

A MODERN-SPELLING CRITICAL EDITION OF
THE THRACIAN WONDER

CENTRE FOR NEWFOUNDLAND STUDIES

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MICHAEL NOLAN

A Modern-Spelling Critical Edition of
The Thracian Wonder

by

Michael Nolan, M.A.

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School of Graduate Studies
in partial fulfilment of the
requirements for the degree of
Ph.D.

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in the play. Also, the dating of Wonder, usually given as c. 1600, should be advanced to 1611 to account for a number of factors, including use of Abstract room and the influence of William Shakespeare's The Winter's Tale.

The Thracian Wonder is an early seventeenth-century pastoral drama, first published in 1661. The play is most noted for its title-page attribution to John Webster and William Rowley, which prompted three nineteenth-century editors of Webster's work to include Wonder in their collections. However, since then the attribution has been rejected and critical commentary has been unreservedly negative.

This edition, like its nineteenth-century predecessors, presents Wonder in modern-spelling, with its verse, printed as prose in 1661, restored. Appendix A, the old-spelling text of Wonder, provides an easy comparison for the changes made in the main text. The commentary has been made as complete as possible.

The introduction attempts to address and adjust critical opinion. Wonder's debt to its primary source, Robert Greene's Menaphon, has often been exaggerated, thus diminishing the impression of the creativity of the play. The authorship question has not been satisfactorily attempted; neither Webster's nor Rowley's claims have been examined. Rowley, at least, seems likely to have had a hand

in the play. Also, the dating of Wonder, usually given as c. 1600, should be advanced to 1611 to account for a number of factors, including use of the music room and the influence of William Shakespeare's The Winter's Tale.

The play, often dismissed as ill-constructed and foolish, is more sophisticated than has been acknowledged. Wonder does not simply repeat romance and pastoral conventions, but manipulates them. The play, an innovation of the citizen-romance, transforms the elitist pastoral form into an expression of popular entertainment and politics.

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Preliminary

"Of the numerous plays of the class [of doubtful authorship] the student may be particularly recommended to study ... Thracian Wonder" - E.H.C. Oliphant.¹

The Thracian Wonder is an early seventeenth century pastoral-romance. The play appears to have been performed, but, despite the title-page assurance that "it hath been several times acted with great applause," no record exists as confirmation. The first mention of Wonder is in the Stationers' Register for 1653. In 1661, the play was published for the first time, by Francis Kirkman who had an enthusiasm for old plays, particularly those in a romantic vein.

For scholars, the most compelling aspect of the play has been its title-page, which attributes Wonder to John Webster and William Rowley. Because of the attribution, the play appeared in three nineteenth-century editions as part of John Webster's collected works. Yet, what illumines sometimes burns. Wonder was not accepted, even tentatively, as part of Webster's canon, but it was inserted because the editors wished to be inclusive in their selection. A distaste for the play is evident in all the prefatory

¹ E.H.C. Oliphant, "Problems of Authorship in Elizabethan Dramatic Literature," Modern Philology, 8 (1911), p. 435.

remarks; regularly highlighted is the contrast between Webster's capacity and Wonder's perceived limitations. Ironically, though a disassociation of the play from Webster had begun earlier, its inclusion as part of Webster's canon marks the real date of its ultimate rejection.

Scholars seemed to feel that the play would release its hold on Webster only by bludgeoning. Negative criticism was the primary method used to separate the play from its putative playwright. The attack succeeded, but at the cost of Wonder's reputation. Without thorough examination, the play was condemned.

This edition attempts to restore critical balance to the consideration of the play by examining the claims of earlier scholarship and by recognizing Wonder's merits, as well as its flaws. There are three main interconnected areas of scholarly interest, all of which need reconsideration. The primary source is of interest, being one of Robert Greene's best-known works, Menaphon. Additionally, Wonder seems connected with Shakespeare's The Winter's Tale, and is possibly indebted to it. The authorship question has never been satisfactorily investigated. The primary focus has been the refutation of John Webster's authorship; the case for William Rowley's contribution has been neglected. A collateral topic, the dating, is also due re-appraisal. There has been doubt raised, particularly in recent years,

about the accuracy of the customary dating, accepted by E.K Chambers and Alfred Harbage, of c. 1600.

As a pastoral work, Wonder belongs to an important, but neglected, part of English drama. Even the better works in this genre, like Ben Jonson's Sad Shepherd or John Fletcher's The Faithful Shepherdess, are known mostly by their titles. The most familiar pastoral dramas, like the parodic As You Like It or The Winter's Tale, are Shakespeare's.² Wonder affords the opportunity to examine an area rarely explored, and to revive a work which is livelier and more sophisticated than is usually conceded.

² For instance, two recent general surveys of the pastoral use the bulk of English pastoral drama as a prologue to examine Shakespeare. In his examination of English pastoral drama, Sukanta Chaudhuri, Renaissance Pastoral and its English Developments (Oxford: Clarendon Press, 1989), pp. 348-85, allows only the first eight pages to works other than Shakespeare. Even more succinctly, E. Kegel-Brinkgreve, in his corresponding section, The Echoing Woods: Bucolic and Pastoral from Theocritus to Wordsworth (Amsterdam: J.C. Gieben, 1990), pp. 493-517, devotes only the initial two paragraphs to non-Shakespearean plays.

1. Antecedents

The plot of The Thracian Wonder is complex, a quality that summary can attempt to combat. The play opens energetically: Ariadne, her baby in her arms, rushes on-stage, behind her, her father, Pheander, king of Thrace, brandishing his sword, restrained by two of his nobles. Pheander, believing his daughter a whore and his grandchild a bastard, rages at Ariadne, threatening her with unimaginable and unrepeatable tortures. Radagon enters, with his sword drawn, to protect Ariadne. He reveals himself as her husband and not the servant he appears to be, but rather a prince of Sicilia, an ancient enemy of Thrace. Pheander will not show mercy: Ariadne and her son are set adrift in an oarless boat, Radagon in a pinnace, without sail. The exiles are shipwrecked separately upon the same coast and separately rescued by shepherds. Independently, Radagon and Ariadne decide to live as shepherds, a disguise so successful that, even though they are elected shepherd king and queen, they remain unaware of each other's true identity.

For the cruelty of Pheander, Thrace is punished with a plague. Sophos, the king's brother, tries to make Pheander see his guilt and Ariadne's innocence. He too is exiled, but

vows revenge. A Sicilian ambassador arrives at the Thracian court to inform Pheander that his king is seeking Radagon, his son. When the ambassador hears of the banishment, he warns Pheander to prepare for war. Pheander sends to the oracle at "Delphos" to seek the cause and cure of the plague. The message returned is that Thrace will not be healthy until "lambs have lions to their guides, / And seas have neither ebbs nor tides; / Then shall a shepherd from the plain, / Restore your health and crown again" (2.3.22-5). The king of Sicilia invades Thrace to regain his son, Radagon. Pheander, biding time to rebuild his army, allows Sicilian rule over Thrace until the end of a pilgrimage, at which time he vows he will return with Radagon and Ariadne.

Sophos, Pheander's brother, meanwhile, has settled in Africa where he is a trusted aide of Alcade, the African king. Alcade plans to invade Thrace to present its throne to Sophos. Eusanius, Ariadne's son, now a young man, whom Sophos had stolen from the shore and brought with him to Africa as a boy, is discovered to be in love with Alcade's daughter, the princess Lillia Guida. For this presumption, Eusanius is exiled from Africa.

On his pilgrimage, Pheander spies Ariadne and, ignorant she is his daughter, is immediately fired with lust for her. Eusanius, wandering as a shepherd, next comes across her and is also inflamed. The young man's attention, in turn, stokes

Radagon's latent feeling for her. The four share a meal together, which results in Radagon and Eusanius brawling. When Ariadne is left alone, Pheander's men kidnap her. The shepherds gather a force to retrieve her, led by the reconciled Radagon and Eusanius. Yet Pheander convinces the shepherds to help him oust Sicilia. During the battle, Radagon changes sides to protect his father, the Sicilian king. Support for Sicilia also arrives in the form of Alcade and Sophos, with the African force. In the battle, all the royals are captured and the two sides decide to determine victory by a single combat between their champions, Radagon and Eusanius. During this fight, Pheander recognizes the answer to the oracle in the crests the combatants wear. The combat is interrupted, identities are revealed and the oracle explained.

Wonder is simply one version of a story that has been told a number of times. Its earliest traced exemplar is the medieval romance The Lay of Havelok the Dane (its only manuscript dated c. 1300-1325).¹ However, the story's vogue

¹ Adolphus William Ward, A History of English Dramatic Literature to the Death of Queen Anne (London, 1899; rpt. New York: Frederick Ungar, 1961) 3: 55, seems to be the first to have made the connection, which Joseph Quincy Adams, "Thomas Forde's Love's Labyrinth," in Studies in Language and Literature in Celebration of the Seventieth Birthday of James Morgan Hart, ed. Clark Sutherland Northup, Martin Wright Sampson, et al. (New York: Henry Holt, 1910), p. 28, mistakenly claims for himself. Helen Cooper, Pastoral: Medieval into Renaissance (Ipswich: D.S. Brewer,

really begins in 1586 with William Warner's Albion's England Book iv, ch. xx which tells of Curan, a prince disguised as a servant, who romances the princess Argentile. The love affair is encouraged by Argentile's uncle, who wishes to disgrace his niece by the ignoble match and so retain control of the throne. Argentile escapes to the country, becoming a shepherdess. Curan follows and, now himself a shepherd, woos and wins her.

Warner was, directly or indirectly, the source for the versions which followed. Directly, he begot two works: William Webster's 1617 Curan and Argentile, a lengthy versification, and an anonymous plagiarism, printed in 1777 by Thomas Evans in Old Ballads.² Robert Greene, also, borrowing the basic plot from Warner, altered and expanded it to create the prose romance Menaphon, published in 1589.³ In turn, Menaphon sired two works, both plays: Thomas Forde's 1660 Love's Labyrinth and The Thracian Wonder.

John Payne Collier was the first to propose a source

1977), p. 228, records the antecedence as accepted.

² Thomas Evans, Old Ballads, Historical and Narrative, with Some of Modern Date (London: Evans' edition, 1777), 1: 54-62, does not hazard a date for this ballad, nor provide the source or author.

