- Vict. Enforec[,] sir[?] Why what serious cause
 Can force my soveraigne lord to leave my presence[?]
- Duke True crocadile[,] whine when shee meanes to murder[.]
 A cause important[,] but not dangerous
 To life or state constraineth mee[.] Nay[,] loose 230
 No time to aske[.] I am constant[;] none shall know[.]
 Once more[,] Picentio[,] wee leave thee[,] lieftenant[.]
- Picen. Though most unworthy[,] my most worthy lord[,]
 With all submission[,] I asume the chardge[.]
- Vict. Deare sir.
- Duke As I shall thinke thow favorst mee
 in my retourne[,] inquire no more[.] Begone
 & give these lords the best of entertainment
 our court can yeild.
- all Heaven and our praiers atend yee[!] 240
- Horte. Just upon eight[.]
- Benti. And I faile yee one minute[,] hang mee[.] Wee[']lbee mery
 & have an ould tale to breakfast or somewhat[.]
- Exeunt.
- Duke Aspero[.]
- Asp. My lord[?]
- Duke Thow seest the exceding favours our Dutchesse shewes Picentio[?]
- Asp. And suspect them.
 Done in a kind of high & proud revendge
 About her brother Julio's banishment[.]

The rather cause yt pleased your grace confer
The traitor[']s staff of office upon mee[.]

250

That[']s happily none of the least motives too[']t[']
Yet I conceive a further mischeife[,] Aspero[,]
And to make triall of the event[,] have given
Fidelio charge to fortifie my castle[,]
Whither I purpose covertly to goe
& leave thee heare[,] by art to wind thy selfe
Into their bosomes, pry among their secrets[,]
And bee one of them to.

Asp. How meane yee[,] my lord[?] Their pandar[?]

That title ys to harsh[.] Love[']s orator
Or Cupid's barrister[--]yt ys a title
of no smalle gaine, & yet to I would have thee
doo'te but as actors play such parts in jeast[.]

260

I understand yee[.]

Watch their private walks[.]
Close at their amorous courtships apprehend them[,]
Call in the lords[,] and without further triall[,]
Somon a sessions[,] & off with their heads.

[']Twill tast to much of tierry[,] my lord[.]

Give yt what name yow please[,] [']tis our comaund.
Their[']s a firme warrant under our hand and seald for your
discharge[.]

270

But say they bandy faction. Back lust with insurrection[?]

To prevent that[,] the armye[']s undischarg[']d[;] keep them
in in pay[,]
& send mee word to Castle Angelo
Whilst I attend the issue[.] Rather then have
A lustfull bed[,] give mee an honored grave[.]

Exit.

I hope the last; and will make other use
of this comission then hee thinks[.]

I.ii

Enter Capitaine, Lieftenant, Antient [Sargiant].

Cap. Save yee[,] generall[.] 280

Asp. My valiant friends & felow soldiers[,] welcome[,]
[']Tis somewhat strandge to see yow here at court[.]

Cap. Court[,] why? why strange to see souldiers at the court?

Asp. I meane not soldiers in generall[,] but such[.]

Leif. Such[?] what such[?]

Cap. Such poore soldiers as wee are or such prowde comaunders
as yow would bee[,] for yow have nether the worth nor the
way on't yet.

Asp. Y'are bold.

all How[?] 290

Asp. And dangerous muteners[,]
and where I thought to have dealt nobly with yee
and beg[']d your pentions[--]

Cap. How[,] beg[?] [']Swonds[!] What nobilitye[']s in that[?]

Sarg. Give us our dew[.] Deale like a gentleman in that[.]

Asp. Your dew? What[']s that[,] the whipping poast or the jaile[?]

all Jaile[!] [']Swounds[!] Jaile[!]

Asp. [']Tis your desert then[.] Hence[,] gett yee gone[!]

Lief., Sarg. Gone whither[?] 299

Cap. Gone for what? Wee[,] that like lions chaste leopards & tigers
in the feild[,] scorne to budge at the braying of an asse[.]

Sarg. The sent of a muscatt[.]

Leif. The questing of a spaniell. Thy behaviour speaks thee no better.

Asp. No better[?]

304 better[.]

- Sarg. Scarce so good[.] The meanes thow spendst ys ours[.]
- Lief. Those raggs thow werst[,] ours[.]
- Sarg. The meat thow east[,] ours[;] the wine thow drinkst[,] ours[.]
- Cap. Wee wonne the creditt thow wearst by the prince[']s
imprisonment[.]
- Lief. Our swords beat him from his horse[.] 310
- Cap. This hand[,] by the same token yt lost a fellow in the service[,]
tooke him prisoner & led him to thy tent[.] Thow werst the
honor
but as a pick pockett does stolne goods, before the owner[']s
face[,]
And th[']adst ether grace or valor[,] thow wouldst blush &
be ashamd on[']t[.]
- Leif. Then how so ever wee lend yow the honor[,] give us our soldiers[']
pay and the prince[']s ransome to an asper for feare we make
your cowardice knowne to the duke[,] d[']e heare; general[,]
to the duke[.]
- Asp. I must disemble with them valiant soldiers[,]
for [']tis as great a virtue not to suffer wronge
as to winn conquest[.] Now I have found yow men
redier to dye then part with the least dram 320
of that dread honor yow have bought with bloud[,]
I am all yors[.] Comend mee to my soldiers[;]
Beare [']um this gold[;] shar't equally amongst yow[.]
- Sarg. I[,] mary sir[,] this ys some what like a generall[.]
- Asp. And for the late good service done[,] asure yow
they shall have double pay and a gratuity
from the Duk[']s coffers.
- Lief. Ha[,] noble spirit;
Who would not live & dye with such a generall[?]
- Asp. [']Tis my desire to make mee worthy of
such noble harts; and for the prince's ransome[,] 330
as soone as they come in[,] they are yors[.] I nether
merritt, nor mind them[.] The end to which I move
ys to live happy in my soldier[']s love[.]
- 311 tent[,] 319 conquest[;] 331 yors[;]

- Sarg. Kind gentlemen[,] I am a vilaine yf I bee not sorry
I usd him so tempestuously[.]
- Cap. Must beare with us[,] generall[.] Wee are a kinn to March[:]
wee come in blustering like a lion when wee are angry[;]
wee go out as mild as a lamb when wee are pleasd[.]
So heaven guard our generall[.]
- Asp. Stay[,] see the celler first[.] Ye have spent a flood 340
& must renew yt['] strong wine begetts fresh blood[.]
- Leif. Good motion[,] generall. Wee'le follow our leader in[.]
That[']s flatt[.]
- Cap. Hee[']le not bee worthy of a knightly scarr
Will not drinke deep in peace[,] bleed deep in warr[.]

Exeunt.

I.iii

Enter Victoria & Picentio.

- Vict. Then yow beleeve the favour that I gave yow was mine[?]
- Picen. I do.
- Vict. & that I love yee[?]
- Picen. Firmly[.] 350
- Vict. Troth[,] then[,] opinion fooles yee[.] To bee plaine[,]
I never held yow of a meritt fitt
The favour of a meaner love then mine[.]
The signes of love I brought yow, yow may thanke
My cossen Isabella[,] that foole[,] for.
- Picen. Yes[?] Cossen[,] madam[?]
- Vict. Yes[,] my cossen loves yow[.]
The scarfe I gave yow & the bleeding hart[,]
true embleme of your childish cowardice[,]
Were hers[.]
- Picen. All hers[?] Troth[,] I wasfoold indeed[,] then. 360
But shee most happily[.] Your pardon[,] gracious madam[,]

356 madam[;]

'Tis boldly whisperd in the court yow love mee[,]

Vict. I love thee? Heaven[,] how strangely are the times
diseasd [] that a chast lady cannot walke
her owne plaine way[,] but shee must stumble at
the jelosyes[,] mistakings[,] or (the triccks[,] I feare
me rather) but I forgett my erranc[.] What answer send yow[?]

Ent. Aspero, Gismond, Cosmo, behind to observe.

Picen. That yf I may presume[,]
I'lle give your eare in privat
withall[.] This ring[,] seale of my love[,] pray beare her.

Cos. I can indure no longer[!] 371
Give & take rings[!] the slave[']s contracted to her[.]

Gis. For shame[,] atach them[!] Harke yee[,] my lord.

Vict. Pray[,] wait a little of.

Cos. Your pleasure: what a state shee takes upon her[.]

Gis. Observe but what a frowne shee darted at us.

Asp. Come[,] never blame her for[']t[;]
Turtles would chafe to be disturbd at sport[.]
My lord, my noble lord.

Vict. Again[,] y[']are rude 380
To presse into my walke when [']tis my pleasure
To bee in private with this gentleman[.]

Asp. Growne impudent: madam[,] yt ys suspected[,]
& since yow urdg yt from me[,] wilbee provd[,]
y[']ave beene to privat with this gnetleman[.]

Vict. To privat[?] [']Tis the language of a villaine[.]

Cos. Your husband speaks yt[.]

Picen. Hee[']s a traitor thinks yt[.]

Cos. A truer subject then your selfe will prove yt[.]

Picen. Truer then I[?] Hee lives not[.] 390

364 diseased[.]

- Asp. Then wee are all traitors, for by that title[,] I arest yee.
- Picen. Mee[,] sir[?]
- Asp. Pardon mee[,] madam[,] my comission includes yow too[.]
- Vict. Mee for a traitor[?] Why I dare the world[,] what can yow infer a gainst mee[?]
- Gis. Wee? Nothing[,] madam[.] Here['s his highnes['] warrant for both your deaths[.]
- Picen. In heaven['s name[,] doe your office['] & yet even in my way too[' te[,] I proclaime the Dutchesse honest & Picentio loyall[.] 400
- Vict. & that['s enough[;] ther needs no circumstance[.] For when the husband sayes the wife shall dye, Yt ys to much, shew mee no reason why[.]
- Cos. Wee[,] alas[,] madam[,] yow may read our feares In our pale cheekes, our sorrow in our teares[.]
- Vict. Pray[,] bee more thrifty[;] let not one teare bee spent Nor sigh list for mee: yf innocent[,] I dye a martir and have need of none[;] yf as a strumpett[, I[']me not worthy one[.] Now on[,] wee are redy to atend your office[.] 410
- Picen. So far are wee from being mourners that You[']le hardly find in our untainted bloud Water enough to make a tear of. Come[.]
- Asp. Pray[,] stay[.] For though yow thinke mee harsh & bloody for being obedient to my soveraigne['s chardge[,] I have yet so much compassion lying in mee to thinke that two such temperate resolutions as yow are both going to suffer with should not bee guilty[.] Pray[,] say then. why did the dutchesse give yow such favours[,] enterchange a ring[,] & usd such private courtship[?] 420
- Picen. That['s indeed an answer that fitts: Y'ave worthyly cal[']d mee to account for[']t[.] The reason on't was[,] sir[,] to give mee notice of her neece['s love[.]

- Asp. Who[,] Isabella[?]
- Picen. That same modest lady
by an induction through a second had,
which bashfulness denied in her selfe assurance of[.]
- Asp. Now[,] my good lords[, ` yow heare
for my part[, ` I was ever confident
(how ere the duke's rash anger misconceivd)
they both are inocent[.] 430
- Cos. So theire words stirve to make them.
- Gis. The chardg ys yors[.]
- Asp. Myne bee the danger[,] then[']
For dye they shall not, yf at least they please
To stand the hazard of a publique triall[.]
- Picen. & thanke your love[.]
- Vict. Not without great cause[,] nether[.]
For should wee fall in the duke's anger[,] thus 440
our honors would bee buried, though
wee do unjustly suffer[.]
- Picen. Therfor[,] triall which clears our honors
ys a benefitt worth the efecting[.]
- Asp. & that I[']le freely give yow[.]
Upon no slender hassard liffe & honor
are both engaged[.]
- Vict. & Picen. Wee live your debtors[,] sir[.]
- Cos. & so[,] for theire sakes[,] do wee all[.]
- Asp. [']Tis nether to fawne on them nor flatter yow[,] 450
But pittie of injurd harts works mee too[']te[.]
- ail Y[']are noble[.]
- Picen. In the meane time[,] wee must live prisoners[?]
- Asp. Only for fashion sake yow shal[.] Corbino[.]
- Enter Julio, as a slave.
- Julio Do yow call[,] sir[?]

Asp. Take Picentio & the Dutchesse unto thy charge[.]

Julio As prisoners[,] sir?

Asp. As prisoners: lett them have noble usadge[.]

Julio Shall[,] sir.

Asp. None must atend them but thy selfe[.]

460

Julio My selfe[?] So[,] sir[.]

Cos. And yet in hope thou[']lt use them kindly[,] drinke yt for
my sake[.]

Julio Thanke yee[.] Will yee go[,] sir[?]

Vict. Yes[,] to my grave[.] Thos hast a fatall looke
writt full of dead men[']s bones[.]

Picen. Yes[,] a funerall booke[.]

Exeunt.

Cos. Take comfort[,] madam[.] With the generall[']s leave[,]
wee['];e bee your visitants[.]

Exeunt.

Asp. And welcome[.] Picentio[,] my rivall[,] hee the cause
the lady Isabella scornd my love & slighted mee[.] 470
No more[!] I have made a lucky & a quick discovery[:]
Picentio & the Dutches are both myne owne
& then the Duke[.] My toyles are pitcht for him to.
[']Tis an infinite labor to bee a villaine['] he must swin
against the streame of judgments; fawne upon ocasions
and have an eye to see the least sand that falls
through time[']s howreglasse[.] Had hee a thousand eyes
& twice as many hands[,] hee shall find project
to emply them all[.] But I wast time[.] Corbino[.]

Enter Julio.

Julio Do yow call[?]

480

Asp. I did[.] Thow art my slave[.]

463 sir[.] 469 welcome["] 471 more [,] 473 Duke[:] 474 villaine[,]
477 howreglasse[;] 479 all["] 481 did[:]

- Julio I[']me sure[.] Yow use mee like one[.]
- Asp. What wouldst thou do to gaine thy liberty
Of a base slave[--]be fellow with thy lord[,]
Have thy variety of suits, & panders
To fetch thee chandge of wanton curtesans[?]
- Julio And can cash[?] How the devill should I com by'all this[?]
- Asp. I[']le tell thee[,] by murthuring Picentio & the Dutches[.]
- Julio & I[']le tell thee[.] I am a man of few words, but by all
the gods of Olimpus[,] were theire harts bosomd in a rock
of mable[,] I[']de pearce them[.] 490
- Asp. Doo[']te & share fortunes with mee, the maner how
Wee[']le plott within[.] Now my last stake ys downe
And this casts fort a coffin or a crowne[.]

Exeunt.

II.i

Actus SecundusEnter Elinor[,] Fernese[,] Garulo[.]

- Elinor Sir[,] though my servant, and so dere unto mee[,]
I love yow as my mirth; I would not[,] therefore[,] have
Yow & your boistrous kinsman to make quarrells 500
And taverne fraies about mee.
- Count How Mrs? Quarrells? Why yf I had a magozine of vallor[,]
as I am prittily well furnisht that way, do yow thinke
I hold yt not in a more sublime estimat then to lavish
yt out in street adventures & taverne ingagements[?]
I am to full of manly rapsady for that[.]
- Elinor Yow or your kinsman[?]
- Count Bentivoli[,] that ould swaggrer[,] a fellow of a sublunary
intilect, & plebelon sinderisis[.] I hope yow ranke mee
among witts of a more metaphisicall hieroglyphick[;]
for rather then my valor should raise on ruffled cloud
on your beuteous ffrontispice, I would turne banquerupt
in [] [,] plead craven by writt[,] & give out my selfe
coward by proclamation[.] 510

489 cash[,] 507 kinsman[.] 509 sinderisis[;]

- Elinor I love yow nere the worse for that servant[.]
- Fer. & I nere the better: Had my brother halfe that witt[--]
- Count Hee would[,] with the theorie of valor[,] temper the pratique of discretion to a more obstruse state & fuller antiphona of observation then hee does[.]
- Fer. Hee would take heed how hee put his finger in the fire 520 for a foole, another time[,] but here comes his man[.] Now wee shall have newes.
- Ent. Clowne.
- Clo. Sweet Mr. by Venus: tale sword man by Mars[.]
- Fer. They have been at yt then[?]
- Clo. My Mr. & the strange prince, & so at yt I will have them & their true postures cut out in pastboard to hang up in your hale for a monument[.]
- Count Very good motion: describe yt[,] Cancko[.]
- Clo. How describe[?] Do I looke like a pupitt plaiier[?] Thus yt was then[:] the strange prince[,] to give the divell his due[,]
came 530
downe like thunder[;] my Mr. flew upon him like lightning[--] takes mee his posture thus, mounts mee his weapon thus[--] runs at tilt athim (as hee had beene wood) thus: overtunres him thus, & disarmes him thus[.]
- Elinor Why now[,] servant[,] downe[.]
- Count Shuch another earthquake would shake Pelion downe in the lap of Ossa.
- Clo. The motion[,] sir[,] you['] he give mee leave to describe the motion[?]
- Fer. Then my brother has disarmd the strange prince[?]
- Clo. & there had beene twenty of them[.] Here he comes himselfe to justifie yt[.] 541
- Ent. Benti[,] with two wepons[.]

518 discretion[;] 524 then[.] 529 describe [,]; plaiier[,]; 530 then[;]
531 thunder[,] 534 disarmes him thus[;] 540 them[;]

- Benti. As hee likes this[,] let him chalendg mee another time[.]
- Fer. Thow didst meet him then[,] brother[?]
- Benti. Mett him or overtaken him or somewhat[.] Hee may rore
yf hee will[.] I have broken his fanges for biting any in
hast[.]
- Count Yow have done a peece of most ingenious service[,] have yow
not[?]
- Benti. Why fustian an apes[,] yt likes mee[,] & I am no fidlere
to sing bawdy songs to please we@men and fooles[.]
- Elinor How ever[,] sir[,] yow might have raisd your quarrell
upon some other subject then my beuty[.] 550
- Benti. Your beuty[?] I see none yow have, none that I mind[,]
at least[,]
& 'thad not beene more for his reputation then your beuty[.]
- Count My reputation, Oh diapason of ignorance, as yf I were
not bigg enough to maintaine myne owne reputation[.]
- Benti. So ys an oxe big enough to kill a butcher & the beast
had but the hart too[']t[.] Why did yow not not maintain't
when
the prince threw your sodden sheeps liver in your coward[']s
teeth as hee did[?]
- Count Most beggerly evasion. Wjy say the prince and I entred
the lists of antigonisme to breake our timpanons & pursy 560
witts, witts a litle, must your Luciferian[,] or to speake
more
full[,] plenilunium pride make sawcy & sodaine interposi-
tion twint our witts[?] No more[!] The good opinion I
conceivd
of your valor ys shrewdly darkned[,] yf not totaly eclipsd
by 't[.] No such malipert comet shall twinckle in the
hemisphere of my society[;] and [,] therefore[,] absent
thy selfe[.]
- Benti. Mary[,] farwell[,] & be hangd.

Exiturus.

std. Benti[:] 544 somewhat[,] 545 will[,] 556 too't[;] 563 witts[,]
565 't[;]

of yt, seeks yow up & downe the court, from lodging to lodging[,] with a chargd pistole in one hand and a steelleto in the other, vowing to murther yow where ere hee finds yee[.]
The Princes' armes shall not bee your privileidg[.] 601

Count Swelst thow[,] proud buble[?] Ys not thy brother[']s fall president sufficient[?] Cossen Bentivoli[?]

Fer. Hee[']s gone in rage and vowes never to draw sword in your quarrell more[.]

Count & ys the saucy mortall vanisht[?]

Elinor Yes[,] in truth[,] mirth[,] the hieroglyphicke tookd his exit just upon his qu[.] Why do yow tremble so[?]

Count [']Tis no diapason of base feare[,] but an altus of high indignation begetts this earthquake of manly rapsady in me so feirce 610 and violent that except yow bind the hands of my valour with the cords of imposition[,] I shall at our next interview finish his vitalls & write finis to his mortality[.]

Elinor But ys your rage so metaphisically dangerous[?]

Count And heiroglyphically sodaine I proffesse[.] & therefore coveigh mee with a strong guard to my tenants in the country[.]

Elinor Country[!] Alas['] I cannot live without yee[,] take away my mirth from mee & kill mee[.]

Gis. Take my advise, I[']le tell yow how yow may enjoy him as fully[,] at least most freely[,] then ever yow did; & no danger[,] nether[.]

Count I[']le purchase thee place in chronicle & thow dost know how[.]

Gis. Thus yow may live in the court, nay[,] in her chamber in disguise[.]

Elinor Ther[']s a heiroglyphick I never drempt of[,] How likst yt[,] mirth[?]

599 lodging[;] 603 sufficient[;] 608 so[.] 612 imposition[;]

- Count As I am true cacumenos[,] a non ultra[,] without paralell, but what disguise[?]
- Clo. I have bethought one fitt for your pallate, in which you may not only plesure your freind[,] but play the knave with your selfe[,]
- Count Most hierogliphick[.] 629
- Clo. Have egresse & regresse into your ladye[']s chamber at midnight[,] nay[,] kisse her hand & tumble in her lap a fore your rivall[']s face[.]
- Elinor Ther[']s a non ultra[,] indeed[,] mirth[.] What disguise ys there[,] foole[?]
- Clo. Why yow have namd yt[,] a foole[']s[.] Madam[,] a foole may doe all things & no man say[,] blacks his eye.
- Elinor Yt stands out of the way of suspition[,] I confes, but his metaphisicall language will never stoope so low as the diapason on't[.]
- Count And an eight below yt[.] For your love & delight I profes[,] & that most ingeniously[,] I have retird my summu' bonu' to barr from the epicure) in the sinderisis of figure & 640 true hierogliphicke of phrases and have tooke some litle paines in the searching rethoriks & tempting pills of di[-] loquution to purge the in fected body of our language from licentious barbarisme and bring yt to a sound and healthsome dialect[;] yet[,] for your sake[,] I will camelionise or change my selfe into the shape of a chimneysweeper.
- Elinor I feare not the shape[,] but the language[.]
- Count Of a silent looke[?] That ys but stiffning to my comon places[.]
- Clo. What[!] Are they bawdy houses[?] They are the comonst~~er~~ places I know[.]
- Count Let mee see[,] foole[,] foole[,] a[']the age I am[--] 650
- Clo. Toward foole hee answers to his name alreedy[.] Mee things[,] my lord[,] yow do camelionise the hierogliphicall catastracks & cacuminos diapason in print[.]
- Count All in print[,] I asure yee[.] But to the foole[,] passing the genus[,]

wee analise the speties in to these branches[,] parts of
fooles[;] some bee fatt[,] some leane.

Elinor No matter[.] I thinke ther[']s no great diffrence [']mongst
fooles[.]

Count More then amongst wisemen a great deale[.] & therefore
what kind of foole & I am your man of judgment[?]

Elinor I am loath yow should bee any[,] but since yow will bee 660
one[,] [']spight of my teeth, I would not have yow bee
a bawdy foole nor a beastly foole to eate mile with ladles
nor spoyle your face with custards[.] No[,] bee a fine fool[;]
a neate
foole[.]

Count No more instructions now[;] I have the course on't. Mee thinks
I am more then halfe a foole alreedy[.]

Fer. I do not thinke but a litle of my ladye[']s help will make
yow one altogether[.]

Elinor Into my clossett & I[']le do my best presently['] but as yow
respect my favour[,] not a word on't[./] 670

Exeunt.

Fer. I have seald up my lipps[,] madam[.]

Exit.

Clo. I have naild up myne with a double ten. A paire of the
strongest pincers in the towne shall not draw yt out agen[.]
Well may tradsmen turne banqrouts when lords turne fooles[.]
I am sworne to say nothing[,] & I[']le keep myne oath[,]
I know
this ys a plott of my ladye[']s of purpose to abuse him[,] & I
do meane to see how hee passes in the court in his foole[']s
lackett[.] Sure [']tis on a pantafle[;] give him ten pownd
anda a
purse[,] & pump him[;] & that most hierogliphically[.]

Exeunt.

II:ii

Enter Isabella & Lesbia.

- Isa. Picentio & the Dutchesse both imprison[?] 681
 Ther[']s some state trick in[']t[.]
- Les. Nay[,] [']tis boldly whispred
 their heads are off to[.] Wherfore weepe yow[,] madam[?]
- Isa. To thinke a creature so religious
 and full of good ness as[--]
- Les. Picentio was[?]
- Isa. Picentio[.]
- Les. Yes[,] I know yow love him[,] lady[;]
 and yf fame lye not[,] so did the Dutchesse to[,] 690
 but these are things above mee[.]
- Isa. The Dutchesse love him[?]
- Les. The Duke at least suspected yt[.]
- Isa. I know not yf shee did make my love a property
 and usd my favours[,] sent him as a ladder
 to climb the tree & tast the amorous fruit[,]
 which I well hoped shee would have pluckt for mee[.]
 Forgive the trespass[,] heaven[.] Know yow the reason
 why wee are sent for in this hast to court[?]
- Les. To entertaine the ambassadors[.] This night 700
 the Duke[,] that for some privat discontentes
 has kept his chamber[,] wilbee there in person
 to feast the princes & receive their ransomes[.]
- Isa. The princes[?] Why [']tis rumord one of them
 ys sick, or some say frantike for your ladye[']s
 neglect of him[;] yf so[,] shee[']s much to blame[.]
- Les. Ther[']s one bolt shott alredy; shee to blame for what[?]
- Isa. In slighting him & giving entertainment to the amorous count[.]
- Les. the humerous coxcomb[!] Now[,] on my modesty[,] shee loves him
 not 710
 & ys so farr from hating the strange prince[,]
 would hee but call her to a noble parlee[.]
 I[']le undertake hee might worke out his peace
 at easy composition[.] But when a cockrill

can nether crow nor clap his wings[,] fie on him[.]
 What should one doe but make a capon off him[?]

Isa. In troth[,] I cannot blame her[.] Let[']s make hast[,]
 I feare the preparation tarryes us[.]

Les. & tarry[,] lett them[.] Wee mset not upon forfeits[.]

Exeunt.

II.iii

Enter Aspero, Cosmo, Gismond, Benti, Elinor, Isabell, Lesbia, Ambassd.

Asp. Statesmen of Venice, welcome, wee are sorry 721
 That by the reason of our prince[']s absence
 Wee nether may accept the tendred ransom
 Nor give yow that full state of entertainment
 Yow both deserve & wee desire to tender[,]
 Nor think his absence any trick devisd
 In him or us or ether to detaine
 The princes longer, or to tye your selves
 To any strickt atendance[.] 730

Gis. To cleare which:
 Lodging & diet ys ta[']ne order for
 Att the Duke[']s charge & messingers dispatcht
 With all conveniency for his retourne[.]

Amb. Which wee atend[.] Meane while[,] without offence[,]
 May wee bee so much gracst as but to see
 & tender service to the captive princes[?]

Asp. Withall our harts[,] let them bee straightway sent for.
Within. A foole[!] afoole[!] a foole[!] A cry within.
Ent. Count lik a foole.

Count Murther[,] murther[,] treason[,] Dame Nell[,] treason[!]

Elinor Where[,] foole[,] [']gainst whome[?] 740

Count Here[,] there[,] everywhere[,] [']gainst the foole royall[,]
 [']gainst mee[.]
 Looke here elce a company of rebells sett upon mee in the
 base court and cutt of my hand with a washing beetle harte
 and I bleed not[.] See then.