³ Greene also drew material from Sidney's Arcadia, Heliodorus' Aethiopica and Longus' Daphnis and Chloe. See Samuel Lee Wolff, The Greek Romances in Elizabethan Prose Fiction (1912; rpt. New York: Burt Franklin, 1961), pp. 438-45.

for Wonder, but, unfortunately, misidentified Warner as the direct source. Collier also attempted to explain how John Webster's name "mistakenly" became attached to the play. He pointed out that Curan and Argentile and Wonder have their source in Warner. Collier then suggested that Kirkman, as a well-read man, knowing of Curan and Argentile "and that a man of the name of Webster (meaning William Webster) had versified it, thought he might attribute it [i.e., Wonder] safely to his name-sake, John Webster."⁴

Critics' acceptance of Collier's identification of Wonder's source is understandable, particularly since the connection between Warner and Menaphon was then unknown.⁵ However, his notion about Kirkman's confusion of Curan and Argentile and Wonder assumes so much that it is more a proof of faith than of scholarship to believe him. That Collier's hypothesis was not questioned probably speaks of the general

⁴ John Payne Collier, Poetical Decameron (Edinburgh: Archibald Constable, 1920), 1: 268-9. W.W. Greg, Pastoral Poetry and Pastoral Drama (1905; rpt. New York: Russell and Russell, 1959), p. 334, states that he could not find a copy of Curan and Argentile; neither could Joseph Quincy Adams, "Greene's Menaphon and The Thracian Wonder," Modern Philology, 3 (1906), p. 318, even though he looked at the British Library and the Bodleian. He believes there is only one in existence. The absence of copies helped Collier's case. No one could examine Curan and Argentile to discover how unlike it is to Wonder; critics had to accept Collier's word that it was possible for someone to mistake the two works.

⁵ Adams, "Greene's Menaphon," p. 317, claims to be the first to identify Warner as a source for Menaphon.

scholarly desire to divest John Webster of any connection with Wonder.⁶

The second work claimed as primary source for Wonder is Robert Greene's pastoral-romance Menaphon.⁷ This time the relationship is indisputable. Verbal borrowings are frequent.⁸ Situational parallels between the works are

⁶ Curan and Argentile was sometimes taken for the source of Wonder. See Frederick Gard Fleay, A Biographical Chronicle of the English Drama 1559-1642 (London, 1891; rpt. New York: Burt Franklin), 2: 332, and William Rowley, William Rowley: His "All's Lost by Lust," and "A Shoemaker, A Gentleman", ed. Charles Wharton Stork (1910; rpt. Ann Arbor, Michigan: Reprint University Microfilms, 1979), pp. 61-2.

⁷ The identification was a staggered process. The acceptance of William Warner's Albion's England as source prevented critics from looking elsewhere. Dyce, p. 162, notes that Palemon's comparison of Serena to Diana (1.2.121-2) is from "Doron's Description of Samela," verses first published in Menaphon, but does not see the greater connection with Greene's work. A.B. Grosart may have been the first to point out the direct relationship between Wonder and Menaphon, in The Complete Works of Edmund Spenser (London 1882-4), 3: lxx. Homer Smith, "Pastoral Influence in the English Drama," PMLA, 12 (1897), p. 387, was next, noting that "The Thracian Wonder and Love's Labyrinth were founded on Greene's pastoral romance Menaphon." Greg, Pastoral, p. 335, recognized the connection in 1905, but its establishment came a year later with the publication of Adams and J. Le Gay Brereton, "The Relation of The Thracian Wonder to Greene's Menaphon," The Modern Language Review, 2 (1907-7), 34-8, who were followed two years later by O.L. Hatcher, "The Sources and Authorship of The Thracian Wonder," Modern Language Notes, 23 (1908), 16-20 and Jeannette Marks, English Pastoral Drama From the Restoration to the Date of the "Lyrical Ballads" (1660-1798) (London: Methuen, 1908).

⁸ The Commentary notes parallels in detail; what follows are some of the more general points of comparison.

strong, particularly with Wonder's main plot. Both works tell of a king's exile of his daughter, her husband, her child and her uncle. In both, husband and wife are shipwrecked upon the coast, disguise themselves as shepherds, and, though they meet again, know only each other's shepherd identities. In both, the couple's son is stolen away to a foreign court, destined to marry a princess. In both, the king comes in disguise to the shepherds' plains and lusts for his own daughter. In both, the daughter's kidnapping is arranged by her father. In both, an oracle is fulfilled and the royal family is reunited.

Correspondences between characters of the main plots can be simply established:

| <u>Wonder</u> | <u>Menaphon</u> |
|--------------------------|---------------------------|
| Pheander, king of Thrace | Democles, king of Arcadia |
| Ariadne, alias Mariana | Sephestia, alias Samela |
| Radagon, alias Menalcus | Maximus, alias Melicertus |
| Sophos | Lamedon |
| Eusanius | Pleusidippus |
| King of Africa | King of Thessaly |
| Lillia Guida | Olympia |
| King of Sicilia | [no equivalent] |

The neatness of these correspondences demonstrates that Wonder owes a debt to Menaphon, but does not account for the

changes the play makes to its source. Naturally, the critics who wished to prove conclusively the influence of Greene emphasized the links between the works; sometimes they even exaggerated the imitateness of Wonder.⁹ Unfortunately, therefore, their articles give an impression of "the wholesale and indeed slavish indebtedness of the play" to Menaphon.¹⁰ This impression, even if deeply stamped, is false; Wonder is not a simple transfer from page to stage. The art of the Wonder playwright has been denied in confirming the art of Robert Greene.

Comparing the outlines of Menaphon's and Wonder's plots would be deceptive in assessing the debt of Wonder. Because an outline summarizes action, and Wonder utilizes Menaphon's action, the connections will be frequent. But Menaphon is not plot-centred. Though it has the frame of a vigorous romance, Menaphon is, in the main, a demonstration of euphuistic language and lyrical skill. The substance of the work is not its romance elements, but the growing love of

⁹ For example, Adams, "Greene's Menaphon," pp. 320-1, extends the number and depth of resemblances between characters. He misidentifies Greene's king of Thessaly as king of Thrace; he matches this Thrace with both the king of Sicilia and of Africa; he calls Maximus son to this king though Greene never hints at this relationship.

¹⁰ John Webster, The Complete Works of John Webster, ed. F.L. Lucas (London: Chatto & Windus, 1927), 4: 246. Greg. Pastoral, p. 335, has an opinion that is directly opposite: "The dramatist ... has not followed his source slavishly."

the exiled husband and wife, and the hopeless attraction of the shepherd Menaphon for the princess. The plot is careless: for instance, the reason for the exile is unexplained, pirates unexpectedly kidnap the princess's son from the shore to sail away to Thessaly, and the oracle is abruptly and perfunctorily revealed by an old woman who instantly vanishes. Wonder, by contrast, emphasizes plot, clarifying and augmenting the dramatic opportunities Menaphon presents.

Wonder provides motivation for the exile, which in Menaphon seems arbitrary.¹¹ Menaphon's princess, Sephestia, does briefly lament that love of her husband has caused the expulsion (Grosart 6:46), but why this love is offensive to the king is left to the reader's guess. Wonder makes Pheander's anger clear in his discovery of Ariadne's child and her secret marriage to Radagon. In Menaphon the exile is particularly unexpected because the king, Democles, is originally presented as fair-minded. He is "as just in his censures as royall in his possessions, as carefull for the weale of his countrey, as the continuance of his diadem" (Grosart 6:33). His kindness is illustrated by the opening sequence of the romance, which shows him seeking the reason

¹¹ Marks, p. 49, says that Democles acts in "obedience to an oracle," yet Menaphon does not confirm her statement. The exile follows the oracle, but is not a condition of it.

for the plague which has infected Arcadia and shielding his people from the confusion of the oracle. Yet the next report of Democles is the exile. He is now a tyrant, uncaring of his country's good and living for his own pleasure. The transformation is simply muddling. Wonder clarifies and simplifies its source, making the king's behaviour straightforward and consistent; Pheander is tyrannical throughout Wonder.

Wonder too gives purpose to the plague, which in Menaphon is purposeless. In Menaphon the plague is a passing incident that disappears after the opening pages, having seemingly neither cause nor effect. In Wonder, the plague is punishment of the gods for Pheander's crime of exiling his daughter and her family. The plague is a visual and verbal metaphor emphasizing Pheander's immorality. The fleshing out of something that in Menaphon is insubstantial demonstrates how important the exile is in Wonder. In Menaphon, the exile signals the change in Democles, but it is only the start of his injustice. In Wonder, the exile is Pheander's central sin, the main proof of his tyranny.

The playwright's creativity in utilizing the source can be best demonstrated by its subversion of Democles' "comet speech" (Grosart 6:35). After receiving the oracle which, in riddles, predicts when peace will return to his country, Democles demonstrates his openness by having it read to the

people. He then considers that the oracle may cause the people to despair and so takes measures to prevent panic. He explains to them that events are the result of time, not sudden catastrophe; that governments, not oracles, shape their lives. Democles refuses analysis of the oracle because different interpretations might cause "sodaine mutinie" (Grosart 6:35).

Wonder (3.1.20-34) uses Greene's situation and his words, but transforms their intention. When Pheander receives the oracle, he allows no public reading, even commanding his messengers to silence on pain of death. He boasts to his lords about the "will of kings," distorting Democles' calming words about governmental control. Pheander, like Democles, wishes to prevent public disorder, not out of love for his country, but only to protect his power. Democles' concern for the commons has become Pheander's warning against them.

The dramatic innovation of Wonder is conflict, both personal and public. Though Menaphon has some martial elements, they are minor in scope: the shepherds' rebellion is easily quelled and a hand-to-hand combat between Maximus and Pleusidippus is its closest example of a battle. By contrast, most of Wonder is preparation for and experience of war. Wonder alters the characters of its source to oblige the change in plot. In Menaphon, Maximus's primary function

is simply to love the princess, both as herself and in her shepherdess incarnation. Radagon, a more backward lover, is designed to prompt war.¹² Though his counterpart's origins are unexplained (if most likely royal), Radagon's most important characteristic is his princely birth. He now fits the heroic role of royal exile and, as son of Sicilia, adds a political reason for his expulsion. The conflict between Thrace and Sicilia, the Sicilian invasion of Thrace, and the final battle between the kingdoms are all additions Wonder makes to its source.

The role of the princess's uncle also acquires similar martial importance. In Menaphon, the uncle, Lamedon, is exiled with Sephestia, serving as her protector and advisor. Yet apart from the purchase of flocks for his niece, he is a passive, secondary character. In Wonder, the uncle's role is more vigorous and varied. Sophos defends Ariadne's innocence before Pheander and is separately banished from Thrace. (In Menaphon, Lamedon is said to defend Sephestia, but his

¹² Whereas the Menaphon exiles marry, Ariadne and Radagon are hardly romantic. Neither husband nor wife pursues the feelings the play suggests are there. (For instance, Antimon believes that Ariadne rejects his advances because she favours Radagon.) Perhaps the relative distance is to limit the ridiculousness of their deceptions surviving intimacy, which even audiences used to the impenetrability of the flimsiest disguise might doubt. Certainly a serious relationship would contrast with the play's comic view of love. Also, Ariadne's freedom makes the incest scene more interesting, because she is open to the charms of Eusanis.

action is not described.) Sophos, unlike Lamedon, vows vengeance against his brother. He escapes to Africa, bringing with him a boy he finds along the shore. (The child is the princess's son, who, in Menaphon, is kidnapped by pirates; in Wonder, Sophos steals his grand-nephew, Eusanius, thus tightening the connections of Greene's plot.)

The African king, Alcade, who succours Sophos, corresponds to Menaphon's king of Thessaly, but is more aggressive.¹³ Like the king of Thessaly, Alcade accepts the exiled princess's son into his court, ignorant of his birth. Like Thessaly, too, he has a daughter who falls in love with the grown boy. The fathers differ, however, in their reactions to this love. Africa opposes while Thessaly supports his daughter's choice. To construct Alcade's rejection of Eusanius, Wonder reshapes material from its source. In Menaphon, Olympia becomes jealous of Pleusidippus' enthusiastic reception of a report on the beauty of Arcadian women. She rages against him, calling him a presumptuous upstart of uncertain parentage; he returns her favour, a glove. Thessaly pleads for a reconciliation between the lovers. Olympia relents, but Pleusidippus still

¹³ The replacement of Thessalian court with an Africa one is a theatrical decision to give Wonder a colourful variety. The change creates a court visually different from Thrace or Sicilia, adding an exotic flavour that the prose work does not need, but Wonder exults in.

leaves to explore Arcadia. Thessaly is heard of no more.

In Wonder, Eusanius and Lillia Guida are secretly in love, though she openly grants him a favour, her scarf. This gift signals their love to 1 Moor, who informs Alcade. The king rages against the boy in terms akin to those used by Olympia. Eusanius is exiled and heads to Thrace to seek "the fair shepherdess, / Whose beauty fills the clime with wonderment" (4.1.71-2), his mother. Instead of vanishing, Alcade leads an army into Thrace to support Sophos' claim to the throne.

For the main plot, beneath the flesh of Wonder the bones of Menaphon can be felt. Surgery, some of it extensive, has been performed, but the skeleton can be discerned. Less recognizable are the connections between the shepherd scenes of the two works. The playwright uses some of the old material, but as transplants to a new body, borrowing certainly from pastoral tradition, but also possibly from Greene's Orlando Furioso, and more probably from Shakespeare's The Winter's Tale (traceable even in the main plot). Wonder seems to follow Shakespeare in the number and grouping of the shepherds, in some of their characteristics, in the depiction of the shepherds' feast

and in the naturalistic atmosphere of the pastoral episodes.¹⁴

The closest connection between the pastoral sections is the play's use of the actions of Greene's title-character Menaphon to provide incidents for three shepherds.¹⁵ Like Menaphon, Antimon rescues and succours the shipwrecked princess. Like Menaphon, Antimon abandons her when she will not return his love. Titterus' contempt for women may owe something to Menaphon's initial attitude; and his sudden conversion to Cupid may relate to Menaphon's reaction to Samela. Palemon's attraction to Serena may be influenced by Menaphon's infatuation with Samela; his madness, when rejected, perhaps slightly related to Menaphon's sickness.

Yet Wonder does not have a "Menaphon," nor does it follow the pattern of Greene's other shepherds. Antimon and Titterus, the family man and the singer-shepherd, both old, are distinct from Menaphon; nor are there alternatives for them in the source. Palemon's youth and his seemingly hopeless love for Serena put him closer to Menaphon, but his slapstick turn has nothing in common with the maudlin character in Greene.

¹⁴ These issues are dealt with in the chapter on "Dating," as is the possibility of the influence of Robert Greene's Pandosto on Wonder.

¹⁵ Some of Radagon's sentiments about the contentment of the shepherd life echo Menaphon's words.

The other shepherds are as little influenced by Greene's work. Serena's medical skill may have some debt to Menaphon, to Pesana's ministration of Menaphon "with good diet and warme broths, (and especially by her carefull attendance)" (Grosart 6:107). However, these household practicalities are far inferior to Serena's abilities. She is one of the female healers of pastoral tradition. Her main function, to be a young shepherdess who is loved, is, in any case, a role difficult to avoid in a pastoral, and one that needs no specific source. The Clown owes nothing to Greene, but everything to theatrical convention. Adams' suggestion that he was "probably suggested by the clownish lovemaking of Doron and Carmela" is merely wishful.¹⁶ The Clown's antics and personality are typical of a stage clown.

The greatest difference between Menaphon and Wonder lies in their treatment of the class distinction between the shepherds and the royal refugees. A sense of kinship can be found in Wonder, only insistence on the barriers between the classes in Menaphon. If, in Wonder, the shepherds have some dignity, intelligence and ability, in Menaphon the shepherds are simple stereotypes with appropriate names, like brothers Doron and Moron. The courage and skill the shepherds show in battle in Wonder are absent in Menaphon. The shepherds,

¹⁶ Adams, "Greene's Menaphon," p. 321.

"stout headstrong clownes" (Grosart 6:129), are no help to recover the kidnapped Samela; they are ambushed and massacred, with the survivors fleeing (Grosart 6:135). Even love, which in Wonder is a comical state for all classes, is, in Menaphon, merely ridiculous when expressed by the shepherds. Though the exiled royals are allowed to express depth, Carmela and Doron can only exchange their love in oafish tendernesses like "thy lippes resemble two Cowcumbers faire, / Thy teeth like to the tuskes of fattest swine" (Grosart 6:138).

The contemptuous attitude towards the shepherds in Menaphon is matched by an insistence on the privileges of high birth. Though Wonder's Ariadne rejects Antimon's offer of love, her reasons have nothing to do with class; Samela rejects Menaphon because of his social position: "If Queens (quoth she) were of my mind, I had rather die, than perish in baser fortunes" (Grosart 6: 61.). Incongruously, even though stranded in the pasture, her child is "put to nurse in the countrey" (Grosart 6:89). Later, she watches with motherly pride as her son, as Lord of the May "in his kingly majestie" (Grosart 6:89), lords over and brutalizes the shepherd boys. Though Wonder's Radagon and Eusanius are the immediate instinctive choices for leadership of the shepherd forces, neither claims his position, as Maximus does against Menaphon, by right of birth: "Am not I a Gentleman, ...

superiour to thee in birth" (Grosart 6:121).¹⁷

Between an adaptation and its source differences are to be expected, and in the case of Wonder and Menaphon the improvements can be identified and explained. Menaphon is not dramatic, but critics have presented it as the equivalent of a drama: as the step-by-step plan of Wonder. The play, however, is more independently creative than has been previously suggested, dramatically creating the conflict and action its source lacks, and consistently developing its own themes, characters and situations. Greene has influenced Wonder, but the limits of that influence should be recognized.

¹⁷ Radagon demurs to Eusanius calling him a "noble youth," but he, though believing Radagon only a shepherd, returns the offer to him. The cooperation contrasts with the dispute in Menaphon.

2. Thomas Forde's Love's Labyrinth

Thomas Forde's 1660 closet drama, Love's Labyrinth, the second dramatization of Menaphon, was published a year before Wonder.¹ Given that the play most likely was written shortly before publication,² Love's Labyrinth could seem unlikely to have been influenced by The Thracian Wonder. That play was yet unpublished and was presumably a manuscript in the possession of Francis Kirkman. Joseph Quincy Adams, the only scholar to examine Love's Labyrinth at length, though noting a number of connections between the plays,³ is confident that there has been no influence. He writes: "Forde, I believe, knew nothing at all of The

¹ The octavo of 72 pages of text, plus vi of title-page, dedicatory verse and dramatis personae, was collected the following year with other works of the author. There has been no subsequent edition of the play. Smith, pp. 387-90, gives a description of the plot and notes the sources. The most complete examination of the play, including bibliographical information and source work is in Adams, "Thomas Forde," pp. 1-42. Adams also provides the few biographical facts known about Forde. Adams, p. 3, suggests Forde was born c.1613-15 and his death must be after 1661. The only alternative biography is in The Dictionary of National Biography (1885-1901; rpt. London: Oxford University Press, 1921-2), 7: 428-9.

² Greg, Pastoral, p. 336.

³ Adams, "Thomas Forde," p. 36.

Thracian Wonder; certainly he borrows nothing from it."⁴ A comparison between the plays, however, suggests that Adams should have been less certain.

Love's Labyrinth adheres much more closely to its source than does Wonder. All but one of the original names are retained and most of the incidents are indebted to Greene. The language borrows frequently from Menaphon. The undramatic nature of the source and the invention of Wonder to overcome this limitation are highlighted by comparison with Forde's faithful retelling. The language, too, helps one to appreciate the directness and vigour of Wonder. A closet drama is judged by its poetry, which here is stilted, always attempting, but rarely attaining, beauty. The strain is evident throughout the play in lines like: "Is the ice of my fathers / Anger broken? Hath the sun of counsel / Thaw'd his frozen breast?" (1.2.14-16) or "the sea / Must be our Kingdom, and the scaly frie / Our subjects" (1.3.64-6). Greg's harsh assessment seems just: "The play ... represents in its worst form the débâcle of the old dramatic tradition, continued past its date by writers who had no technical familiarity with the stage. It is equally without poetic merit, except in a few incidental songs"⁵

⁴ Adams, "Thomas Forde," pp. 35-6.

⁵ Greg, Pastoral, p. 336.

The songs Greg nearly praises were mainly - if not completely, because sources have not been found for them all - borrowed. The imitativeness of Forde is a characteristic of Love's Labyrinth. The debt to Greene is the most evident, but Forde also takes from Sir John Suckling's "Prithee why so pale," inserts his translation of Anacreon's The Duel (which had recently been translated by Abraham Cowley in 1656 and by Thomas Stanley in 1651), and steals nineteen lines from the opening of Robert Gomersall's The Tragedy of Sforza (1628). Adams is so accustomed to Forde's habit that he suspects that in the single change of source names, from Greene's *Olympia* to *Euryphilia*, "Forde was here drawing from some other source."⁶ Adams also proposes that in giving a soliloquy to Menaphon, which is contrary to his character in Greene and the rest of the play, "Forde is here borrowing from some other writer"⁷

Given Adams' recognition of Forde's slavish plagiarism, it is ironic then that Adams dismisses the possible influence of Wonder on Love's Labyrinth. The primary addition Forde makes to Greene's plot follows the construction of Wonder. The plays agree in motivation for the king's exile of his daughter and her family; and there

⁶ Adams, "Thomas Forde," p. 23.

⁷ Adams, "Thomas Forde," p. 42.

are parallels in the structure of events in the opening sections of both plays. Adams believes the similarities show "how two dramatists, working independently, met the bare suggestions thrown out by Greene."⁸ He is perhaps correct, but there is no evidence elsewhere in Love's Labyrinth of Forde's independent creativity. Furthermore, as noted earlier, the only allusion by Greene to the circumstances of the exile is Sephestia's lament that love of her husband has been the cause (Grosart 6:46): the royal nature of the princess's husband (if logical) is in doubt, the marriage is nowhere claimed as secret, and the king's rage is unrecorded. All these circumstances, however, do occur in Wonder. Similarity may result from the playwrights' use of common romance motifs, but Menaphon is not the direct source for these details.