734 atend[,]

- Elinor Alas [,] poore Tony [,] staunch thy bloud with that [.]
- Benti. Ther[']s a simple favor for yow [,] foole [.]
- Count And Prince[']s favors are stooles that fooles stumble at
many times [.]
- Elinor The knavish pages tooke him for a stranger and pumpt him [.]
- Count Stranger[?] Why fooles are not such strange things as yow
would make them [,]
for once a day a man may be sure to find halfe a score in a
cluster. 750
- Gis. Yow make fatt fooles [,] Tony [.]
- Count Take phisike & make your selves leane then. Yow have
litle else to doe [,] some of yow [.]
- Benti. This ys your foole [,] madam[?]
- Elinor & sent mee out of the country for a jewell [,] I can tell yee [.]
- Benti. Yow might do well to hang him a while & then put him in your
eare [.]
- Count Such pickthanks as thow should not tell so many tales [,]
then [,] & have
such cantles of preferment as they have then [.]
- Cos. Has paid yow [,] Bentivoli [.] Why art thow a foole [?]
- Count Because I have not witt enough to bee a knave [.] 760
- Asp. Which dost thow hold the best trade [,] a foole or a knave[?]
- Count A foole[']s the honestest [;] but a knave a great deale the
ritcher [.]
- Elinor The[y] are preferd & loved well enough [,] both [.]
- Count But in diverse respects [.] Though by your leave, yow love us
That are fooles because wee can do yow no hurrt [,] but yow
Love those that bee knaves for feare they should hurt yow [.]
I thinke I have given them their owne [,] Nell [,] have I not[?]
- 754 madam [.]

Ent. ii doctors.

Asp. [']Twas not well caried.

Doct. At your lordship[']s service[.]

Asp. [']Tis well, yet yowr atendance ys so nere us.
Pray, sseek the Prince & take him to your care[.] 800
His greife ys of a nature yow are skilld in[.]

Doct. And there bee any roome from head to foote
for art to work
and winn fame in, I am for him--and here he comes[.]

Amb. Most happily observe him[.]

Enter Hortenza.

Horte. Good sir[,] bee coverd[;] stand not bare to mee[.]
My duty[,] now my reputation[']s lost[,]
ys to stand bare to any thing. To nothing[!]
How[,] rascall[,] a phisition[?] Let him come
within ten leagues of mee[,] they all shall loose
his service by his death[.] How[,] a rare scholler[?] 810
I do confess his learning[:] Seneca
ys not mere morrall[;] consolation flows
from every sillable hee utters[.] How[,] a page
desire myne eare? a chalendg, some fresh chalendg[?]
I[']le answer[']t[,] tell him; yet let mee pause on'y[,] to[.]

Cos. How his imagination does transport him[.]

Horte. The scholler gone? No matter[,] let him goe[.]
The parish has one begger lesse to care for[.]
Teach mee to gett my sword againe by schoole triks
Or winn my Mrs[.] love by sillogismes[,] 820
My corslet to thy cap on't[.] Nere tell mee
Ther[']s no schoole[;] but an army can releve
Myne honor, a brave army[.] Turke[,] I see
Thy state begin to totter. Now hee reads out[,]
["]I will not fight against a Christian.["]
Lost me my Mrs[.] favor[?] Pray but that[.]

Doct. I do begin to find him[.]

807 nothing[,] 808 phisition[,] 810 death[:] 812 morall[,] 813 utters[;]
821 on't[:]- 823 army[,]

- Horte. How shall[']s fight? Marry[,] I[']le tell yee[;] first[,]
 I would have the Turke[,]
 great in his empire[,] feard of most abroad 830
 & loved of all at home[.] The Persean shall not stirr
 against him, nor the Pole, the Tartar shall
 beare armes in's quarrells[.] The then Turke himselve
 shalbe a gallant[,] active[,] daring fellow.
 Just such a one as Garetto have I found yee.
- Count No [,] indeed[,] madman[,] I am not Garetto[.]
- Horte. Not Garretto[?] Deny thy name, base coward[?]
- Count Yow may call mee what yee please[,] but I am Tony[,] Dame
 Nell[']s foole[.]
- Horte. & so ys hee a naturall[,] a sott[,]
 and thow art that fantastique ignorance[,]
 drosse, rubbish, chaffe[.] I[']le ridle through thy skinn[,]
 puncht thick with stabbs[;] the powder of thy bones[,]
 mudd[.] I will clense thee[.]
- Benti. Not without cause[,] the kennell smells very ranke[,] mee thinks[.]
- Horte. Where shall wee fight[?] Name yow the place? I[?]le have
 the hollyland: the poynt of my designe
 ys valorous courage[.] I[']le have my deeds myne owne[.]
 I[']le sett a watch 'bout Godfrye of Ballergne[']s towmb
 To keep his ghost in that yt may not steale
 Through any asistance in my victoryes[.] 850
- Amb. His mind[']s confounded with good purposes[.]
- Horte. Nay[,] I will have his story[,] to[.] Calld in
 to the end[,] my men may find the way to fight
 by no encoragement but by my example[.]
 Now I reffer mee to the councell of warr[.]
 Your voyces[,] captaines[?]
- Asp. Hee keeps a noble straine[.]
- Horte. What means that warning peece? The Turke at sea[:]
 up to the promount & discover: see
 with what a majesty our admirall sayles 860
 as yf hee were sole emperor of the maine;

how the Turks gallyes? Welcome. Yf wee bleed[,] our wounds shalbee the ensignes of our cause till with the bloud of infidells, wee have made a mere [more] red sea[.] They grapple[!] board em[!] board [!]m[!] Bravely fought, Christians[.] Now for a succeſſe in battaile that the horrid cyres of Turks may put the thunder of the cannon and the drun to ſilence[.] On there with the van[!] ratt rat tat
 rat ta. 870

Exit Hort.

Count I think[--]tara rarata ra ra[--]I think I have playd him of with a powder[,] have I not[,] Nell[?]

Asp. Yow ſee his humor. Do yow thinke your art can bring his ſences into frame againe[?]

Doct. My art & hope ſhall both faile mee elce[.]

Bor. Doo't & expect preferment & reward[.]

Doct. My beſt of ſkill ſhall keep him company[.]

Exit Doctor.

Asp. Greeve not yow[,] madam.

Elinor To ſee a foole play the madman[?] No[,] in troth[.] Follow mee[,] Tony[.]

Exit.

Asp. Take thow doſt not fall[,] foole[.] 880

Count I warrant thee[,] wiſeman; & yet I had better take two falls then thow take one[, and leſſe harme they would do mee[,] to[.]

Asp. Your reaſon for that[?]

Count Because when a foole falls[,] hee can but breake his ſhinn & riſe agen[;]
 & when a great man falls[,] hee breaks his neck & ten to one[,] never
 recovers his feet more[.] Yow knew Picentio[,] Farwell[.]
 Pick that bone
 cleane[,] & I[']le ſend thee another to gnaw[.]

865 ſea[;` 869 ſilence[,] van[:] 870 ſhott[.] 887 more[,]

Exit.

Asp. Children & fooles speak truth they say[.]
 Yf hee do so [,] I hope [']tis but by guesse[.] 890

Enter Duke like a hermit.

What would that reverend man have there[?]

Duke Your pardon[.] I[']me unaquainted with the pride of courts
 and state of greatnes [,] yet in my devotion
 I oft remember em[.] I come from your Duke[.]

Cos. Our humble duty to the memory of him[.]

Asp. What wills his highnes[?]

Duke Nay[,] hee[']s low enough[,] for the good man ys dead[.]

all Dead[?]

Duke These dim eyes read his last requiem, these feeble hands[,]
 steed of a pillow[,] layd a homly turfe 900
 under his head, runge out the sacring bell[,]
 set a light burning taper on his tomb[,]
 and put pale death and him to bed together[.]

Gis. But how the maner of his death[?]

Duke I'le tell yee, walking on morning nere my privat cell
 in serious contemplation[,] I heard
 a deadly groane, & drawing nere the same[,]
 I found that man[,] whome living yow calld Duke[,]
 wounded to death[.]

Asp. Fatall mishap[!] By whome[?] 910

Duke Let that resolve your question[.] I[']e bee silent[.]
 Know yow that hand[?]

Cos. His very character.

[Asp.] Going to Castle Angelo[,] I was wounded to death by the
 confederats of the Dutches & Picentio[.]

Asp. Cruelty beyond beleife[.]

Cos. Yf they yet live[,] let this hasten there deaths[;]

892 pardon[;] 898 Dead[.] 906 contemplation[;] 912 hand[.]

& yet before their execution for their soule['s] good[,]
I wish this reverend man may bee their confessor[.]

Isa. The bloody murtherers deserv yt not[.] 920

Duke Yet[,] cause yt was his dying charrrity
and may bee beneficiall to their soules[']
deny not that favor[.]

Asp. Where[;]s Corbino[?]

Enter Julio[,] like a slave[.]

Julio Corbinoe[']s here[.]

Asp. Call forth your prisoners[,] Picentio & ye Dutchesse[.]

Julio They will not come[,] & I should[--]

Cos. How[,] will not[?]

Julio So I say wonnot, I[']me sure cannot[.] Except they live like
snailles with their houses on their backs[,] the troth
ys they are dead & buried. 930

Asp. Hee has deceavd my trust[,] elce when dyed they[?]

Julio When they could live no longer[.]

Cos. But how the maner of their deaths[?]

Julio Maner on;t? They groand, fetcht their breath short, said the
sent & mustines of the gaole killd them[,] thought the Duke
was misinformd, & I a dogged villaine[,] & yf I prove any lyer[,]
let mee dye a dogg[']s death[,] hang mee[.]

Exit.

Asp. How the Duke misinformd? Alas, but traitors
how ere they live[, ` would seeme to dye like swanns 940
with passionate dittyes in their mouths to winn
love of the world when[, ` in their harts[,] they carry curses
and
execrations[.]

s.d. Julio [.] 929 wonnot[,]

Gis. Reverend sir[,] your labor in confession then ys spard.
What further willd the Duke[?]

Duke Ys there not one amongst yow, a lord calld Aspero[?]

Asp. Father[,] I am hee[.]

Duke This then to yow[:] from of his dying finger
hee pluckt this signet saying give to Aspero
and tell the lords though I cannot comaund[,] 950
yet out of many trialls I have found him
so sound in counsell and upright in justice[,]
I wish hee may succed mee in the dukedome[.]

Cos. A noble legacy[.]

Duke And to that end[,] which call yow Isabella[?]

Cos. That lady there[.]

Duke His neece[,] quoth hee[;] ["I charge
that Isabella take him to her husband[."]

Gis. What sayes the lady[?] 959

Isa. Thinke my selfe most happy in a blessing I most wisht for.

Duke To aprove I speake no more then his owne words[,]
peruse that scedule writt & seald with his owne signet[.]

Cos. His to an accent: the best sacrifice
that wee can offer ys obedience
to his requests[,] & that wee will not faile in[.]

Duke So much in my next orisons I[']le tell
his listning ghoast[.] Be constand & farewell[.]

Asp. Take that for your devotion[.]

Duke No[,] forbear[.] 970
Hee buy damnation deare that sells a praire[;]
they are heaven[']s charrity[,] & wee below
are but as trusty almnrs to bestow
& give them to the needy[.] I do not meane the poore
in the world[']s eye; princes may want them more
then beggars[.] Prayer's an almes in generall[,]
and when wee deale yt[,] wee remember all[.]

946 Aspero[.] 948 yow[,] 955 Isabella[.] 967 ghoast[,] 973 needy[,]
975 beggars[,]

Cos. Wee shall remember his request[.]`

Duke Take heed' [']tis sinn to wrong the meaning of the dead[.]

Exit Duke.

Asp. Wee shall perform't[.]

Ent[.] a messinger with a letter[.]

What further newes?

Mess. A paquet directed to your lordship from the camp. 980

Asp. Where[']s hee that brought yt[?]

Mess. Hee expect his answe're[.]

Asp. Expect yt[,] lett him[.] Wee have busines of more import[.]

Opens the letter[:]

Cos. Although yt pleas'd the Duke[,]
during his life[,] to keep a standing camp[,]
[']tis both a mighty & a needles charge
to keep so many loytring knaves in pay[.]

Gis. Many complaints beside have been preferd
By the poore comons for abusive wrongs
And outrage done by them. 990

Asp. They challenge two moneths['] pay[,]
Besids I know not what gratuity
due to the captaine out of the prince[']s ransome
by the Duke[']s promise[.]

Cos. By my advise[,] dismisse them[.]

Gis. Send them their pay[;] yf after that they grumbel[,]
y'ave martiall lw.

Asp. And they shall feel[']t[.] Do they
study comaund[,] wee'le teach them to obay[.]

Exeunt.

995 them[;] 998 feelt[;]

II.iv

Enter Duke & Fidelio.

1000

Fid. How[,] dead in prison[?]

Duke Dead[,] Fidelio[.] Things of their nature[,] like viper[']s-
brood[,]kill their owne parents[.] But having sett the court
in some good order[,] my next busines

ys thus disguised, to overlook the camp[;]

for a rude army[,] like a plott of ground

left to yt selfe[,] growes to a wildernes

peeped with wolves & tigers[.] Should not the prince[,]

like to a carefull gardner[,] see yt fenct[,]

waterd[,] & weeded with judicious care

1010

that hee i[']the time of pruning nether spare

weeds for faire looks, and painted bravery, nor

cut downe good hearbe and serviceable for

their humble growth[.] The violet that ys borne

under a hedg outsmells the blossomd thorne

that dwells fare higher.

Fid. Y'are full of good nes & have layd out
much in provision for the whole state[.]

Duke My place[.] I am overseer

And bound to see[']t provided for by pament[;]

1020

For as the sun when lesser planets sleep

Holds his continued progresse on and keeps

A watchfull eye over the world, so kings

(When meaner subjects have their revillings

And sports about them,) move in a restless sphere[;]

And publique safty ys their privat care[.]

But now[,] farewell[;] the army once surveighd[,]

Expect mee here[.]

Fid. Your pleasure bee obaid[.]

Exeunt.

II.v

Ent[.] Victoria in a poore habitt[,] Julio like a slave[.]

1030

Vict. Though I were never much in love with state
And gawdy title, yet for myne honor[']s sake[,]
I thanke thanke thee for my life[.]