While reliance on common romance motifs may explain some general similarities, the specific resemblances cannot be explained by such reasoning. The concentration and number of parallels, some of which are striking, seem more than coincidental. Like Wonder, Love's Labyrinth opens with the king's rage over the birth of his daughter's child. The princess, Sephestia, is absent, but she is interceded for, as in Wonder, by two lords, who remind the king of his

⁸ Adams, "Thomas Forde," p. 36.

fatherly duty: cf. "Consider, sir, she is your only child" Wonder (1.1.7); "she is still your child" Love's Labyrinth (1.1.48).⁹ Maximus reveals his royal birth to the king in words similar to Radagon's: cf. "I am not what I seem, / An abject groom, but royal as thyself: / ... / Son to thy enemy Sicilia's king" Wonder (1.1.39-41); I "am a Prince no less / Than is your self: Cyprus my Kingdome is" Love's Labyrinth (1.4.18-9). Both Radagon (1.1.78-82) and Maximus (1.4.41-4) beg to have justice served upon himself alone. Both princesses in return plead that justice be served upon them (Wonder 1.1.83; Love's Labyrinth 1.4.48-50), Sephestia offering, as Ariadne had done (1.1.31-2), her breast for punishment (1.4.50).¹⁰ Four more verbal parallels are also

⁹ The lords in both plays are also concerned about succession. Ariadne is "Your kingdom's heir, your future hope, / And she may live" (Wonder 1.1.8-9) and the king should "for your country's cause, and kingdom's good, / Be pleased to take her to your grace again" (Wonder 1.1.62-3); cf. "What heir shall succeed your self / In the Arcadian Diadem, if thus you drown / The Sun of all our hopes" (Love's Labyrinth 1.1.80-2).

¹⁰ Radagon: Before you speak, vouchsafe to hear me, sir.
It is not for myself I bend my knee,
Nor will I crave the least forgiveness,
But for your daughter. Do but set her free,
And let me feel the worst of tyranny.

Ariadne: The like submission do I make for him
(Wonder 1.1.78-83).

Ariadne: Oh, hold your hands! For mercy let him live,
And twenty pieces within my bosom give
(Wonder 1.1.31-2).

- Two more parallels are also found later in the play: "And love is kindled by desire as soon / In one poor minute as an age of time" Wonder (3.3.130-1); cf. "for your love / Is like the lightning, vanished as soon / As it appears; a

Sephestia: Father, let me the heavy burthen bear
Of this sad song alone: let all your fierce
Justice center in my breast -

(Love's Labyrinth 1.4.41-4, 48-50).

minute is an age / In your affections" Love's Labyrinth (3.5.71-4). The following lines from Love's Labyrinth may possibly allude to Pheander's disguise amongst the shepherds and echo Pheander's speech (Wonder 3.2.102-111) about his transformation from king to pilgrim: Damocles's "Scepter's chang'd into a sheep-hook, He / Is gone on pilgrimage to seek a wife / Amongst the shepherdesses" (4.8.5-7).¹¹

Despite such suggestive resemblances, there would be no chance of influence, unless Kirkman allowed Forde to read Wonder. This is quite possible because Forde, at least earlier in his career, was connected with the publishing trade.¹² He was servant to Samuel Man, who was a bookseller and, in 1643 and 1644, Warden of the Company of Stationers, its Master in 1646, 1654, 1658.¹³ Though Forde left London

¹¹ Forde's title also perhaps shows the influence of Wonder. There is no development of the labyrinth metaphor in Menaphon, though the word is used twice. The first example, Democles' fear that his subjects may fall into the "balefull laborinth of despaire" (Grosart 6:35) has no connection with love; the second does, Democles' experiencing of a "Laborinth of restles passions" (Grosart 6:118) after seeing Samela, but the idea is isolated. However, the use of the labyrinth as a metaphor for the confusion of love is developed in Wonder. The conceit is not a surprising one, but is another link between the plays.

¹² Adams, "Thomas Forde," p. 2.

¹³ Henry R. Plomer, A Dictionary of the Booksellers and Printers who were at Work in England, Scotland and Ireland from 1647 to 1667 (London, 1907; rpt. Oxford: The Bibliographical Society, 1968), p. 122, gives a paragraph on Samuel Man.

around 1649, settling for a time in Essex, near Maldon,¹⁴ his pamphlets and other writings must have kept him in contact with London and the publishing business. Certainly, he remained friends with William Leybourne, who published Love's Labyrinth and his other works. Forde may have known of Kirkman, who by 1660 had been scrivener and bookseller for at least seven years, or mutual acquaintances might have introduced them. If Forde's plan to dramatize Menaphon and Kirkman's possession of such a dramatization were known, then a meeting between the men would seem logical.

A separate issue that Adams raises comes from his remark that a comparison of Love's Labyrinth with Wonder suggests a comparison with The Winter's Tale.¹⁵ Adams briefly concludes that Forde did not have Shakespeare's play in mind, which seems correct, yet his note brings out two points. First, there is the elimination of an alternative source of inspiration for Forde, which may circumstantially increase the likelihood of Wonder's influence. The second is that Adams realizes that Wonder resembles The Winter's Tale in ways that do not stem from coincident use of Greene as source material, because Adams is looking for differences from Menaphon. Adams does not hint that either play has

¹⁴ Adams, "Thomas Forde," p. 7.

¹⁵ Adams, "Thomas Forde," p. 36.

influenced the other, but it is interesting how a connection
between the two is instinctively and certainly made.

3. Authorship

Critical commentary on The Thracian Wonder has centred on the authorship question, much of it, however, is simple denial of John Webster's hand. Analysis of the problem is rare. Little is said of William Rowley's contribution. Fleay's solution was the proposal of Thomas Heywood as playwright, which garnered some acceptance. When Menaphon was examined as source, Robert Greene's name arose perforce for consideration. At present, Wonder is generally categorized as anonymous and neither the cases for the original co-authors nor for the proposed alternative playwrights have been examined. This section discusses the possible authorship of these four dramatists.

On its title-page Wonder is credited to the partnership of John Webster and William Rowley. Criticism has discredited the attribution to Webster. The objection is simple: Wonder is not good enough to have been written by John Webster. Rowley's reputation is of less concern. Often the question of his possible contribution is silently passed over; sometimes his hand is accepted. Yet, since mainstream criticism has neither examined nor confirmed Rowley's authorship, the rejection of John Webster has carried with

it the rejection of Rowley's authorship.

The authorship, for which there is no corroborating external evidence, was attributed by the play's publisher Francis Kirkman. Some critics have challenged the attribution by characterizing Kirkman as unethical.¹ Yet, however underhanded some of Kirkman's business dealings may have been - and perhaps he is more maligned than malignant - there seems little reason for his having deliberately falsified the authorship. The name of Rowley or even of Webster would not have had the popular and therefore

¹ The most complete biography of Kirkman is R.C. Bald, "Francis Kirkman, Bookseller and Author," Modern Philology, 41 (1943), 17-32; Plomer, pp. 110-11, is a brisk summary. Strickland Gibson, A Bibliography of Francis Kirkman with his Prefaces, Dedications, and Commendations (1652-80) (Oxford: Oxford University Press, 1949) is also a good biographical source, though the focus is the writings and work of the man. Kirkman was born in 1632 and died sometime before 1680. His life was books. He was a scrivener, bookseller, publisher and author. His enthusiasm was the collection of old plays. He also had a strong taste for romance, learning French solely to read the untranslated parts of Amadis de Gaul. After he became a publisher, Kirkman's reputation was besmirched by a contemporary charge of piracy of other publishers' plays. He claimed innocence, though acknowledging his partners had been unscrupulous. Though older scholars sometimes repeat the charge against him, Bald, Gibson and W.W. Greg "Authorship Attribution in the Early Play-List 1656-1671," Edinburgh Bibliographical Society Transcripts, 2 (1938-45), 305-29, accept that Kirkman was duped.

Significantly, Kirkman's authority is sometimes important in support of authorship questions of other plays. He helped establish John Heywood's canon, placed Thomas Heywood with The Fair Maid of the Exchange, and connected Cyril Tourneur with The Revenger's Tragedy.

financial appeal of a Shakespeare or Fletcher.² Deliberate fraud is therefore unlikely. Kirkman also took some care in his ascription of plays. His efforts at finding proper attributions are described by Greg as diligent, though the accuracy of his efforts is sometimes disappointing.³ Even Collier, who began to separate Webster from Wonder, believed Kirkman had only made a mistake, and that he had had a reason for his claim.⁴ For Kirkman to have noted a partnership is also significant. In his catalogue of more than six hundred plays, Kirkman ascribes a play to more than a single author on only sixteen occasions.⁵ Nor were the

² Kirkman later did publish a play ascribed to Shakespeare and Rowley, The Birth of Merlin. While Shakespeare's authorship is improbable, Rowley's has been generally accepted.

³ W.W. Greg, "Authorship Attributions in the Early Play-Lists 1656-1671," Edinburgh Bibliographical Society Transactions 2 (1938-45) 305-29: "On the whole, while Kirkman showed some diligence in consulting the printed editions and was a good deal more careful in presenting the information drawn from them than his predecessors had been, the results ... can only be described as disappointing" (p. 329). Oliphant, p. 417, is more positive about Kirkman's abilities, stating that in Kirkman's assignment of authorship to late Jacobean and Caroline plays, "he must be held to be a first-class authority."

⁴ See "Antecedents" section, pp. xi-xii.

⁵ See the catalogue of 1661 appended to Tom Tyler and his Wife. Kirkman was more likely to err by omission, leaving, for example, Beaumont's name from all his plays with Fletcher. Of the sixteen partnerships he gives, excluding Wonder, only one is rejected: Rowley's part in Middleton's The Widow; one is considered doubtful: Middleton and Rowley's collaboration in The Spanish Gypsy.

names of Webster and Rowley likely to come to Kirkman's mind by chance. The men were not familiarly linked, though they did have some personal and professional connections. Rowley wrote a commendatory poem for Webster's The Duchess of Malfi. The two men also collaborated, with Dekker and Ford, on the lost play A Late Murder of the Son Upon the Mother, or Keep the Widow Waking.⁶

Kirkman also ascribed to John Webster and William Rowley authorship of the comedy A Cure for a Cuckold, which he published in 1661, shortly before Wonder. A Cure for a Cuckold, like Wonder, has no external evidence to corroborate the claim of its title-page and again critics have doubted the attribution, particularly the assignment to Webster. However, after Edmund Gosse declared his certain agreement with the attribution, other critics echoed him.⁷

⁶ C.J. Sisson, Lost Plays of Shakespeare's Age (1936; rpt. London: Frank Cass, 1970), pp. 80-124; Mary Edmond, "In Search of John Webster," The Times Literary Supplement 24 December 1976, p. 1622; Charles R. Forker, Skull Beneath the Skin: The Achievement of John Webster (Carbondale: Southern Illinois University Press, 1986), pp. 160-4; Margaret Loftus Ranald, John Webster (Boston: Twayne Publishers, 1989), pp. 91-2, discuss A Late Murder, which is known by its mention in the court of law.