1001 prison[,] 1003 parents[:] 1019 place[:]

- Julio Much good doo[']t yee withit[.]
- Vict. How farr ys[']t now to Castle Angelo[?]
- Julio Amile & a way [wee] bitt[.]
- Vict. Yt cannot bee farr; and yet my tender limbs
(unust to travaile) are so faint I know not
how to gett thether[.] 1040
- Julio I[']le tell yee, a bayard ten toe[.]
- Vict. Besids yow heare[,]the cuntry villagers
tell's of I know not what[:] disordred soldiers
lye in our passadg thither[.]
- Julio Ther[']s the divell on't[.]
- Vict. Couldst thow but free mee from their violence[.]
- Julio [']T shall cost mee the setting oncelce[,] & yet that face
of yours[--]
- Vict. What of that? Prithee, rather then my bewty
should play the villaine and betray myne honor
unto their lust, like to that Brittainne matrone 1050
.thus would I mangle yt[.]
- Offers to cut her face[.]
- Julio Not for a cow[,] God save her[.] I know
a tricke worth two of that[.]
- Umbers her face[.]
- Vict. What wilt thow doe[?]
- Julio Do? Nothing but what I have cullor for. So & they bee in
love with your bewty nor[,] hange mee[;] and they question your
birth[,] say y'are my sister[.]
- Vict. I am not much unlike thee[,] I thinke[.]
- Julio Wee were tand both in a lime pitt[.] I am faigne to bee
Jack at a pinch[,] still[.] 1060

Vict. [']Twas happily thought on[.] 'Twill not only keep mee from the world[']s knowledge[.] but protect myne honor from rude asault and bring sake [safe] to kind Fidelio at Castle Angello[.]

Julio As safe as mouse in cheese or louse in bosome will I[.]

Exeunt.

III.i

Actus Tertius

Enter Duke [,] Cap [.,] Leiftenaunt [,] Antient [.]

Cap. Nottable rogue[,] and thow hast the pratique of villany as perfect as the theori[,] thow art dyed in graine[.] 1069

Duke- Try mee in all waters, weare mee in all wethers, yf I change coulor[,] hang mee[.] But yow talkt of a letter from court[;]
what[']s
the best newes there[?]

Cap. [']Faith[,] bad enough[,] the good Duk[']s dead and Aspero elected in his stead[.] More[,] hee has receavd our pay and taken the prince[']s ransomes[.]

Duke & sent yow your full shares in 'em[.]

Lief. By Tom Long [,] the carrier[,] the devill a peni can wee finger yet[.]

Duke The more[']s behind[;] yee shall.

Anti. Wee have had the shall alredy[.]

Duke & were I as yow[,] I would have some of the kernells[,]
to[.] Or I wold[--] 1080

Lief. What: he threatens yf wee complaine to the state hee[']le hang us[.] Oh[,] hee[']s a damnable polititian.

Duke His nature right[.] Most of your cowards are so.

s.d. Cap[:] 1071 mee[,] 1075 stead[,]

- Cap. Hee made a way the Dutchesse & Picentio very murtherously[.]
- Lief. Two noble harts & in my conscience[,] inocent[.]
- Cap. And by the sudainnes of the Duk[']s death[,] I shrowdy feare hee had a bloody hand in that[,] to[.] But among many bad actions[,] the worst that ever hee did was when hee wrought our generall[']s banishment & thrust himselfe into the place[.] 1089
- Duke The Dutchesse brother[,] Julio[,] was not hee an archtraiter[?]
- Cap. Hee was an archvilaine that enformd himeso[.] I'me sure the comons lost a father[,] the citty[,] a patron; the soldier[,] a purseberer[,] & the generall land[,] a good statesman.
- Anti. And all long of that insinuation coward[,]Aspero.
- Duke And are yow soldiers and can suffer all this[?]
- Cap. How should wee mendyt[?]
- Duke How? Had yee the spleene of so many flyes, or the spirits of so many bees, you[']de have swarmd about his eares in muteny ere this times[.] Every viniard[']s lapp ys full of grapes, the feilds['] 1099
backs redy to breake with bearing of corne[,] the meddowes flow with milke and the gardens with honny[.] Be your owne carvers[,] serve your owne turne[,] and sett fire aithe rest[.]
- Cap. Why now thow speakst like an envious knave and a most improvident foole[.] The viniards are our dish[:] when wee are drie[,] wee drinke out of them[:] the feilds[,] our loafe[:] when wee are hungry[,] wee eat of them; the villages[,] our chambers[:] when wee are wounded or sicke[,] wee sleep in them[.]
- Anti. And wouldst thow have us[,] like a drunken begger[,] breake our owne dish, give the dog our loave[,] and sett fire of our owne bedstraw[?] 1110

- Duke Yow have some reason to spare the country[,] now I thinke
 on{t[,]
 indeed, but the cytty that spends more in smoake, and throwes
 away asmuch in snuffes in one week as would maintaine the
 army a whoole moneth, rifle that pilladge that[--]
- Cap. The cytty[!] Worse and worst[!] The cyttye[']s our mint[.]
 Why
 coyne they money but for us[?] Our wardrop makes ritch ga[-]
 rments for us, our factors & trafique for us our military
 nurcery to traine up yong soldiers for us, indeed our
 bridchamber to bring their daughters gallant for us[.]
- Anti. & wouldst have us robb our owne tresury[,] pilladge our owne
 warehouses, dēflowre our wives[,] murther our sonnes[,] and
 ravish 1121
 our owne daughters[?]
- Duke Nether country nor cytty[,] what say yee to the court then[?]
- Cap. Speake but an yll word of that[,] I['] [le stop thy throat with
 my poniard.
- Anti. Those noble senators that have spent their youth in serving[--]
- Cap. Their meanes in gracing & there whole age in cancelling[--]
- Lief. Yf any state paralell the soldier[,]tis the courtier[.]
- Cap. Right[!] Wee wake in our tents[;] they wake in their bedds[.]
 Wee
 project in their trenches[;] they plott in theyry studdyes[.]
 Wee scall
 with ladders[;] they make breaches with letters[.] In a word[,]
 wee 1130
 spend our bloud to win for them abroad[,] & they waste their
 braines
 to provide for us at home[.]
- Anti. Nay[,] more, yf ever wee make acount to be revengd of that
 villaine[,] Aspero[,] yt must bee by the meanes of the noble
 & truly
 valiant courtier[.]
- Lief. Asperoe[']s the only man that injures us[,] and at him ys our
 aime[.]

Duke Both loyall & yet valiant I did not thinke to find. Such
gentle
hearts in such rough outsides[,] yt glads mee beyond utterance[.]

Ent[.] 2 Sold[.,] Vict[.] & Julio[.]

1 Sold. I say shee[']s mine, and I must have her[.]

2 Sold. I say shee[']s mine[,] and I will have her[.] 1140

Julio And I say yow must aske mee leave[,] first[.]

Cap. Why[,] how now soldiers[,] what[']s the busines[?]

1 Sold. I have ocasion to use that mule a litle[,] and the slave
will not lend mee her.

Julio I have never a horse of that cullor[.]

1 Sold. And yet I offer money for her hire[,] to[.]

Julio Dost take mee for a hackney man[?]

Duke I thinke th[']art scarce so good.

Julio Do thou hang till I mend[,] then.

Cap. A churlish slave[.] Whither art traveling[?] 1150

Julio To seeke a needle in a bottle of hey or looke a freind among
my kindred[,] chuse yow which[.]

Cap. They are both hard to find in this age[,] I can tell thee[.]

Duke And what firkin of ffoot stuffe ys that which scornes to
be familiar with a soldier[?]

Julio A true soldier would scorne her with his heeles[;] these
nere came where good soldiers grew yt[.]

Duke And I pray[,] where grew yow[,] sir[?] Your mort[,] I presume
comes a the house of the Grincomes[.] Aman may read her
parentage in her nose[.] Your selfe, I guess to bee some
decaid 1160
bottle man[;] and because your ale would not stand with yow[,]
yow

s.d. Ent 2 sold: vict: & Julio 1147 man[,] 1150 slave[,] 1158 sir[.]
1160 nose[;]

run away from yt[.] Some rorer [] broake your credit &
 your
 coxcomb both at a blow[,] & now[,] having patcht up your state
 with some two ounce & a halfe of antient caracus, yow
 have beought your sweet beagle to follow the camp[.]

Julio I[']de follow thee to the gallouse first.

Duke Are yee so hott[?] Share her amongst yee[,] soldiers[;]
 and clap
 this saucy knave i['] the bilbowes.

Cap. Clap your neck i['] the stocks[,] & wee servd yow right[,]
 wee should[;]
 who made yow Jack in office among us[?] What ere thow art[,]
 my freind[,] th[']art welcome[.] 1171

Julio Shall see that by your gifts.

Cap. The best I have ys entertainment[,] & that I[']le give thee[.]
 What[']s shee[,] thy wife[?]

Julio My wive[,] no[,] & yet wee tumbled both in a bedstraw[.]

Cap. Thy sister[?] Well[,] shee shalbee cooke & laundresse to our
 person.

Julio Shall have a great place on't[?]

Cap. Yf any one offer thee any violence or so much as an
 imodest or unchast question[,] for the first offence[,] hee goes
 to the bilbowes[;] the second[,] to the furca[.] Alexander wonn
 more honor by the noble usadge of Darius['] wife then hee 1181
 did by conquest of her husband, a president of an invinsible
 couradge[;] & for my part[,] I will imitate yt[.]

Vict. Spoke like a soldier[,] Guard my chastity[.]
 I[']le play the cator[,] go to the neiboring townes[,]
 first buy your meat[,] & after see yt drest[.]

Cap. For my privat tent only[.] For the comon hutts[,] let them
 provide for them selves. The world shall know
 how ere disgrast by clownes[,] as much civillity mongst guns
 as gownes.

[Scribal repetition omitted.]

1162 rorer[;] 1170 us[,] 1176 sister[,] 1180 furca[;]

Exeunt.

Duke Brave resolution[,] I have not found
 more justice among magistrats, less pride
 amongst the reverent clergy, so litle insolence
 in private famelyes, nor lesse coruption 1200
 in courts of justice, so much loyalty
 in myne owne chamber[.] Greter temperance
 cannot bee in a cloister[;] to bee short[,]
 this camp[']s a glasse in which some riotous court
 may see their errors[.] Yt hath shewd mee some
 I never saw before[.] But times are come
 by mild indulgence to that pittied end[;]
 They are growne so bad they are ashamd to mend[.]

Exit.

III.ii

Enter a boy drest like Elinor & Doctor[.]

Boy But ys yt possible the mad lord should take mee for the princes[?]

Doct. His brother has[,] thow seest[,] & ys gone in her name to fech
 him, and 1211
 were yt not this moale on thy forhead does distinguish yee[,] I
 should swere thow wert shee my selfe[.] But maske[,] maske[,]
 I heare
 them coming[;] play thy part with judgment & doubt not his
 recovery[.]

Ent[.] Borgias & Hortenza[.]

Horte. Speake that agen[.] The princes send for mee[?]
 Harnesse the winds & mount mee on the clowds
 That I may fly into her armes, but where[,]
 Where bee the traine of ladyes that shee sends
 To usher mee[?] Write to mee by a groome[?] 1219
 [']Tis not her hand[.] (Umph)[.] Crye yee mercy[,] sir,
 Ys that the cause[?] Why though I was disarmd
 And lost my sword[,] I have wonn honor by yt[;]
 For since in seaven pitcht battailes gainst the Turke
 I have brought home spoyles & noble prisoners[.]

Doct. Shee herd so much[,] and out of her princly disposition
 shee sends to speake with yow[.]

1202 chamber[,] 1205 errors[,] 1206 before[,] 1213 selfe[,]
 1219 mee[,]

- Horte. To see my prisoners[;]
 Mary & shall[.] Call forth the Turke[.]
 The Bashawes & those concubines
 That I brought captive at my chariott wheelles[.]
 March faire in order[.] So observe your state 1230
 More lofty[;] stalke like a collossus thus:
 good[.] plesing[.] excelent[.]
 and now crouch[.] petty viceroyes[.] and present
 your services[.] the ransomes& your lives[.]
 to the devine comaundresse of my sword[.]
- Boy For which I os yow both respect & love[.] noble Hortenza.
- Horte. Hortenza[.] fall[.] fall of into my tent[.]
- Boy His sences do begin to fall in order[.]
- Horte. Had not that same Hortenza a thinge calld brother[?]
- Bor. Borgias[.]
- Horte. Borgias[.] Brogias[.] And a Mrs[.?] 1240
- Boy Elinor[.]
- Horte. P-pause there a while: that same Hortenza[--]
- Bor. Ys my noble brother[.]
- Boy & my valiant servant[.]
- Horte. Nay[.] y[']lare to quick[;] agen [.] loe[.]
 Yf I bee that Hortenza[.] my sences
 are wondrously decaid, and so[.] good man[.]
 I make no doubt are his, for yt was voycd
 his Mrs. scornd[.] at least neglected[.] him
 for a slight foole calld-- -- 1250
- Doct. Garullo[.]
- Horte. Garullo[.] Garulo[.]
- Doct. Close him now[.]
- Boy Noble Hortenza[.] as I am princes[.] I did never love him.
- Horte. Pray now[.] say true[.]

- Boy And for your being disarmd[--]
- Horte. Well[,] I am the man then. For my being disarmd[?]
- Boy I lay the fault on fortune[,] not your valor[.]
- Horte. The world knowes I were worth[--] Enough about mee[!]
- Boy Besids[,] our sex do not delight in bloud[.] 1260
 Venus ys drawne by turtles[,] not by vultures[;]
 and ladyes love smoth kisses, not rough scarrs
 and mangled bosomes[.] This[,] then[,] for all suffice[;]
- Horte. I would yt did elce; you'd make a proud man of mee then.
- Boy To seale my promise to yow were that favor[,]
 to seale yt surer were that amorous kisse[.]
- Horte. Come home[,] my sences[,] & injoy full blisse.
- Doct. All[']s well now[,] leave him[.]
- Boy Scorne has spent his darts[.] 1270
 Though yron tounes[,] woemen have silken harts[.]

Exeunt.

- Horte. Thow hast[,] I[']le swere[.] Are they gone? Then hence[,]
 disembled frenzy[,] I will were no looks
 but such as brids & bridgromes do put on
 at weddings & high festivalls[.]
- Ent[.] Amb[.,] Aspero[,] Cosmo[,] Gismond[.]
- Amb. Wee long]
 to heare some newes from the distracted prince[.]
- Asp. See where hee walks[.] Good hart[,] disturb him not[.]
- Horte. The subject of my language shalbee love[,]
 and the cheife theame[,] I[']le handle the escapes 1280
 & amorous slights of love[.]
- Amb. Alas[,] hee[']s falne into another straine of madnes[.]

1257 disarmd[.] 1263 bosomes[,] 1272 swere[,] s.d.
 s.d. Ent Amb: Aspero: Cosmo Gismond

Horte. My exercise -- -- -- my noble lords[,] your pardon.

Asp. Wee are glad to heare yow plesant[.]

Horte. Blame not yf I bee[,]
That of my selfe[,] without the help of any[,]
Have wrought my selfe into the princes['] love[.]

Amd. A madman still[,] at least hee talks like one[.]

Horte. That proves mee none[.] Indeed[,] I never was[.]

Amb. Not frantike[?]

1290

Horte. Never when I apeard to bee so. I did but faigne
the humor only to sound the princes['] bosome[.]

Amb. Wee are all joyd to heare yt[.]

Asp. Growne cunning[,] Prince[,] and [']troth[,] how did yow find
her[?]

Horte. More gracious farr then I deservd or hoped[:]
Out of her bounty first shee gave mee life[:]
& with my life[,] her love, & with her love[,]
This favor[.] Oh[,] but not content with this[,]
Shee seald our joye[']s large patent with a kisse[.]

Asp. This was miraculous[.] Here shee comes againe[,]

1300

Ent[.] Elinor & Count[,] [like] a foole.

Princes[.]

Elinor To mee[?]

Asp. Madam[,] to yow that swore
To fight against all comers that maintaine
Hortensae[']s love suit[.]

Elinor Death a my hopes[,] madd[,] to[.]

Amb. Wee thanke yee[,] madam[,] for the kind usage of our noble Mr[.],
the tresure that your lipps bestowe on him[.]

1285 bee[.] 1294 her[.]

- Elinor My lipps[,] ha ha[.]
- Horte. Your pardon[,] gracious maid[,] I tould them all[.] 1310
- Elinor What all[,] sir[?]
- Horte. Why I tould them how gratioously yow gave my sences to mee[,]
that yow bestowd this on mee[.]
- Elinor Hence[,] madd foole[,] I once did pitty[;] now I shall hate
thee deadly[.]
- Asp. Yow pittied him even now, even now yow kist him[.]
- Elinor I kisse him[?] where[?] when[?] why[?]
- all here, now, for love[.]
- Elinor For love of peace, are yow all lunatique
Or joynd with him to mocke and make mee madd[?]
- Horte. Or joynd with yow to mocke and make mee madd 1320
with double double torment--Oh confes[.]
- Elinor Why do yow weepe? What ys[']t I should confess[?]
- Horte. Your promise, gift, and vow of mariadge[.]
- Elinor I give yow gifts[;] I promise mariadge[?]
Speake one word more[,] and I[']le seald up myneeaes
and take a jorny to the frozen pole
rather then send good word or lookd to thee[.]
- Exit[.]
- Count Do[,] good Nell[,] [']twilbee a voyadge for the heavens[;]
and yet wee[']le nether buy[,] borow[,] nor begg by the
way nether.
Wee[']le bait at the Bull, fetch butchers['] meat at the
Ram[,] rabbet 1330
and cunnye at Virgo, fish from Pisces, crabbs & lobsters from
Cancer, bread from Libra, butter and cheese from the ballance[,]
our milke from the Goats[,] water from Aquarius, & wine from
the man in the moone[.] Farwell[,] Prince[.] I[']le
remember thy health
in clarrett[.]
- Exit[.]

Ent[.] a gent: whispers Asp[.]

Asp. My Mrs. sick? Search all the world for doctors
and rob the earth of simples, no time but now.
Just when wee thought to solemnize our nuptialls,
for to fall sick in[.] Coradg[,] faire Prince[,] my fate
parallels thine, both much unfortunate[.] 1340

Exeunt[.]

Amb. Dispaire not[,] though[.] Sir[,] wee will after her
and spend what art wee may to winn her for yee[.]

Exeunt[.]

Horte. No[,] let her go[.] Shee ys not worth your labor[.]
Deny thy gift[,] deny thy vowes[?] Nay[,] then
deny thy selfe to bee a woman.

Enter Doctor in hast[.]

Doct. Prince, where[']s Prince Hortenza[?] Uds mee[,] what have
yee done[?]
The princes acquainted yow with her love inprivat[,] and
yow proclaim[']t
all the court over[.]

Horte. Her love, her scorne, shee has denyed yt all[.] 1349

Doct. Afore company[,] true; why shee[']s so chary of her love to yow
shee[']le not trust the ayre withyt for feare of prevention.

Horte. Alas[,] dere hart[,] was that her policy[?]

Doct. Only that shee wonders yow were so dull yow could not understand
yt[.]

Horte. Ignorant asse: and does her love staid constant
to mee still for all this[?]

Doct. As ever yt did[.] Yow may thanke mee for[']t though[.] To prove
yt[,]
shee has sent yow this diamond with this penalty[:] that yf ever
yow move yt againe[,] publike or private[,] so much as to your
ownehar[.]

1339 in[,] 1355 though[,]

brother[,] cost yt her live[,] shee[']le never come in your
sight, nor give
yow so much as a good looke after. 1360

Horte. Good soule[,] the racke shall not inforce yt from mee[.]

Doct. And this more, yf shee chance to meete yow and throw
a frowne at yow[,] as that[']s her purpose, tak[']t as a
spetiall
grace, throw her another and shee[']le receive yt as the like[,]
but not a word[,] good nor badd[,] nor so much as a smile[.]

Horte. To avoyd suspition: I conceive her fully[.]

Doct. Bee carfull, yf shee do chance to write to yow (as for triall
perhaps shee will)[,] do not read yt; yf shee court[,] do
not answer her. The more shee importunes yow[,] the more
slight her[,] for though shee love yow beyond imagination[,]
her purpose ys not to have yt knowne till the very instant
of her mariadge, and that shalbee within this three of foure
dayes 1372
at farthest[,] will not this bee pritty now[?]

Horte. Yf well conveighd[,]
a nobler part true amorists nere plaid.

Exit[.]

Doct. That[']s as yt proves[,] though[,] by your leave, I have put
my selfe
upon a strange engadgment here, for shee nether loves nor can
indure so much as the name of him; yet yf Bentivoli stand
constand 1379
to mee[,] I make no doubt of the performance for all this[.]

Exeunt[.]

III.iii

Ent[.] Aspero[,] Cosmo[,] Gis[.], Fernesi[,] Isabella sick[,] Picentio as
a doctor with her water.

Cos. Bee comforted[,] deare sir[,] shee may recover.
& render to your bosome the full hope
Of those delights yow wish[.]

1368 will[,] 1373 now[.] s.d. Ent[:]; Gis[:]

- Asp. Halfe my estate were cheap to buy theasurance
Of that hope[.] How fares my Isabella?
- Isa. Oh[,] my hart, how fares my Aspero[?]
- Asp. My dere Isabella[.]
- Isa. To deare[,] indeed[,] when such a lofty rate 1390
ys sett upon my life, a thinge so poore
[']tis hardly worth the keeping, but your love[,]
your love-my lord-oh-doctor[.]
- Cos. Urinall[,] so long a looking in my ladye[']s water[,]
what find yow in't[?]
- Picen. Atende moy[,] mēsure, begar, mee find a very mush strange tinge
come a my ladye's belly, and make mush[,] begar[,] vera
mush seeka[.]
- Cos. But how to make her well[,] sir[,] that[']s yt yow come for.
- Picen. Vell[,] begar[,] mee tinke a dat den[,] and mee have searsha
my braine
for many ting for dat purposea; we musha intreat de shamra for
mee selva[,] for I musha speaka one[,] two[,] tree woord
woode lady in 1401
private[.]
- Asp. With all my hart[,] be carfull[,] worthy sir[.]
- Exeunt[.]
- Picen. Dei vow gard a mall meesure, Dei vow gard la tout. & now[,]
madam[,]
madam; yow no heare a moy[,] no looke a moy[,] no speake a
moy[?]
Madam[,] vat yow say, de voman bee sike in de tonge[?] Oh
strange
maladi[,] be sik in de tonge[,] oh admirable madam.
- Isa. This idle talke ys a new sicknes to mee.
Good-sir-bee-silent[.]
- Picen. Qui dittes vour selance[?] Mee no point selance[,] begare[;]
mee no 1410

selance[.] Mee musha parle vow[,] vow musha parla moy[,] and
so mush pour dat[.]

Isa. Pray then[,] bee breife[.] What find yow in my water[?]

Picen. Begar[,] noting to purpossa in dis voman[']s vatra. De
coolra[,] vat yee
caule, vermilee dat make de ould face new; in dat ee can find
van[:] de voman play falce woode man[,] and make de graund
bump
in de templa[.] In one I can finda musha deale of pride[;]
in de
second[,] musha ambition[;] in de turd[,] a gallemaffry of
all des, but
pardona moy[,] mee can finda no shusha ting in yours, and
yet[,] begar[,] 1419
now mee see yow mocka moy[,] make a mee mocka de duke &[,]
begar[,] mocka all[.] Yow disembla musha paine & bee no poynt
sika[.]

Isa. How[,] sir[,] not sick[?]

Picen. No[,] begar[,] no poynt seeka[,] unlesse yt pour love of some
othra man[;]
for[,] begar[,] yow no point lova de Duke[.]

Isa. Does your art tell yow that[?]

Picen. My art tella moy mora[.] Yow love one Picentio[.]

Isa. Picentio? Th[']art no doctor[,] but a devill[!]

Picen. Devella? Diew guard a moy[,] madam, mee have some skilla in de
art[,] negromancie, but boone courage[,] mee bee no blabba.
Mee 1430
no tella de grand tale[.]

Isa. In hopt thow art now[,] since thow knowst my sicknes[;]
for I confesse all thow hast sayd ys true[.]
Aply some cure too[']t[.] Wi[']lt be constant to mee[?]

Picen. p le monde[,] p le ceile[,] p le graund[,] p [--]

Isa. No further protestations[!] I beeleve thee[,]
and in a hope thow wilt bee faithfull to mee[,]
know that I faignd this sicknes to prevent

1411 selance[;] 1413 water[.] 1416 man[;] 1417 templa[;] ; pride[,]
1421 all[,] 1423 sick[,] 1430 courage[:] 1431 tale[;] 1434 toot[,]

my mariadg with the Duke[.] The Duke? With him
would basly steale that title, Aspero[,] 1440
a name[,] imitates his nature[.]

Picen. For boone[,] intande vow; and were bee dat Picentio yow
so mush lova[,] madam[?] Ditte moy dat.

Isa. Hee was[,] by Asperoe[']s comaund[,] imprisoned.
There-I much feare mee[,] murthered[.]

Picen. I[,] begarr[,] hee bee all dead & de shast Dutches[,] to. My
art tella moy so musha[,] to.

Isa. Picentio dead! Why do I wish to live then[?]
Though hetherto my mallady was faignd[,]
Now't maks mee sick[,] indeed, sick to the death[.] 1450
Asperoe[']s loathd bed[']s worse then a grave[.] The day
wee should bee married ys allmost upon us.
Some queint confection that may take my sould
handsomly hence[.] Thow nere hadstamore for life
the I[']de bestow for death[.] Deare doctor[,] help mee[!]

Picen. How[?]

Isa. By poyson.

Picen. Poyson[,] a vow? Pardon a moy[,] comann a moy for poyson[?]
Aspero[,] dat grand meshant[,] and p lee mond I shall
putta datt in his cupp[;] shall rumbla rumbla like tundra
in his gutta & senda him to de grand diabolo prestamento.

Isa. Though wrongd[,] I will not bee a murtherer. 1462
No[,] I will leave him to the share of plagues
that heaven hath stord up for him[.] Yf thy art
had but the powre to raise Picentioe[']s ghoast[--]
with halfe thy skill some can do more then that[--]
that from his toung[,] I might bee satisfied
of some few doubts that trubble mee[,] I should goe
in quiet to my grave[.]

Picen. Begar[,] yow sharge a moy mush[,] madam[,] and yett yow shall no
tinka mee bragga more den my art can performe[.] Mee 1471
shall raise one[,] two[,] tree petteet devella shall run lik
shacknape at my comaunda. One of dem shall run to de
place yow calla Eliziu & fesha de ghost of Picentio prestamento[]
and come again in litle space in moment[.]

1439 with the Duke[:] 1448 then[.] 1449 faignd[.] 1451 grave[;]
1454 hence[,] 1464 him[,] 1471 performe[,] 1474 prestamento[.]

Isa. Doo[']t & expect reward[.]

Picen. Fico[,] for reward[.] Mee bee none of your poovra Jack Juglers
dat show tricck for reward[.] Vat me do ys por le credit
of my art[.] I will into myshambra & send him prestanto[,]
By & by[,] begar[,] by and by[.] 1480

Exit[.]

Isa. How pleasure and affliction both contend
On my devoted thoughts[:] one halfe presents
my deere Picentio[']s shaddow; while mee thinks
I cast this amorous chaine about his necke
and bind him to my bosome; while me thinks
I see him smile and in that smile conceive
infinite change of pleasures[,] while mee thinks
my lip & his encounter do exchange
equally valued touches[,] while mee thinks[--]
I know not what to thinke[.] -All[']s but mee thinks. 1490
Sweet shaddow but no substance, to thee halfe
brings in the shape of Aspero; where mee thinks
I see death shutt myne eyes thus & pray[,]
and with that spell expell him[.]

Enter Picentio in his owne shape.

My Picentio[,]
my love crackt of at first[.]

Picen. Yt ys as vaine
to offer thy imbrace to what thow seest
as to imbrace thy shaddow when thy sould
ys from that prison of thy flesh (like mine)
removd into elizium[.] Wearing both 1590
an equall purity[,] wee may come nerrer[.]
[']Till then[,] bee thus devided[.] Then in breife[,]
speake for what cause I'me from the land of soules
cald to this den[,] this dungeon[.]

Isa. In one word[,]
Not to ofend thee with much circumstance,
I[']le name a two fold cause[:] the first[,] to know
yf when thow wert as I am[,] in thy brest
dwelt such a love as myne was[.]