⁷ Edmund Gosse, Seventeenth Century Studies (London: William Heinemann, 1897) sees the A Cure for a Cuckold as two plays: the main plot by Webster, "a thoroughly characteristic and very lovely work" (p. 49) and the sub-plot by Rowley "a short town-comedy, suited to the vicious taste of the day" (p. 74). He appealed for someone to mine the gold from the mud, and publish the main plot separately, under the title Love's Graduate. Obliging, in 1884, S.E.

Examination has discovered enough verbal, metrical and stylistic proof to confirm Kirkman's statement.⁸ A Cure for a Cuckold is now generally established as part of Webster's, as well as Rowley's, works.

The vindication of Kirkman's word in this case should afford a more favourable assessment of his Wonder attribution. Kirkman seems to have ascribed with cause, and to have had reason for linking these two comedies, a connection emphasized by binding them together for joint sale. Fleay suggests that the same company produced both plays.⁹ Yet that is still too distant a relationship to suggest authorship. Perhaps Webster's and Rowley's names were actually attached to the copy of Wonder Kirkman

Spring-Rice did so. The following year, with an introduction by Gosse, the edition went to public press.

⁸ The main arguments are found in Elmer Edgar Stoll, John Webster: The Periods of His Work as Determined by His Relations to the Drama of His Day, (New York, 1905; rpt. New York: Gordian Press, 1967), pp. 37-41; H. Dugdale Sykes, "Webster's Share in A Cure for a Cuckold," Notes and Queries, (1914), 382-4, 404-5, 443-5, 463-4; Henry David Gray, A Cure for a Cuckold by Heywood, Rowley and Webster," Modern Language Review, 22 (1927), 389-97; Inga-Stina Ekeblad, "Webster's Constructional Rhythm," ELH, 24 (1957), 165-76. Other discussions are in F.L. Lucas, ed., The Complete Works of John Webster (London: Chatto & Windus, 1927), 3:10-18; Dewar M. Robb, "The Canon of William Rowley's Plays," Modern Language Review, 45 (1950), 129-41; Peter B. Murray, A Study of John Webster (The Hague: Mouton, 1969), pp. 215-6, 265-8; Fernand Lagarde, John Webster, (Toulouse: Association des Publications de la Faculté des Lettres et Sciences, 1968), pp. 245-50.

⁹ Fleay, 2: 332.

possessed; more likely, though, there was only one name - Rowley's. With the genuine collaboration of A Cure for a Cuckold in hand, the addition of Webster's name to Wonder would have seemed justifiable, particularly since Rowley's reputation was as a collaborator, not a solo playwright.

Webster's co-authorship of Wonder is the primary objection to the attribution.¹⁰ Since Collier's statement that "certainly nothing so poor and weakly could have come from the nervous pen of John Webster,"¹¹ critics have been attempting to prise Webster's name from the title-page. The three nineteenth-century editors of Webster's works all apologized for their inclusion of Wonder. Hazlitt's general preface states: "The annals of dramatic, as of other literatures, present, no doubt, too many instances of 'dull lines' by the hand of genius writ; but it is difficult to believe that such a stream of dulness as the course of the Thracian Wonder exhibits, could have flown from the pen of a

¹⁰ The dates of John Webster's birth and death are unknown; recent estimates list c. 1578-80 to sometime after 1628, most likely between 1632 and 1634. His reputation is based primarily on The White Devil (1612) and The Duchess of Malfi (1614) which are considered the best Elizabethan tragedies outside of Shakespeare. Concentration on these often ignores that Webster was a working dramatist, with most of his output in collaboration with others, perhaps most successfully with Thomas Dekker in Northward Ho (1607) and Westward Ho (1607).

¹¹ John Payne Collier, The Poetical Decameron, (Edinburgh: Archibald Constable, 1820), 1: 268.

dramatist far inferior even to Webster."¹² Stork "gladly [adds his] own opinion to the consensus of judgement which denies to John Webster any share in such a wretched, botcherly play."¹³ Bentley remarks that if one believed title-pages they "would saddle Shakespeare with The London Prodigal and John Webster with The Thracian Wonder."¹⁴

That the play is weaker than the high opinion formed of Webster should not in itself destroy his candidacy; Webster was often not Webster. However, the style is not his. Playfulness is not his forte. The serviceable, prose-like poetry of Wonder is much looser than his deliberate lines. Even in collaboration, characteristic phrases or word choices of his can always be found; these are absent or seemingly coincidental in Wonder.¹⁵ The mad scenes in Northward Ho and The Duchess of Malfi, linked by Joseph

¹² William Hazlitt, ed., The Dramatic Works of John Webster, (London: John Russell Smith, 1857), 1: xix.

¹³ Charles Wharton Stork, William Rowley: His "All's Lost by Lust," and "A Shoemaker, A Gentleman" (Philadelphia, 1910; rpt. Ann Arbor, Michigan: Reprint University Microfilms, 1979), p. 62.

¹⁴ Gerald E. Bentley, Authenticity and Attribution in the Jacobean and Caroline Drama (New York, 1943; rpt. New York: AMS Press, 1965), p. 102; Bentley is quoted by Samuel Schoenbaum, Internal Evidence and Elizabethan Dramatic Authorship (London: Edward Arnold, 1966), p. xix.

¹⁵ Lucas, ed., Works, 4: 247, points out four weak parallels.

Thomas McCullen to those in Wonder,¹⁶ display a macabre humour that has no connection with the slapstick of Wonder. Webster's mad folk are partially of the asylum, Wonder's wholly of the stage. Lucas, surprisingly, suggests that Webster may actually have been part-author: "Nor, of course, is it out of the question that Webster himself might have gone over the work with the hastiest of pens. That he did more than this seems incredible."¹⁷ Lucas's assessment seems fair. Collaboration can distort or bury an author's individual style, but nothing that is discernably Webster's seems to be present in Wonder.¹⁸

Rowley's authorship is more likely.¹⁹ Most critics who

¹⁶ Joseph Thomas McCullen, The Functions or Uses of Madness in Elizabethan Drama Between 1590 and 1638 (Chapel Hill: University of North Carolina, 1948), p. 270.

¹⁷ Lucas, ed., Works, 4: 247.

¹⁸ For a recent analysis of Webster's style, see Charles R. Forker, "Webster or Shakespeare? Style, idiom, vocabulary and spelling in the additions to Sir Thomas More." In Shakespeare and "Sir Thomas More". Ed. T.H. Howard-Hill. Cambridge: Cambridge University Press, 1989.

¹⁹ William Rowley's birth date is unknown; Stork, pp. 7-8, working back from Rowley's earliest citing, his 1607 collaboration with Day and Wilkins, The Travails of the Three English Brothers, estimates 1585. Rowley only authored three solo plays A Shoemaker, A Gentleman (1608), A New Wonder, A Woman Never Vexed (1611-14) and All's Lost by Lust (c. 1619); a fourth, A Match at Midnight (1622), is only doubtfully authentic. Most of his work was in collaboration, for example, with Heywood in Fortune by Land and Sea (1609), Fletcher in The Maid in the Mill (1623), Webster in A Cure for a Cuckold (1624-5), but most memorably with Thomas Middleton in A Fair Quarrel (c. 1615-17) and the tragedy The

reject the possibility of Webster's contribution are silent about Rowley's. This silence may indicate lack of interest or ignorance of Rowley's work. It might, however, be an unwillingness to recognize that part of Kirkman's claim is valid, a recognition that could add strength to the Webster attribution. Actual discussion of Rowley's authorship is limited. Stoll's contribution is the emphatic statement that "not one trace"²⁰ of Rowley's hand is present. Stork, balancing distaste for Wonder and affection for Rowley, allows Rowley some responsibility for the play, though he hazards that the author had "no heart in the work."¹⁶ He finds that some quips of the clown "may justify ... giving this master humorist a share in the play."¹⁷ Harbage is more terse, simply putting "William Rowley (?)" next to the name of the play.¹⁸

Michael Mooney, the only writer to discuss Wonder at length, believes the play to be Rowley's solo effort. He

Changeling (1622). As an actor, he specialized in fat clown roles. In 1609, Rowley was a member of the Duke of York's (later the Prince's) Men; by 1616, he was their leader. In 1623, he was with the King's Men. He died in 1626.

²⁰ Stoll, p. 36.

¹⁶ Stork, p. 62.

¹⁷ Stork, p. 62.

¹⁸ Alfred Harbage, Shakespeare and the Rival Traditions, (1952; rpt. New York: Barnes and Noble, 1968), p. 347.

discovers in Wonder "themes of transformation and rebirth, images concerned with madness, sickness and infirmity, and special musical and dance effects,"¹⁹ themes that he finds common to Rowley's later work. These ideas, unfortunately, are not idiosyncratic. Love as madness or a nation's misfortunes as sickness are expected conceits; and these ideas can be derived from Menaphon. What Mooney accomplishes is not a demonstration of authorship, but of unity, showing the thematic integrity between the main and sub-plots of the play. Perhaps this concurrence is suggestive, but Mooney's ultimate evidence for Rowley's authorship is Kirkman's word.

Better proofs, however, can be given and it is likely that Rowley, if not sole author, did participate in writing Wonder.²⁰ Unless rejection of Webster's name also necessitates rejection of Rowley's, the claim of the title-page should not be dismissed. It should be accorded some, if weakened, authority. Though Wonder is unlike Webster's work, there is nothing in the play foreign to Rowley. He was a

¹⁹ Michael Edward Mooney, "William Rowley: Jacobean Playwright," Diss. University of Southern California 1976, p. 267.

²⁰ Most of Rowley's characteristics evidenced here have been determined by Robb, whose work Schoenbaum, p. 181, calls "a brief, somewhat impressionistic but nevertheless reasonable account of Rowley's style and subject matter." Robb's observations have been supplemented by those of others, whose work is noted; and by more particular comparison with Rowley's plays.

writer of romances, collaborating with John Day and George Wilkins on The Travails of the Three English Brothers (1607), and completing his own citizen-romance A Shoemaker, A Gentleman (1608). The roughness of verse is characteristic,²¹ as is the use of rhyme to underline morals.²² Robb notes that "striving to suggest agitation of mind, he [Rowley] employs paragraphs of short, broken phrases, usually highly unmusical, rhythmically."²³ Both the agitated Sophos (2.1.44-55) and Eusanius (3.3.74-87) exhibit this tendency. The close use of a source is also expected for a Rowley play. Stork, echoing Lange, remarks that in his A Shoemaker, A Gentleman "Rowley often follows his sources minutely."²⁴ The frequent verbal cribs from Menaphon should therefore be expected.