Picen. Such a love[,] 1510
So hott[,] so cold[,] in truth[,] in chastity[.]

1478 reward[,] 1482 thoughts[,] 1494 him[,] 1500 elizium[;]
1502 devided[,] 1507 cause[,]

Isa. What angells speak who doubts[?] My next enquiry
yf of thy death[,] Picentio[,] yf enforst[,]
the maner[,] & the actor[.]

Picen. For thy love[,]
which[,] as I have profest[,] was deare to mee
as this eternall essence, I was cast
into a loathsome prison[,] and there strangled.
The actor or comaunder of the act
was cruell Aspero[.]

1520

Isa. Oh I could wish
my head were like medusaes['] every haire
a serpent full of pyson; I might thus
squise in the murderer's face, and make his body
as ugly as his soule ys[.]

Picen. To this hate I had a purpose to conjure thee sweet[,]
but since I seee thee grownded in't already[,]
my peace on earth ys finisht and allmost
the minuts of my liccence[,]--I must[--]

She offers to embrace him[.]

Isa. Stay Picentio, love, dere shadow, shun mee still[?] 1530

Picen. Imbrace mee in thy thoughts[.] Within thyne armes[,]
thow canst not[,] Isabella[.]

Isa. Yf I coule[,] no force should take thee from mee[.]

Picen. In that love
thy wish ys worse then hate[;] for where I dwell[,]
dwells nether lust nor murther[.] There[']s no miser
whose food[']s the sweat of labor, and whose drinke
ys the salt drop falls from the widdowe[']s eye[.]
Wee have no barr with us where golden bribes
blind justice with theire shine, whilst the felling
maks your right loose[,] his hearing no deceitp;
no poore souls whips for begging, & so beate
in to the hangman[']s office[.] No[,] Isabella[,]
all our desires are fashiond in one mould[:]
wee know nor adge nor sicknes[;] wee have there
no nipping blast nor dog starr[.]

1540

Isa. Temperat climate[,]
blesse mee but with the scituation of yt[.]

1512 doubts[,] 1536 murther[,] 1543 office[,]

Picen. At our next meeting. Now my last minut['s] come[,]
and I must leave thee[.] 1550

Exit[.]

Isa. With a frowne[,] dere soule[?]
Picentio frowne upon mee? In his flesh
hee[']d never meet mee[.] never leave mee thus[.]
That frowne[']s a shaft with an envenomd head
shott deep in to my bosome[.]

Ent[.] Picentio as Doctor[.]

Picen. Now[,] Deiw guard de madeam[,] have ee no performa mee promise[?]

Isa. Thow hast[.]

Picen. I ee tinke so[,] begarr[.] Was hee no shust de man in shapee[,]
proportion[,]
& every ting dat hee apeare van hee was alive[?]

Isa. In shape hee was -but[--] 1560

Picen. But vat[?] But pray[,] speake a mee vat butt[.] Fat de strang
tinge
be de voman[.] But[,] but vat[?]

Isa. Oh[,] Mr. doctor[.]

Picen. Yet agen, begarr[,] mes bee no so musha troubla pour maka de
growne for prison de man as to conten de voman, vatta now[?]
Yett
yow no speake vat[.]

Isa. His shape was lovely[.] and the words hee spake
as calme and quiet as love ys[--]

Picen. Vell & vat ys de but datt stika so mush in de stomake[?]

Isa. But still as my affection would have op't myne armes 1570
offring imbraces too[']t[,] yt walkt a way[,]
and with a frowne[,] departed.

Picen. Ee[,] begar[,] I tought as musha[.] Yow offra de embrace
upon de aire[.]
Pray[,] can yow casha dat so semble de glasse[?]

1561 mee vat butt[:] 1562 voman[;]; but[:]

- all Never[,] what was [']t[?]
- Benti. A foolish tale[.] Some witt may bee pickt out on[']t thow[,]
and thus
ys was, the mice and ratts being once good comonwealths men and
living as yow did in a free state began to grow factious and
not
content with antient liberty[,] must needs grow to the election
of a
ruler.
- all of a duke[,] as wee have done [?]
- Benti. Give him what title yow please[,] my tale sayes a ruler, and
I[']le 1610
keep within compasse of my authority[.]
- Gis. And whome did they chuse[?]
- Benti. Not Aspero [,] but as bad a tirant[,] one Signior Tibert[.]
The catt[,]
who ere hee was[,] scarce warme in his authority[,] was up
to the eares
in bloud.]
- Cos. A fitt comparison[,] so ys Aspero.
- Benti. Depose him[,] they could not in regard of their owne election[;]
murther him[,] they durst not for feare of his faction.
- Gis. Our owne case still[;] so [']tis with Aspero.
- Benti. At last the poore mice and ratts[,]s seeing the[y] could not
keep their wives 1620
in their holes nor their children in their nests for
Tibert[']s cruelty[,]
met as yow do[,] or at least should do[,] about a reformation.
- Fer. The mice and rats did[?]
- Benti. So sayes my tale[.] Their convocation house was a country
farmer[']s
dayry[;] their talbe (to be rownd)[,] a goodly Holland cheese,
about
which being sett, and finding they could nether depose nor
murther him[,]
they determined to give him good counsell[.]

- Cos. The mice and ratts did[?]
- Benti. The mice and ratt['s which [wish] was to tye a silver bell
about his neck
that so[,] though they could not live out of his tirroray[,]
yet having
warning of yt[,] they might fly from yt or yf not[--] 1630
- Fer. They must take what followes[.]
- Benti. Y'are i[']the right, as they were rising from the table[,]
steps mee
up a goodly fatt ratt of a sterne advise and grisled experience
and spooke thus[:] ["But who[,]quoth hee[,]shall tye this
bell about his neck[?"]
Ere they could make their answeres[,] surly Gibb[,] having
heard their
consultation in an upper loft[,] jumps mee down in the midst
of them
and catches him fast by the back at which the rest[,] instead
of tying
the bell about his neck[,] run every one to his hole[.]
- Cos. & left their fellow in danger[?] 1640
- Benti. I find not that in my tale[,] & I[']le not go an inch beyond
the tether
of my authority[.] Like these[,] yow talke of tying the bell
of wholsom
admonitions about Asperoe[']s neck behing his back[,] but
but shew mee
the man will doo[']t to his face[.]
- Cos. Indeed[,] [']tis our indulgence that marrs all[,]
but now the state suffers in generall[,] I[']le tell him his
owne[--]
- Gis. And wee[']le all second yee[.]
- Benti. I shall thinke I tould my talle to a happy end[,] then[;]
& when
I see[']t efected[,] I[']le tell yee another as good[,] but
lupus in
fabula[:] the woolfe[']s i[']the henroost[.] 1650

Enter Aspero, Ambassador, Doctor.

- Asp. Now[,] lords of Venice[,] have yow[,] as wee comanded[,]
tasted the entertainment of the country[?]
- Amb. And that so fully wee are sated with yt[.]
- Cos. The ocasion[']s offred[.] Second mee[,] my lords[;]
and that so rudly our poore cuntrimen
are weried with yt[.]
- Asp. Weried[?] Come y'are sawcy[.]
- Cos. Pardon mee[,] my lord, I do not speake myne owne[,] 1660
but the whole cuntrye[']s grevance[.]
- Asp. Hang 'em[,] pesants[,] -for yow[--]
- Cos. Your worst[.] I[']me urgd[,] & I must speak[.]
- Fer. Y'are misled[,] & I will tell yow on't[.]
- Benti. Well said[,] lords[,] on with the bell[,] now or never[.]
- Gis. Your state ys dangerous[;] wee are all sory for't[.]
- Asp. Rebelious traitors[,] are not wee your Duke
so by election and your private oaths[?]
- Cos. And yet not crownd[,] my lord[;] or yf yow were[,]
please yow remember wee y' are Florentines[,] 1670
though subjects, scorne to bee oprest like slaves[.]
- Asp. Yow must and shalbee what wee please to make yee[.]
The prowdest starr that moves about our throane
take place & title from us[,] & they shall pay
homadge & do us service for their being
or wee will pluck them forth their spheres & throw
them & their surly familyes to ruin.
But to our busines, where[']s the scornfull princes[?]
Yf she once more slight our intreat[,] comaund
shall force her too[']te[.] -Let her bee sent for[.] 1679
- Ent[.] Elinor.
- Elinor Tricks? Does hee judg[e] with mee[,]
madd & not madd[?]
- Asp. Lady[,] once more in Prince Hortenzae[']s behalfe.

- Elinor 'Sdeath[!] Still by deputy[.] Has hee found his witts
and lost his tounge i[']the stead of 'em[?] Strange state[.]
- Amb. [']Tis no state[,] madam[,] but a modest feare least hee
ofend[.]
- Elinor Ofend whom[?]
- Asp. Your Adonis, your what de cal[']t, your meriment, your mirth:
[']Tis no wonder hee[']s not pind upon your sleeve[.]
- Enter Benti[.] with a letter[.]
- Benti. Madam[,] Count Garullo 1690
comends his best of service to yow in this[.]
- Elinor Wee thanke thy paines and will dispatch thee straight[.]
- Doct. Y[']st done[?]
- Benti. To purpose[,] never feare yt[;] observe her.
- Doct. Yt nips allredy.
- Benti. [']Twill do anone[.]
- Elinor Within: Take this ould rufian to the stocks[.]
- Benti. Stocks[,] madam[?] That[!]s a tale[,] indeed[,] I hope;
how ever[,] my cossen
Garrullo ys much kind[,] Nell[,] to your chambermaide[.]
- Elinor My chamber[!] Devill[!] flowted[,] fetch my carouch[.]
- Asp. Whence growes this tempest[?] Ys not the Count in health[?]
- Elinor Agues & fevers shake his joynts asunder[.] My
chamberdrudge[!] 1702
- Asp. Why[,] what of her[?]
- Elinor Vexation[,] married[.]
- all Married[?]
- Elinor Man& wife this three wekes[.]

- Asp. The Count & Lesbia. [']Troth[,] I am proud of yt[.]
Was this the man yow lov[']d & countenaunct so[?]
- Elinor Countenance? What coūtenance[?] The most that I did 1710
was when I entertaind him for my foole[.]
- Gis. Upon myne honor and knowledge[,] my lord[,] shee never
lov[']d him otherwise[.]
- Asp. Why does shee storme to heare hee[']s married[,] then[?]
- Elinor Not cause hee[']s married, but that the foole
should have the witt to know I made him one
ere I had compast myne owne ends[;] for how
so ere I seemed to slight Hortenzo[,] I usd
the foole[']s love but as birders do their stale[,]
to make him stoope[.] 1720
- Amb. Lov'd yow the prince[,] & could yow suffer him loose so many
teares[?]
- Elinor I did[,] in a pride[,] to make him court mee[,] first[,]
but now
to shew my selfe his prisoner[,] see[,] here the copy
of a letter writt & sent to lett him know so much[.]
- Enter Hortenzo[.]
- Asp. & see[,] just with that word[,] hee enters[.]
- Elinor And I[']le give him unlookt for welcome[.]
Hortenzo, Prince, how frowne & turne away? Hortenzo.
- Doct. Very well acted.
- Elinor Dos[']t slite mee[?]
- Asp. Why not[?] Yow neglected him & scornd his passions[.] 1730
- Elinor But I recant & writt a letter which--throw't back agen;
and scorne to open yt[?]
- Doct. Hee has studdied my directions to an accent[.]
- Elinor Yf words prevaile not[,] I will speake in teares
And like an humble suppliant[,] on my knee
Follow my suite. Hortenzo[,] gentle Prince[,]
- 1709 so[.] 1714 then[.] 1717 ends[,] 1732 yt[.]

Duke[,] lords[,] Bentivoli[,] yf yow were ere in love[,]
Pitty a lover.

Exit Hortenzo.

- Doct. Torture enough, now leave her[.]
- Elinor Dos['t] stopp thyne eare & leave mee[,] cruell man[?] 1740
- Asp. ['Troth[,] hee deales justly withyow, payes your scorne
with merited neglect[.]
- Doct. Yet were I sure yow did not counterfeit[--]
- Elinor Have yee so litle charity to thinke so[?]
- Doct. Some of your sex do litle elce[.] I have better hope of yow[,]
thoe[;]
and yf I should change nature in him now & make him amorous[--]
- Elinor Oh[,] Mr. Doctor[,] do but winn him for mee[.]
I[']le built an aulter to thyne art, and offer
my sighs & teares for sacrifice[.]
- Doct. No more: and yet I dare not trust yee[.] 1749
- Ent[.] Hortenzo[.]
- Horte. Why then[,] I dare[.]
- Elinor Hortenzo[.]
- Horte. Call mee love[,] for yf thy hart & toung bee one[,] I am so,
But and yow ever breake with mee agen[,]
I[']le nere lend pitty to a desperate lover for your sake more[.]
- Elinor Do not[.] This last act proves, though foxes eyes[,] lovers
have harts of doves[.]
- Benti. Mild as turtles being pleasd, but tiranous as vultures being
angred, and this reconsilement has made yow freinds with
Garrullo[?] 1758
- Elinor Indeed[.] There hee may have time to consider upon the sinderisis
of his hieroglyphicks, and the antiphona of his cacumenos[.]

1744 so[.] 1756 purpose[,]

Asp. Things sort to purpose[.] Come[,] my princly lovers[,]
 since your afections meet in such a just
 and even diameeter, yf fate bee pleasd
 to lend my Mrs. her best health agen
 (as I well hope)[,] one day shalbe made happy
 with two ritch mariages[.] Meane time[,] sett on[.]
 Wee[']le shew our care i[']the preparation.

Exeunt manet nobles[.]

Benti. The bell[!]s not hung about his neck yet[.]

Cos. No[,] wee have made yt[,] though[,] & wee will hang yt on[,] to.

Benti. And quickly[,] to[,] yow were best[.] I shall tell yow
 another tale 1770
 shall make your eares tingle agood elce[.]

Exeunt[.]

IV.ii

Enter Captaine, Leiftenant, Julio[,] Antient, Duke, Barber as having
trimd him[.]

Barb. So gett the body of a duke where yee can[.] Ther[']s the
 best face and the
 likst all the art I have could make out of that yll favord
 stuff at least[.]

Cap. Wel[,] well[,] desire no better[.]

Anti. Hee like the Duke[?] I wonder what crotchett came into my
 Captaine[!]
 head to thinke hee should looke like the Duke[.]

Cap. I[']le tell yow that herafter[.] Reach mee my new beaver and
 my best 1779
 night gowne, on with them, so: how do yow like him now[?]

Anti. Him[?] What him[?] [']Sdeath[,] but that I am confident of
 the contrary[,] I
 should swere yt were the Duke[,] indeed.

Julio Aparall may do much[.]

- Cap. Observe him well[;] yow shall see a kind of ma^{tie} [majesty]
in's looks
and state in his cariadg[.]
- Duke I shall grow stately enough[,] quickly[;] never fer't: I
should make
a good actor sure, for I thinke my selfe the very man I
personate allredy[.]
- Julio Sett a begger a horsback[,] and hee[']le ride[.]
- Anti. But come now[,] yow have made this mock duke[.] To what use
will you put him[?]
- Cap. There goes a report[,] yow know[,] the good Duke was murdred[.]
- Anti. That[']s to trew[,] a[']my conscience[,] the more[']s the
pitty[.] 1791
- Cap. And yet[,] but only a report[.] Could but wee perswade the
world (as
unlikely things have beene) that wee preservd him by some
accident
and that this were hee[.]
- Duke Nay[,] & I make 'em not sweare that never trust imposture more
for my sake[.]
- Cap. [']Twould bee a meanes not only to practise our revenge on
Aspero[,] reforme
some abuses in the state[,] without authority, but save much
inocent bloud
which otherwise may bee spent & perhaps faile of our ends[,] too.
- Anti. An excellent project & a charitable[.]
- Ent[.] Victoria ss before[.]
- Now the newes with the laundresse[.] 1800
- Vict. My noble lord[,] the Duke[--]
- Julio Wee shall have yow play the foole for want of witt now.
- Cap. Hold thy toung[,] here[']s some sport towards allredy[.]

- Duke Peace with that slave[.] What sayes my obedient subject[?] Speake thy greefes freely[.] Who has done thee wrong[?]
- Vict. I must bee plaine[,] my gracious lord, your selfe[,] none but your selfe[,] has done your subject wrong[.]
- Duke I do thee wrong[?]
- Vict. Yes[,] most injurious wronge[.]
- Julio Godamercy[,] wench[,] tell him his error soundly[.] 1810
- Vict. Sought not alone to robb mee of myne honor[,] brand mee with imputation of a strumpet[,] but pratise how to murther mee without legall or publike triall[.]
- Julio Ys't midsomermooone withthee[?] And yet I[']me glad of this ocasion[,] to.
- Cap. And our jest should bring forth some serious discovery, [']twould bee a thing remarkable[.]
- Duke I do all this[.] What[']s
- [Scribal Omission]
- Asp. Salvation[!]
- Isa. What afrights your manly coradg[?] 1820
- Asp. Th-that dambnd fury there[!]
- Isa. What fury[,] where[?]
- Asp. The-there[.] See where hee stalks & stares upon mee[.]
- Isa. Who[?]
- Asp. Picentio[.] See how hee frownes[.]
- Isa. [']Tis nothing but conceipt and strange imagination[.] Yf hee were here[,] sure I should see or heare or feele or some thing[.] Away[,] begone[,]-are yow sure y'are waking[?]
- Asp. Waking[?]

1814 thee[,] 1819 salvation[.] 1823 the-there[:] 1825 Picentio[:]
1827 imagination[,]

Exit Picentio[.]

I use not to walk in my sleep[,]--& yett[,] 1831
 now I see nothing[.]

Isa. Upon my life[,] yow drempt[,] then[.]
 I have done as much my selfe[.] Mary [']t'has beene by some
 that I lov'd dearly[.]

Asp. So did I[,] Picentio[.]

Isa. I know yow did; but come[,] forgett him[.] Come
 and minde things more materiall[,] or mariadg[--]

Asp. I am proud to heare yow talke thus[.]

Isa. Talke & doe, 1840
 any thing to exclude those fantasies
 out of your thoughts[.]

Enter Picentio as adocor[.]

Asp. I have forgott [']em[.] --Come, oh Mr. doctor[,] welcome[.]
 I am bold to visitt your sick patient[.]

Picen. How seeka[?] De voman seeka; so be de gran diabolo. & shee
 bee seeka[,]
 begar[,] bee all a mond pour love a.

Asp. For love of whome[?]

Picen. For dat sweet face a yours. Provida for de mariash in time[,]
 Will
 runa like de (come apella vous) vile catt out of so litle vitt
 elce[.]

Asp. 'Tshalbee my instant busines[.] The meane while[,] 1850
 sweet[,] chandge a kisse[.] Now my best planetts smile[.]

Exit[.]

Isa. First[,] last[.] and all[.]

Enter Cosmo[,] Gismond[,] Fernesee[.]

Now[,] my good lords[,] the newes[.]

1834 selfe[,] 1845 How seeka[.] 1850 busines[,] 1851 kisse[;]
 1852 all[;]

- Cos. Good beyond uttrrance[.] Wee are tould by letters
(and those not ydle[;] the Duke[']s owne hand writt [']em)
the Duke and Dutches are both living[.]
- Isa. Heaven throwes downe his blessing powerfully, but where[?]
- Gis. At Castle Angelo[,] where[,] hearing of the outrage
of Aspero[,] to save the expence of bloud[,]
hath joynd him selfe with the true harted soldiers 1860
and pitcht a toyle to catch him with[,] in which yow must
asist us[.]
- Isa. With my utmost strength[.] --To his undoing[.]
- Cos. Had but Picentio livd, to see this happy and unlookt for
change[.]
- Picen. Picentio, vat Picentio[?] Dat lova de Dushes[?] Begar[,]
be so livea as de bloud in your vaine[.]
- all Picentio living[,] where[?]
- Picen. Hera[.] Hard by[,] widdin two[,] tree[,] fowre dore a my
shamra.
- Cos. Good Mr. doctor[,] do us the favor but to send for him[.]
- Picen. How senda? Begar[,] mee runa miselfe for him[.] Balla
moy de mane for pulla
of my gownesleeve dat I may run more lighta; de loderatoo
[l'autre, too][,] prestamento [] 1870
so: begar[,] dis same horstaile do so tickla my shopps, &
make a me sweatt
so[;] & mow[,] my lords[,] behold Picentio.

Discover himselfe[.]

Embrace him[.]

- Cos. Fitt to our plott as may bee[.]
Cloud yow againe[.] The maner & the time[,]
how to intrap[,] & when to takt the tyrant
with the meanes of your strange preservation
refer to privat counsell[.] Now Bentivoli[.]

Ent[.] Benti[.]

1858 Angelo[.] 1859 Aspero[,] 1861 with[;] 1864 vat Picentio[.]
1870 prestamento[.] 1875 againe[,] 1878 counsell[,]

- Benti. As merry as a duck with her taile in her mouth[.] 1879
 What[,] ys this bell tyed about grim Tibert[']s neck yet[?]
- Cos. As good as done[,] for both our country freinds
 & cytty tenants have promisd us to doo'te[.]
- Benti. Nay[,] [']faith then[,] [']tis as good as no thing[.] I[']le
 telll yee a tale shall make
 yow confes so much[,] to[:] Upon a time a fox became
 tenaunt to a country
 yeoman[;] indeed[,] tenant at will[,] for shee kept possession
 spight of his teeth[,]
 yet fearing her house should bee taken over her head[]
 every morning when
 shee went forth to fetch in provision[--]
- Cos. For her selfe[?]
- Benti. And yer yong ones (the poore widdow had a great chardge)[.]
 shee comaunded
 her cubbs to sculke in the brakes & bushes and listen what
 newes abroad. 1890
- Fer. & tell her[,] when shee came home[.]
- Benti. So sayes my tale [,] indeed. Anon comes mee the landlord
 landlord & his sonne[,] complaining how his tenants had broake
 downe his
 fences, stolne his lambs[,] & filcht his pullen[.] ["]But I
 have ta[']ne a course[,"]
 quoth hee[,"]to bee ridd of them[.] For to morrow[,"] quoth
 hee[,"] my contry tenants
 have promisd to come and help mee digg 'em out[,"] & so departed
 At night[,] when their mother came home[--]
- Cos. The litle ones tould her what they heard[.]
- Benti. Mary did they and withall[,] fearfull of their landlord[']s
 words[,] intreated
 her to remove her lodging[.] ["]Peace fooles[,"] quoth
 shee[,"] yow trembel at. 1900
 shaddowes[.] Yf hee trust to his tenants[,] wee may safly
 venter one day
 longer[."] They did so[.] Next day the landlord came vexing
 y[.]. His tenants
 had deceivd him[.] ["]But tomorrow[,] quoth hee[,"] my cytty
 ffreinds & kinsmen
 have promisd to hellp mee[."]

- Fer. They deceivd him[,] to.
- Benti. Y[']are i'the right[.] The third day he vext terribly[.]
 ["]And now sonne[,"] quoth hee[,]
 since both tenants and kinsmen deceive mee[,] provide a mattoke
 & a spade[;]
 for to morrow I[']le doo[']t my selfe[."] At night when the
 crafty fox herd this[,]
 ["]I[,] mary children[,"]quoth shee, ["]how [']tis high time
 to begone[.] Wee are like to
 bee throwne out of dores indeed elce[."] 1910
- Cos. Then trusting nether tenants, freinds[,] nor kinsmen[,]
 wee[']le tye the bell a bout the catt[']s neck our selves[.]
- Benti. I[,] mary sir. Why now I heare yow talke somewhat[.]
 Freinds often faile & letters seldome speed.
 What a man does him selfe ys done indeed.

Exeunt[.]

V.i

Actus quintus

Enter Fernese & porter.

- Fer. Pray[,] Mr. porter[,] ys not Count Garrulo your prisoner[?]
 & his yong countesse[,] too[,] upon the Princesse['] comaund.
- Por. Some jeast[,] I thinke[.] Pray[,] how do hee beare him selfe[?]
- Fer. Nothing like the man he was[,] but in mind much more
 ridiculously[.] 1921
 But here they come[.] Please yow stand aside
 and observe[?]

Enter Count[,] Lesbia[,] Clow[.]

- Les. Still melancholy[,] my lord[?]
- Count Mary am I
 in sable black & band clipt litle[.] Dam'mee[,]
 my hat's at liberty[!:] I have said nay and swore

1906 right[,]; terribly[,] 1908 selfe[;] 1923 observe[.] 1924 lord[.]
 1927 liberty[,]

that yt for mee shall nere come in band more[.]
 My leggs[,] (great calves) theire pride the more to martir[,]
 I have seene an end of gold & silver garter[;] 1930
 the spangled roses that upon my shoes grew
 I have burnt to ash and were under my nose[,] rue[.]

Clo. ,Pritty nosgay for a prisoner and very pregnant, and for
 your coatese['] sake[,] my lord.

Count I am vext for her[,] ffreind Cancko[,] and well may bee
 when your Joane thinks her selfe as good]s my lady[,]
 nay[,] sayes so[,] to.

Clo. More slutt[,] shee[;] in that I must needs confesse.

Por Now yow have tasted his humor[,] please yow[,] I[']le interupt
 him[.] 1939
 My lord[,] there[']s Count Fernese[,] one of your unckles[.]

Count One unckle but[?] Were there the whole halfe dozen[,]
 let 'em come in[.] Yet I[']me scarce cater[,] cossen[.]

Fer. Cossen Garrulo[,] what a strange thing have yow made of your
 selfe[.]

Count My humor[,] unckle, I have beene long about one
 and now I ha'te[.] I was no body without one[.]

Les. Nay[,] good[,] my lord[,] you[']ll kill mee and yow bee thus
 mellancholy[;]
 bee merry and yow love mee[.]

Count Love thee[?] Oh
 Never did schoolboye long for thing calld wigg
 In time of lent; sow nere tooke pride inppigg 1950
 Nor burdeaux cobler in hei dery derry
 Then I would do to see my countesse mery[.]

Fer. Good newes[.] I hope Bentivolye[']s come from court[.]

Count Stabb mee with scrone, my brest stand open for[']t[.]

Benti. Why how now[,] cusse[,] a spirit of your metaphisicall
 hieroglyphick
 should not stoope to this grosse humor of melancholy[.]

1935 Canko[.] 1942 in[;] 1945 Garrulo[;]; ha'te[.] 1956 cusse[:]

For should I wer't[,] my Mrs. would begg that[,] to.
The poyson works[.]

all How[,] poyson[?]

Count Yes[,] to shun further scandall[,]
I have shott my hart as boyes kill crowes at Kandall[.]

Les. Alas[,] hee faints[.] See how his cheeks change cuullor[.]

Count A boat[!] a boat[!] Sweet death[,] send in a sculler[.]
I am thy first man; hei kerry mery ferry[,] 1992
I[']le saile to the northstar in a paper whirry[.]

Les. [']Las[,] hee talks ydly[.]

Benti. Yow must consider they are ydle things hee talks on[.]

Les. Good[,] my lord Count[,] take courage[.]

Count No[,] hold thy clack my hamstrings crack[.]
I wander through the shades
of Tenarus where well I wus[.]
I shall meet noble blades[.] 2000
Countesse[,] farwell[;] ring out my knell[,]
thus my last leave I take[,]
Sweet fates, bee true[;] for as yow brew[,]
even so let fortune bake[.]

Exit[.]

Les. Alas[,] hee[']s dead[!] Help to conveigh him hence[.]

Fer. I hopt the foole has not poysned him selfe in earnest[.]

Benti. I saw him put somewhat into the cup[,] but I tooke yt for sugar[.]

Clo. So[']twas[,] sir[;] but hee thinks yt poyson I asure yee[.]
[']Twere a
good jest[,] and hee shoud dye a the conceit now. 2010

Benti. [']Twere but a foole out of the way[,] and wee have choyse
of a thousand to succeed him[.]

1987 poyson[.] 1997 no[:] 2009 yee[,]

Count Not melancholy[?] Why I[']le tell thee[,] boy[;]
 Wert thou as lovely browne as aple moy
 and valiant as the sonne of Priam[,]
 my wrongs would make thee melancholy as I am. What sayes my
 quondam Mrs[.]--[?] 1960

Benti. Sayes litle or nothing[,] but report goes whee intends to
 begg yee[.]