The comic section, particularly the scenes with the Clown, are closest to Rowley. The clown is his specialty,

²¹ George Cheatham, "Confused Lineation: An Indication of Rowley's Hand in Collaboration," The Library 6th Series 7 (1985), pp. 16-37, warns against exaggeration of the roughness of Rowley's verse, some of which may result from the mistaking of prose as verse by the original publishers and the acceptance of this mistake by later commentators and editors.

²² Trudi Laura Darby, ed. A Critical Old-Spelling Edition of William Rowley's "A New Wonder, A Woman Never Vext" (London: Garland, 1988), p. 43.

²³ Robb, pp. 134-5.

²⁴ Stork, p. 159.

and while the Wonder Clown lacks the individuality of his best creations, it has characteristics of his good-natured type. Though of common stock, the puns and bawdy are in his repertoire: the pun on "suit" (4.2.15-16), the "case" (5.2.117-18), the fart (1.2.54-5) and "thrust" (5.2.221) jokes and the more particular quibble on "butt" (4.2.34-5).²⁵ Rowley's habit of cue-catching, the linking of a speech by the repetition of a word or more from the speech before it, is evident elsewhere in Wonder,²⁶ but extended examples of this practice are found in the Clown sections of 1.2.96-105, 116-17; 2.2.114-45; and 4.2.1-16, 32-3.²⁷ Rowley also is fond of the story of Orlando.²⁸ Wonder refers to Orlando at 5.2.53, and, if Greene's play Orlando Furioso has

²⁵ See the Commentary for the particular parallels.

²⁶ Robb, p. 133.

²⁷ Other examples are found at 1.1.47-8; 1.2.170-1; 2.1.43-4; 2.1.143-5; 2.1.166-7; 2.1.182-3; 2.1.189-90; 2.3.34-5; 2.4.8-9; 2.4.18-9; 3.1.42-3; 3.1.48-9; 3.3.73; 4.1.130-1; 4.1.161-2; 4.2.51-2; 4.2.77-8; 4.2.90-1; 4.2.126-7; 5.1.18-19; 5.1.26; 5.1.82-3; 5.1.119; 5.2.25-6; 5.2.53-4; 5.2.156-7; 5.2.268-9.

²⁸ Pauline G. Wiggan, An Inquiry into the Authorship of the Middleton - Rowley Plays (Boston: Ginn, 1897), p. 44. Rowley mentions Orlando in The Changeling (3.3.114) and A New Wonder, A Woman Never Vext (2.1.29). The introduction to John Day, William Rowley and George Wilkins, A Critical Edition of John Day, William Rowley and George Wilkins' "The Travails of the Three English Brothers", ed. Abdul Rahman W. Ridha (Lincoln, Nebraska: University of Nebraska, 1973), p. 25, notes that Greene's Orlando Furioso had an evident influence on this collaborative play.

influenced the sub-plot of Wonder, Rowley's predilection makes that influence more understandable.

The mad scenes in Wonder are similar in style to Rowley's treatment of the asylum scenes in his collaboration with Middleton, The Changeling. A comic, slapstick tone predominates in both plays, helped in The Changeling by concentration on the pretended, not the genuine, lunatics. Some associations are common to both plays: besides the mention of Orlando, the image of the labyrinth (The Changeling 4.3.110-12), and the connected ideas of Luna, Endymion and the man-in-the-moon (The Changeling 3.3.82-8, 4.3.125) are shared.²⁹ In both plays, the madmen, in quick succession, confuse others with classical figures: in The Changeling Franciscus identifies Isabella as Titania, Lollia as Diomed and Esculapius, and calls himself Tiresias (3.3.53-71); in Wonder Palemon calls the Clown Nestor, Angelica, Alexander and Caesar (5.2.18-56). Most particular is the allusion to Alexander the Great's horse and the accompanying stage business. In The Changeling Franciscus calls himself Bucephalus and kneels to be mounted (3.3.61); in Wonder Palemon wants to ride a "strange Bucephalus" and

²⁹ See the Commentary, pp. 167, 169, 241, for explanation of these ideas in Wonder.

seems to mount or attempts to mount the Clown (4.2.177).³⁰

Both plays also feature dances of madmen, of the inmates at the end of 4.3 in The Changeling and of Palemon and the Clown at the end of 2.2 and again at 4.1.41 in Wonder.

The other section of Wonder that is suggestive of Rowley is the concluding battle, a major departure from the source, which is reminiscent of Rowley's A Shoemaker, A Gentleman. Both battles are described in a collection of short vignettes. In both there is confusion of victory and loss: Radagon's concession of victory to the shepherds is immediately contradicted (Wonder 5.1.115-18); and Huldricke's declaration of a Goth victory is suddenly countered by the Roman eagle (Shoemaker 3.4.39-46). Both battles feature a double rescue of a king, performed in Shoemaker, reported in Wonder. At the conclusion of Wonder the shepherds are rewarded, as are Rowley's shoemakers, by a holiday.³¹

There are also some of Rowley's favourite expressions:

³⁰ Rowley also mentions Alexander the Great's horse in his pamphlet A Search for Money (p. 9).

³¹ There is also the minor verbal parallel of "These Romans fight like devils" A Shoemaker, a Gentleman (3.4.1) and "These shepherds fight like devils" Wonder (5.1.111). More unique are the shared usages of the idea of winged victory, at Shoemaker (3.4.33-4) and Wonder (5.1.129-30); and the linking of honour and ransom Shoemaker (3.5.49-50) and Wonder (5.2.123-5).

the phrase "as old as I am,"³² the contraction "'um" for "them," the proverb "black in the mouth," reported only in Brentnor and plays by both Middleton and Rowley. Archery metaphors, a characteristic of Rowley's, are found at 4.2.33 and 5.1.59.³³

Other candidates have been offered as more likely than Webster and Rowley.³⁴ The earliest suggestion was in 1819 by Thomas Campbell, who suggested that the partnership of Webster and Rowley was assisted by Dekker and Marston in writing both Wonder and A Cure for a Cuckold.³⁵ He offered no evidence for his simple assertion.

The author most thoroughly discussed in connection with Wonder is Robert Greene.³⁶ Since his Menaphon is the source

³² Robb, p. 133.

³³ His favourite explicative "tush" is only used once, as is "pish" which he is not recorded as using.

³⁴ A phantom attribution is created by Arthur Melville Clark, Thomas Heywood: Playwright and Miscellanist (Oxford, 1931; rpt. New York: Russell and Russell, 1967), p. 335, who states that Fleay gives Wonder to Rowley and Middleton. He is mistaken. Fleay does not assign the play to this team.

³⁵ Thomas Campbell, Specimens of the British Poets (London: John Murray, 1819), 3: 215.

³⁶ Robert Greene, 1558-1592, one of the "university wits," was responsible, in whole or in part, for five plays, most particularly Orlando Furioso (1588-91), Friar Bacon and Friar Bungay (1589-91) and James IV (1592). He was also a prolific prose writer, noted for his cony-catching pamphlets and his prose romances, including Menaphon and Pandosto, which was the basis for The Winter's Tale. His writing influenced a number of prose writers and dramatists, even

for the play he is the obvious alternative choice as playwright. Though Greene's death in 1592 naturally eliminates him from authorship of a play composed anytime afterwards, the date of Wonder was still open in 1900. Around this time, J. Le Gay Brereton and O.L. Hatcher discuss the possibility of Greene's authorship. Though old, their articles have not been examined critically.³⁷ Brereton favours Greene's authorship, stressing and exaggerating the many verbal parallels and the correspondence of situation and characters between Wonder and Menaphon.³⁸ His main argument is that Wonder displays a knowledge of Menaphon

decades after his death. See René Pruvost, Robert Greene et ses romans (1558-1592: Contribution à l'Histoire de la Renaissance en Angleterre (Paris: Société d'Édition "les Belles Lettres," 1938), p. 571.

³⁷ No one has vouched the claim for Greene's authorship, but some of Hatcher's ideas have received limited support. Lucas repeats the main arguments of both scholars; Schoenbaum, p. 73, almost endorses Hatcher; J.H.P. Pafford, ed., The Winter's Tale. By William Shakespeare (London: Methuen, 1963), p. xxxv. accepts Hatcher's argument that Wonder is indebted to Orlando Furioso. However, the most important effect of the articles has been on the dating of Wonder. Chambers and Harbage had only these works, plus Adams, to help them determine their estimates; Pafford, ed., The Winter's Tale, p. xxv, and Geoffrey Bullough, ed., Narrative and Dramatic Sources of Shakespeare (London: Rutledge and Kegan Paul, 1975), 8: 142, accept Hatcher's dating; Charles Crupi, "The Winter's Tale and The Thracian Wonder," Archiv für das Studium der Neuren Sprachen und Literaturen 208 (1971), 347.

³⁸ For instance, he claims that the "main lines of the original story" have "merely been shifted from Arcadia to Thrace" (p. 36).

that only Greene could have had. He claims that the use of separate passages from Menaphon to create a single dramatic speech and the "careless freedom" with which Greene's story is treated show that a memory, not a copy of the romance, prompts the dramatist.³⁹ His theory is very weak, because it ignores the ability of the adapter. The adapter is not a "general reader," but someone who is intimate with the source, with the material fresh in mind, particularly when the source is a reference. The "carelessness" Brereton sees is actually creativity, a deliberate transformation of a static source into drama.

O.L. Hatcher believes that the play, though containing many traces of Greene, lacks his spirit, and is either a revision of Greene's work or the effort of a close student of his. This conclusion is based on proposed similarities between Wonder and works by Greene other than Menaphon. The evidence, however, is illusory because none of the connections is close or identifiable with any certain characteristic of Greene. The only verbal parallel identified, a comparison of a passage from Friar Bacon and Friar Bungay (3.1) with a section of Wonder (1.2.178-81, 183-94), does show Greene's "sweep and spirit of rhythm,"⁴⁰

³⁹ Brereton, p. 37.

⁴⁰ Hatcher, p. 18.

but only because it is derived from his Menaphon. Hatcher claims the song "Art gone in haste" for Greene, but the song actually has an anonymous source.⁴¹ Hatcher also relies on dramatic commonplaces for evidence. A promise is extracted in both Alphonsus and Menaphon, but the like occurs in many other non-Greene plays. The comparison of the tailor scene of James IV with Titterus' dressing up likewise exaggerates the significance of an admittedly conventional situation.