Count Mee for a foole[!] Oh most injurious Princesse[,]
 this cutts my hart worse then a cooke does quinces
 before hee bakes[']em; --Mee for a foole[!]

Benti. I cannot tell[.] I'me sure I herd a bird sing so.

Count. Then rouse thee[,] Garrulo[,] and do strange things[,] to.
 To lye in durty ditch & starve were folly[.]
 Some wine[,] I[']le drink a health to melancholy[.]

Fer. What dost meane[?] Thou't make him stark mad[,] indeed[.]

Benti. There[']s no way to make a foole wise but only that[.] 1970

Count In bane of ratt and now to mind I call

Wine.

The spiritt of that renowned Haniball
 And like to him[,] rather then live their laughter[,]
 I[']le dye; were I sure not to live one howre after.
 Dost smile on mee[?] Thou litle thinkst[,] poore wine[,]
 That I should bee thy death and thou worke mine[.]

Fer. What meane yee[,] sir[?]

Count Fill mee thett[?] other cup[.]

Benti. Yow drink in anger[.]

Count Now my stomak[']s up[,] 1980
 I could drinke spider[.] Yf any aske mee whye
 I drinke so deep[--]

Benti. I[']le answer[,] sorowe[']s drye[.]

Count Dos[']t steale my honor? Yet [']tis no matter [,] do so.

1962 foole[;] 1966 Garrulo[.] 1969 Meane[,] 1977 sir[.]

- all Suspect[?]
- Asp. Suspect[,] and that suspect a treason. --Yet know[,] grave
sirs[,]
as wee conceive our eagle flights above[:]
Society, or envy, so wee know[']t
beneath the height of justice[.] And for that
& to transhape your rough suspitious thoughts 2050
to a more seemly forme, befor I put
this worthy embleame of monarcall state
about my temples, take this scepter up[.]
Adornd with both, fill like a demigodd
this royall seate, or see the rites performd
must make this bewty mine[.] I[']le shew a soule
as clere 'a the bloud yow thinke yt staind withall
as thine or thine or[--]
- Cos. Would yow could[,] my lord.
- Gis. That[']s all the harme I wish yee[.] 2060
- Benti. I['] good faith[, ']'twould bee a pritty tale[,] Pray tell't[,]
my lord.
- Asp. I will not bring the voyse of men to prove
myne inocency[.] Yow might then suspect
ether my greatnes or some great reward
had bought untruths to help mee[.]
- Gis. Not the voyse of men[,] my lord?
- Cos. Bring what yow will to prov't[,] so yow do prov't[.]
- Benti. Can yow bring the Duke[?]
- Gis. The bewteous Dutchesse[?]
- Cos. Can yow bring Picentio[?] 2070
- Gis. The noble Julio[?]
- Benti. The brave captaine[,] sir[?]
- Cos. Lieftenant[?]
- Gis. Theirs stout antient[?]

- Asp. I can bring them.
- Cos. Yow speake wonders to us[.] Do they live[?]
- Asp. Yes[,] in Elizium.
- Gis. Here[']s our loving feares prov'd in his owne confession. They
are dead[.]
- Cos. Yf they bee dead[,] my lord[,] how can yow bring them hither[?]
- Asp. The solution of this enigmae[']s this[,] sir. I have wrought
with this good man[,] Mr. in that abstruse 2081
and hidden art of spells[,] to call their soules
from those blest shades they live in[.]
- all How[,] my lord[?]
- Benti. Their soules[?]
- Asp. Their soules[,] that their eternall selves
may in a just relation of their deaths
acquitt mee or condemne mee.
- Picen. [']Ee[,] begar[,] it ys all boone[;] bee all faire[.]
- all Their soules[?] 2090
- Picen. Dere soula[.]
Yow musha bee sure dey willa no ly[,] my laare[.]
[']Tis no possibla.
- Benti. And have yow the art to raise their figures[?]
- Picen. Have [']ee[,] have [']ee no.
[']Ee am no poovra shuglera[;] [']ee have arte
and by dat art can call them.
- Asp. Call them[.] --See[,]
though kings[,] like eliphants[,] have no bending knee[,]
thus low wee can discend. Where wee apeare not 2100
our owne sunn[,] but your shaddow[.]
- Ent[.] Duk, Dutches[,] Julio[,] Captaine[,]
Lieftenan[,] Antient[,] lik ghosts[.]
- Cos. They are come[.]

- Picen. Vat yow meane[,] my lar[?] Begar[,] yow maka all my arta
no ting[.]
- Asp. Ha[.]
- Picen. Yow musha no shuddra, van yow see datt: La entante[,] La
fine[,]
La enda. Pour whish de spiritt come[,] Hedra bee all[.]
- Laufe.
- Asp. Ar[']t sure they come not for revenge[?]
- Picen. Revensh[?] Vat yow comann dey com for[?]
- Asp. Then go on[.]
- Picen. De cause pour whish mee spell maka yow come 2110
from de Elizium peace ys poure demann
tusha de maner how de shenteelè spiritt
once dwell in susha brittle ting as dis[.]
Leave dat massoone [maison][,] dat manshoone[.] [']Tis suspeck
day by dis man (tres boone[,] tres excelaunt)[--]
- Asp. Excelent[,] doctor[.]
- Picen. [--]dat dit brave man, by cor[,] by sore[,] by poyson[,]
ha cause yow bee murdra[.] Yf hee have
or by de word or senda[,] make des lorda
misstrusse yt[,] oonerstannd yt; yf he have no[,] 2120
den semblably shew dat. Yow see[,] dey ben smile and
embrace de Duke ann treaton yow pour maka de mispriza.
Dat so musha wrong him[.] Vata yow tink now[,] my laure[?]
- Cos. What can wee thinke[?] Wee are amasd.
- Gis. Ashamd.
- Benti. And can no better shew our broken harts
then in their silent action.
- Picen. Y[e]s[,] no[,] vell, here ys no treeke, no shugula[,] no breebe[.]
- Benti. Might wee thus low intreat one favour more[?]
All that wee have ys yours[.] 2130

2105 fine[:] 2109 on[:] 2118 murdra[;] 2120 send[;]

- Asp. Speake[.]
- Gis. Now wee see your soule's thus clere[,] our humble
wills to know by whome or how a'the sudaine[--]
- Picen. Dey coma dead[.] Dat---yow mush know hereafter.
- Benti.- Then for Picentio[,] sir[?] Among these soules wee see not
him[.]
- Picen. Thus [']tis den[:] hee bee no dead, an wan he bee no dead[,]
[']ee can no fesh this shadow[.]
- Asp. Are yow pleasd[?]
- all Haveing your royall pradon[.]
- Asp. Rise, yow have yt[.] 2140
Now send them to their rest, and to the work
wee come for--our coronation. After that
our nuptials with this bewty[,] our Elizium.
- Picen. Your graca[,] a wish de more before[']ee goe[,]
Yow shall behold dem dance dan a de resse[.]
- The Duke takes the crowne[;] the Dutches[,] A Daunce:
the scepter[.] Captaine fetches of Hortenzo[;]
Leiftenaunt[,] Elinor[;] & the Antient[,] Borgias.
- In which they rejoyse & embrace[.] The Duke[,] Another straine:
Dutches[,] & the rest take a new state in order[.]
- Asp. The meaning[,] docotr[?] 2151
- Picen. Why the meaning[,] devill[?] Ys very plaine & easy thow art
mine[.]
- Isa. All my sad thoughts are banished[.]
- Asp. What[']s all this[?] Are wee deluded[?]
- Gis. Here[']s the sun[,] my lord.
- Benti. Yow are but the shadow.
- Picen. Iarest thee, first as a traitor to this dignity[,]
next to this spottles bossome[,] last my life
for all which[,] royall sir[.]
- 2036 den[;] 2038 pleasd[.] s.d. scepter[,] Hortenzo[.] 2154 deluded[.]
2158 bossome[:]

Shall his black mind make mine so[?] --From his brest
his base thoughts blotted[,] I could hugg his person.
Bee as to theise--a fellow[.] --I beseech yee[,] 2190
revoake that sentence[.]

all Noble Julio[.]

Duke Still nature will shew yt selfe[,] be yt good or yll[.]

Julio May I prevaile[,] great sir[?]

Duke Enjoy thy wish[.] Thy sentence now ys the perpetuall
losse of title and thy freedome[.]

Asp.] Wee must beare yt.

Benti. Will your ma^{tie} give mee leave to tell him a tale[?]
[']Tis a very good tale & a sweet one[.]

Duke Do[,] Benvivoli[.] 2200

Benti. Once upon a time there was a lion.

Asp. So sir.

Benti. This lion[,] king of the forest[,] being upon some weighty cause
to travaile[,] did[,] for the time of his absence confer the
charge of his scepter (with a charge carfully to use yt)
to the asse[.]

all The asse[?]

Benti. The lion gone, the asse[,] too proud of the place hee had
left him[,] thought yt not enough to be thought the lion[']s
vicegerent, (so mildly to governe the forest[,] but to
bee taken for the lion himselfe. 2211

Gis. The asse[?]

Benti. The asse[.]

Cos. There was an asse[,] indeed.

Benti. Put on a lion[']s skinn[.]

all Ha[,] ha[,] ha[.] and here

2194 sir[.]

Benti. And thus[,] like an asse[,] like a lion I should have said[,] stalks hee into the forest[.] There did hee so terifie with
his
looke [] and so teare with his paw[.] Here hee kicks one,
there
kills another, there devours another, as his owne sottish
nature 2220
directed[,] that the forest speard like a shambles[.]

Gis. The poore beasts all this while tooke him for the lion.

Benti. The very lion[.] But to bee short[,] the lion[,] coming home
and hearing the spoyle of his subjects[,] went into the
forest[,] pulls of his skinn, shewes them his asse[']scares[,]
degrades him[,] & condemnes him[.] --Here[']s the litterall
sence[?]
The morrall ys[,] nay[,] I dar morrall this[,]
Wee are the trembling heare--there the true lion.
And for rhe asse[,] my lord[.]

Cos. Well said, ould teltale[.] 2230

Benti. Let mee alone with a good tale[,] my lord.

Garullo brought in a chaire with a doctor[.]

Gis. And now wee talke of an asse[,] here comes
a foole[.]

Benti. No[,] they say hee purgd lately and ys now an absolute
courtier[.]

Cos. How now[,] Mr. doctor[,] ys your patient well[?]

Doct. I hope hee wilbe now[,] sir.

Benti. Ys hee asleep[?]

Doct. Desirous[,] being new purge[,] to see the duke[,]
Wee brought him thus, and by the way[,] my lord[,] 2240
his lordship fell a sleep.

Gis. Has hee beene purgd[?]

Doct. Yes[,] my lord[.] And here[']s a note of his severall evacuations
evacuatiions[.]

Benti. Hass hee cast up all this[?]

Doct. All those grose humors[,] I asure yee[,] sir.

Benti. Excelent mirth[,] my leidge[,] shall I read [*]em[?]

Duke Do[,] good Bentivoli[.]

Count Heigho.

all Peace[.]

Count Heigho. 2250

Benti. That[']s twise[.] --Hee[']le beginn by and by[.]

Count I have a horrible empty stomake[.]

Benti. Yt must needs[,] I thinke[.] Here[']s a horrible deale
of flish flash come from yt[.]

Count Have yow perusd my purge[?]

Benti. A caroach & foure barbary mares[,] sir.

Gis. A forest of six and thirty acres[.]

Cos. Foure bedstands & a fencer[.]

Benti. A cap with a comb & a bauble[.]

Gis. Sinderisis[.] 2260

Cos. Hiperbole[.]

Benti. Cacumenos[.]

Gis. Metaphisicall[.]

Cos. hieroglyphicall[.]

Benti. Intilectuell[.] Yf this bee that
yow call a purge[,] my lord[,] wee have perusd yt[.]

Duke Have wee found yow[,] sir[?]

Count Yes[,] a new man[,] my lord[.]

2246 'em[;] 2251 twise[;] 2261 sir[.]

- Benti. Yt may bee like my ladye[']s waiting gneltewoman[']s petticoat[,]
 new
 turnd, for here['s your inside outward[,] but all new. 2270
- Count Looke on my cheeke[;] my blushes testifie
 how that--was but-- my yesterdaye[']s delight[.]
 Ys this day loathsome to mee[?]
- Benti. By my faith[,] there[']s no cacumenos in this[.]
- Cos. Nor hierogliphick[,] nether.
- Count Ha[,] ha[,] ha[.]
- Gis. How now[,] sir[,] what do yow laugh at[?]
- Count At myne owne shaddow.
- all How[?]
- Count [']Ys in good faith[,] my lord[.] Me thinks I have 2280
 before the christall of myne eye a knott
 of odd[,] fantastique[,] foppish baby things[,]
 kissing their hands bowing in complement
 as low as their short doublets will permitt
 and speaking my strange phrases[.] There['s one caryes
 a cannon in his mouth and yet[,] will winke
 for to discharge a pottgun[.] Ther[']s a youth
 has gott my cap & bauble, and mee thinks
 the Mrs. that hee doats on take the coxcomb
 and beats the coxcomb with yt[.] Ther[']s an asse 2290
 that maks his shaddow in the sunn a glasse
 and doats on[']s owne proportion[,] which I loath[.]
- Duke As ys thy sould[,] so ours, purgd now of all
 the jealous thoughts dwells in yt[.] All the mischeife[,]
 our close enquiry[,] or what ever elce
 has a sad being from yt[,] ys not fitt
 to bee remembered [] when wee see the end[.]
 Thus happily salute us[.] But wee wronge
 these paires to stay them from their rites so long
 that they so long have wishd for[.] All the right 2300
 that joy can give us wee[']le enjoy this night[.]

Az florish.Exeunt[.]Ffinis[.]

2279 how[.] 2280 lord[;] 2285 phrases[;] 2287 pottgun[;] 2290 yt[;]
 2294 yt[,] 2296 yt[;] 2297 remembered[,] 2298 us[:] 2300 for[,]