Stronger arguments for Greene's influence centre on Orlando Furioso. The play itself compares Palemon's love madness with Orlando's (5.2.52-3). However, Hatcher's claims of direct influence are suspect. Hatcher claims Maximus is an "obscure shepherd"⁴² and Radagon, his Wonder counterpart, is made a prince by example of Orlando. Yet, while the origins of Maximus are not given, the context makes his high birth likely.⁴³ The idea of a concealed prince is also too common a romance idea to need a specific source. A better case is possible for a connection between Orlando and the comic sub-plot of Wonder. The general situation is similar:

⁴¹ See "Dating," pp. lxx-lxxiii.

⁴² Hatcher, p. 17.

⁴³ An off-hand detail is telling: Maximus courts Samela "in such shepheards tearmes as he had" (Grosart 6:114). These words do not expose Maximus' verbal inadequacy, because he is articulate and witty, but the fashioning of his language for his love, the supposed shepherdess. He has few shepherds' terms because he is not really a shepherd.

both Orlando and Palemon run mad for love. However, that dilemma is not traceable exclusively to Greene's work and specific links are tenuous. Palemon is far gentler than Orlando. Though both men are cured by females, Serena's ability is part of pastoral convention and her help is far more human than the magical intervention in Orlando. Only enthusiasm could claim Titterus and Orgalio as guardians for Palemon and Orlando, respectively. The best connection is that both Clowns dress as women and are taken for the madmen's lovers. However, the Orlando Clown attempts to deceive deliberately, whereas the Wonder Clown is only inadvertently mistaken for Serena, after he costumes for the shepherds' feast. Wonder acknowledges the precedence of Orlando (if not Orlando), yet at most inspiration, not imitation, seems the link between Greene's play and Wonder.⁴⁴

Another proposed author for Wonder, suggested by Fleay, is Thomas Heywood.⁴⁵ Fleay identifies Wonder as the lost

⁴⁴ Greene's influence on Wonder is comparable with his effect on Shakespeare's The Winter's Tale. There are many verbal echoes from the source, Pandosto, more than are present in any other of Shakespeare's plays. Shakespeare also takes a name from Mamillia and information from Greene's cony-catching pamphlets. See Pafford, ed., The Winter's Tale, pp. xxxiv - xxxv.

⁴⁵ Thomas Heywood, 1573-1641, was one of the most prolific of Elizabethan authors. His most celebrated plays are the domestic tragedy A Woman Killed With Kindness (1603) and the romance The Fair Maid of the West Part 1 (1600-10).

Heywood play War Without Blows and Love Without Suit, listed in Henslowe's Diary 6 December 1598. (A second entry, 26 January 1599, retitles the play War Without Blows and Love Without Strife.) Fleay's evidence is two lines: "You never shall again renew your suit" (1.2.156); and "Here was a happy war, fought without blows" (3.2.160).⁴⁶ Only three scholars accept Fleay's claim.⁴⁷ The objections are numerous. Though battle is averted in the early part of Wonder, the whole fifth act of Wonder is a bloody war between shepherds and kings. The "suit" of Palemon to Serena is pursued throughout his madness and is a great part of the comic sub-plot.⁴⁸ If "strife" is the correct version of the title, there is even less call to connect Heywood's lost

The Four Prentices (c. 1599), a naive, but energetic citizen-romance, has achieved indirect fame by Francis Beaumont's satire of it in The Knight of the Burning Pestle. Heywood's most ambitious dramatic work is The Ages (1609-12), a cycle depicting the major Greek myths and the Trojan War, which boasts the most spectacular staging of Elizabethan times. His works display a broad empathy, particularly for the citizenry.

⁴⁶ Fleay changes the wording of this line to the more final: "Here was a happy war finished without blows."

⁴⁷ Smith, p. 387; Felix E. Schelling, Elizabethan Drama 1558-1642 (1908; rpt. New York: Russell and Russell, 1959), 1: 204; Adams, "Greene's Menaphon," p. 320, calls Fleay's idea "ingenious."

⁴⁸ Fleay's proposal is further undermined by his acceptance of the 1617 Curan as source for Wonder which cannot be reconciled with a play from the 1590's. His thinking about Wonder was evidently piecemeal.

play with Wonder.

Fleay's identification of Wonder as War Without Blows is invalid. Yet the possibility of Heywood's authorship is not a ridiculous one,⁴⁹ even though Clark insists Wonder "has not the suspicion of a savour of Heywood."⁵⁰ Heywood's productivity, his often quoted admission that he had "either an entire hand, or at the least a maine finger" in two hundred and twenty plays,⁵¹ frequently proposes him for authorship of anonymous and doubtful plays, but Wonder is a more likely prospect than most.⁵²

Clark partly objects to Heywood's authorship because the only pastoral in Heywood's accepted work is Amphrisa, or the Forsaken Shepherdess in Pleasant Dialogues, which differs from Wonder greatly in approach.⁵³ This objection is

⁴⁹ Lucas, ed., Works, 4: 247, seems to allow the possibility; Mowbray Velte, The Bourgeois Elements in the Dramas of Thomas Heywood (1922; rpt. New York: Haskell House, 1966), p. 15, calls it "very problematical." Fleay and those who agreed with his identification of War Without Blows believed Wonder compatible with Heywood's work.

⁵⁰ Clark, p. 335.

⁵¹ Heywood, "To the Reader," The English Traveller (4: 5).

⁵² Interestingly, Heywood has been proposed, with some acceptance, as the third collaborator of Cure for a Cuckold. See Gray; Lucas, ed., Works, 3: 10-18; Robb, p. 140; Murray, pp. 215-6, 265-8.

⁵³ Clark, pp. 335-6.

weak because Clark compares Wonder with a short work which, though in dramatic form, is designed to be read. The plotless idyll of Amphrissa is not sustainable in a drama. Clark's comment would also limit Heywood to treating as broad a subject as the pastoral with a single approach. That there is no known Heywood pastoral drama does not mean that he did not write one. In his over one hundred-eighty unknown plays (if we accept his reckoning) Heywood may have one pastoral. In any case, Wonder is not strictly pastoral, but interlaced with the romance elements more symptomatic of Heywood's work.

In some ways Heywood's work resembles Rowley's, which might contribute to his identification as Wonder's author.⁵⁴ Both playwrights worked for the popular theatre, and their strengths are theatrical, rather than literary in nature. Both were attracted by the romance. Both, in politics, favoured the citizenry, rather than the court, Heywood even more so than Rowley. Both were noted for their realistic depictions of London and citizen life: the rural and naturalistic shepherds of Wonder echo their sympathetic portrayal. Both follow their sources closely. Both are known for rough, prose-like verse. To complicate matters, Rowley,

⁵⁴ The only attempt to define Heywood's specific characteristics was by H.D. Grey. However, his work relies on parallels which are inadequate for identification.

especially in his early works, was a "disciple and imitator"⁵⁵ of Heywood.

In addition, Wonder agrees with other general identifying marks of Heywood. One, his favourable attitude towards women, may seem opposed by the play, but it is not so.⁵⁶ Heywood was the author of Gunaikeion, or Nine Books of Various History Concerning Women (1624), The Exemplary Lives and Memorable Acts of Nine The Most Worthy Women in the World, and, possibly, the play Swetnam the Woman-Hater (1619), a reply to the misogynistic propaganda of Joseph Swetnam. Heywood's usual image as a defender of women seems irreconcilable with the creation of Titterus' vigorous condemnation of women as lustful destroyers of men's reason.

Yet neither Heywood's nor Wonder's position is so straightforward. First, Heywood's actual stance, if primarily positive, is often ambivalent.⁵⁷ Sometimes he

⁵⁵ Robb, p. 135. This relationship has been noted by others. Darby, p. 6, accepts Robb's assessment; Michel Grivelet, Thomas Heywood et le drame domestique élizabéthan (Paris: Didier, 1954), p. 390, sees Heywood's influence on A New Wonder, A Woman Never Vexed.

⁵⁶ Louis B. Wright, Middle-Class Culture in Elizabethan England (1935; rpt. Ithaca, New York: Cornell University Press, 1958), p. 117, offers an enthusiastic appraisal of the usual attitude of Heywood towards women: Thomas Heywood was "perhaps woman's staunchest literary advocate in the first half of the seventeenth century."

⁵⁷ Marilyn L. Johnson, Images of Women in the Works of Thomas Heywood (Salzburg: Institut Für Englische Sprache und Literatur, 1974) is the only study of this aspect of

compromises the moralist within him with the entertainer. Even in a defence of women, A Curtaine Lecture, he devotes much space to anti-women stories. His The Rape of Lucrece (song-filled like Wonder), commemorates the virtue of its title-character, but the play also has much bawdy, and a tasteless song that trivializes the crime against Lucrece.⁵⁸ The use of Titterus demonstrates a similar ambiguity. For five acts, the character belittles women, then he finally recants in a general apology to them. He finds "it lies in their power to restore life and love," and requests that "no man hate a woman." If his reformation cannot erase what has already been said, that it occurs at all is significant.

What makes Titterus' transformation seem less hypocritical is that the women in the play are praiseworthy; Titterus' condemnation is not confirmed by their actions, but remains the slander of a misogynist. The three women in Wonder are strong and virtuous. Serena is a skilled healer.

Heywood's work. The usual impression of the playwright is as a pro-feminist, but Johnson, while accepting Heywood's good intentions, balances them with reservations.

⁵⁸ Here is an example of the lyrics of this song:
Valerius: Did he take faire Lucrece by the heele man?
Clown: Heele man.
Valerius: I man.
Clown: Ha ha ha ha man.
Horatius: And did he further strive to feele man?
Clown: Feele man.
Horatius: I man.

Rape of Lucrece 4:232-3.

Lillia Guida defends Eusanius against her father and, more importantly, by remaining true to Eusanius disproves Alcade's and Sophos' cynical observation that titles are what "women most affect" (3.3.145). Ariadne is the most positive. She is much more independent than her Menaphon counterpart who depends upon the protection of her uncle. She bravely offers her life for her husband's. She is a paragon of beauty and virtue, even defending the father who unjustly exiled her.

Heywood also had a fondness for Shakespeare and borrowed from him frequently, for works like Fortune by Land and Sea, A Challenge for Beauty, A Maidenhead Well Lost and The Rape of Lucrece. More relevantly, the influence of Shakespeare's romance, Pericles, is recognized in Heywood's The Captives. If Wonder's only Shakespearean debt is its quotation from Henry IV, then there is no reason to suppose its author had any particular interest in Shakespeare. However, if the indebtedness to The Winter's Tale is accepted, then Heywood's interest becomes more significant.⁵⁹

If Wonder is viewed as a development of the citizen-romance, then it can also be seen as a development of

⁵⁹ As You Like It may also be an influence. There are a few verbal echoes, plus a similar playing with the image of the wound of love.

Heywood's art. He is the playwright most closely associated with the genre, most especially with the naive The Four Prentices and the more accomplished The Fair Maid of the West Part 1. Wonder continues the themes and situations of the genre, though fitting them into the pastoral mode. Wonder's blend of the romantic and the mundane is similar to Heywood's habitual mixture; and the citizenry politics is expected of him.

More specifically, some of the techniques found in Wonder are similar to those of Heywood's plays. The Four Prentices teases the audience with the possibility of incest in the same manner that Wonder does. In Wonder, Ariadne's son and father lust for her. In The Four Prentices, disguised brothers desire their disguised sister, Bella Franca (a name as charming as Lillia Guida and, like it, symbolic). Both plays use misidentity to exploit obvious dramatic ironies.⁶⁰ Wonder has Eusanius kneel to Ariadne, offering to "make her a mother" (4.1.82); the boy also condemns Radagon as a coward and traitor, saying "Were he my father I should call him so" (5.1.97). In The Four Prentices, the like occurs, Eustace noting how his love (his sister, Bella Franca) blushes like his sister (2:190).

⁶⁰ Another example occurs in The Captives 3.2 in which an unsuspecting father tells his long-lost daughter and niece: "Ill guard you / as weare you myne owne children" (lines 1540-1).

Later, he remarks that he loves Guy (his brother) "like my brother" (2:225).

The scene set at the oracle of "Delphos" in The Rape of Lucrece (5:184) is quite like its counterpart in Wonder. Both plays' stage directions call for music and tapers; both call for priestly rituals: the "oblations" of The Rape of Lucrece and the "ceremonies" of Wonder. In both plays, the priests' language is in rhyme. Another action of Wonder that corresponds to Heywood's works is its handling of the shipwreck, which follows the pattern of Heywood's unique treatment. Unconscious of the possible authorship connection, Alan Dessen links Wonder's approach with The Four Prentices and The Captives.⁶¹ In each case, no ship board distress of any kind is attempted. The shipwreck is solely represented by the appearance on-stage of its wet survivors.

There are also many verbal parallels between Heywood and Wonder.⁶² Two words in particular argue for Heywood. The use of the word "obdure" (4.2.40), though not exclusively Heywood's, is an identifying mark. For instance, Grosart (and, following him, Crandall) advanced the presence of "obdure" as a minor proof that Heywood wrote Swetnam the

⁶¹ Dessen, pp. 15-16.

⁶² See throughout the Commentary for parallels.

Woman-Hater."⁶³ The use of Alcade, a Spanish term (adapted from Arabic) for magistrate or sheriff, as a proper name is exclusively connected with Heywood. Heywood is also one of the few Elizabethan dramatists to present a favourable portrait of an African, which Wonder's Alcade, if with reservations, can be said to be. Heywood's most notable portrayals of Africans are of Mullisheg, king of Fez, in The Fair Maid of the West Part 1 and of bashaw Joffer in The Fair Maid of the West Part 2.⁶⁴

The most extended passage linking Heywood and Wonder is, unfortunately, from a play that is only questionably Heywood's. He has long been associated with The Faire Maide of the Exchange (identified as his by Kirkman in 1671), but, though it is included in his collected works, his authorship

⁶³ Grosart, Occasional Issues XIV Manchester 1880 p. xxxiv, quoted in Crandall, ed., Swetnam The Woman Hater, p. 28. "Obdure" is not in Rowley, Dekker, Marlowe, Kyd, Shakespeare, Jonson, Greene; is only once in Webster in Appius and Virginia, which is possibly Heywood's. Half the OED citations for the word are Heywood's.

⁶⁴ Recent evaluations of Heywood's treatment of his African characters, particularly these two, are found in Elliot H. Tokson, The Popular Image of the Black Man in English Drama, 1550-1688 (Boston: G.K. Hall, 1982), pp. 102-3, 110, 133-4; Anthony Gerard Barthelemy, Black Face, Maligned Race (Baton Rouge: Louisiana University Press, 1987), pp. 162-71; Jack D'Amico, The Moor in English Renaissance Drama (Tampa: University of South Florida Press, 1991), pp. 84-97.

is not certain.⁶⁵ In any case, a connection between Wonder and Faire Maid seems probable, whether because of same authorship (Heywood practised a "characteristic economy of material"⁶⁶) or because an unmemorable passage was imitated by another.

Franklin

Wilt thou not tell me, brother Ferdinand?
Now by this light Ile haunt thee like a sprite,
Untill I know whence springs this melancholy.

Ferdinand

O brother!

Thou art too yong to reach the depth of griefe
That is immur'd within my hearts deepe closet;
A thousand sighes keepe daily centinell,
That beate like whirle-winds all my comfort backe;
As many sobbes guard my distressed heart,
That no reliefe comes neere to ayde my soule;
Millions of woes like bands of armed men,
Stop up the passage of my sweete reliefe.
And arte thou then perswaded that thy wordes,
Can any comfort to my soule afford?
No, no, good Frank, deere brother then forbear,
Unlesse with griefe in me youle take a share.

Franklin

Griefe me no griefes, but tell me what it is
Makes my sweet Ferdinand thus passionate.
Ile coniure griefe, if griefe be such an euill,
In spite of Fortune, Fates, or any Deuill.

Ferdinand

Wilt thou not leave me to my selfe alone?

Franklin

Brother, you know my minde.
If you will leave your dumpish melancholy,
And like my selfe banish that puling humour,

⁶⁵ Thomas Heywood, A Critical Edition of "The Faire Maide of the Exchange", ed. Karl E. Snyder (New York: Garland Publishing, 1980), pp. 2-21, has a discussion of the authorship question, which favours confirmation.

⁶⁶ Frederick Boas, Thomas Heywood (London: Williams & Norgate, 1950), p. 14.

Or satisfie my expectation,
 By telling whence your sorrow doth proceede,
 I will not onely cease to trouble you,
 But like a true skilfull phisition,
 Seeke all good meanes for your recouerie.

Ferdinand

Well brother, you have much importun'd me,
 And for the confidence I haue in you,
 That youle prove secret, I will now vnfold
 The loade of care that presseth downe my soule.
 Know then good Franke, loue is the cause hereof.

Franklin

How, loue! Why, whats that loue?

Ferdinand

A child, a little boy thats blind.

(1.3.1-36)

The part of Wonder that this echoes is at 1.2.1-28. The structure and situation of both passages are alike. Two brothers are talking, one a scorner of love, the other a stricken lover. The scorner asks his brother the reason for his melancholy. The lover says that the reason will give his brother sorrow, but reluctantly admits love is the cause. The scorner is aghast. Titterus cries: "Ha! ha! what's that?" Franklin cries: "How, love! Why, what's that love?" Both replies are only one line: Palemon's "A god which many thousands do adore"; Ferdinand's "A child, a little boy thats blind." The Faire Maide passage is more awkward than that in Wonder; possibly this shows the mark of an earlier work, the improvement in Wonder showing the advance in skill

of the playwright.⁶⁷

Another parallel is slighter, but demonstrates the similarity of approach between the two plays.⁶⁸ Franklin, like Titterus (2.4.67-77), is overcome by love and marvels at himself by contrasting his present and earlier states:

Shall I that have jeasted a lovers sighes now raise
whirlewindes? Shall I that have flowted ay-mees once a
quarter, now practice ay-mees every minute? Shal I
defie hat-bands, and trade garters and shoostings
under my feete? Shall I fall to falling bands and be a
ruffin no longer? I must; I am now liege man to Cupid."
(1.3.249-53)

That Wonder is a collaboration of Rowley and Heywood is possible. Rowley's part in Wonder seems to be evident; Heywood's seems possible. Certainly one can add Wonder to their canons without overburdening credulity. The men were

⁶⁷ Both passages also contain medical imagery, in Fair Maid the "skilfull phisition" who will seek the means to recovery (1.3.28-9) and in Wonder the "corsive" that Titterus will use in seeking Palemon's remedy (1.2.5-6). There are also the minor verbal parallels of Fair Maid "importun'd" (1.3.30) and Wonder "importunate" (1.2.23) and "cause" in both plays, in Fair Maid at 1.3.34, in Wonder at 1.2.1.

⁶⁸ A.E.H. Swaen, ed., How a Man May Chuse a Good Wife From a Bad (Louvain: 1912; rpt. Vaduz, Germany: Kraus Reprint, 1963), p. xi, compares the Fair Maid passage to lines 361-373 in his edition of another probable Heywood play. Barbara J. Baines, Thomas Heywood (Boston: Twayne, 1984), p. 162, says of the authorship that "Swaen's argument appears to have convinced everyone but Otelia Cromwell." The dissenting view is contained in the discussion of the play in Otelia Cromwell, Thomas Heywood: A Study of the Elizabethan Drama of Everyday Life (1928; rpt. Hamden, Connecticut: Archon Books, 1969), pp. 192-200.

partners in Fortune by Land and Sea and possibly other works.⁶⁹ Heywood seems also to have had some interest in Rowley's work after the latter's death, probably writing the preface to A Shoemaker, a Gentleman.⁷⁰ Assignment of portions, as with any collaboration, is difficult, but particularly so here because of the similarity of styles. However, Rowley's contribution would most obviously be the Clown and the battle scenes. The oracle and shipwreck scenes seem to indicate Heywood's presence and, if parallels have strength, Heywood may have helped write some of the Titterus and Pheander sections.⁷¹

⁶⁹ Besides A Cure for a Cuckold, Thomas Heywood has also been suggested as collaborator in Rowley's A New Wonder, A Woman Never Vexed. Darby in her critical edition, pp. 6-17, reviews and extends the evidence. She opines that the play is "substantially the work of William Rowley, possibly revised by Thomas Heywood" (p. 14).

⁷⁰ Clarke, p. 166. The other possibility is that John Okes, the publisher of the play, adapted Heywood's preface to The Four Prentices.

⁷¹ Pheander does have Rowley associations, however. See the the Commentary, p. 142, under "Pheander."

4. Dating

There are two general periods that would seem congenial for the composition of The Thracian Wonder. The earliest is the 1590's when there was a flourishing of romance drama, including Peele's The Old Wive's Tale, the anonymous Guy Earl of Warwick, and Greene's James IV, amongst many others. The second period is around 1610, which saw the revival of Mucedorus and the appearance of Shakespeare's Cymbeline and The Tempest. The most frequent dating of Wonder places it at the end of the first romance vogue, around 1600. An alternative and more likely date, recently gaining favour, particularly in light of strong evidence for the influence of The Winter's Tale on Wonder, opts for sometime after 1610.

Before its quarto publication in 1661, the earliest and only reference to Wonder is in the Stationers' Register for 1653. Richard Marriott registered this and twenty other plays on the 29th of either November or December.¹

Rich: Marriott Entred for his copies the severall playes

¹ Though the entry is given a November date, W.W. Greg, A Bibliography of the English Printed Drama to the Restoration (London: Oxford University Press, 1939-59), 1: 62, notes that the "heading appears between others of 22 and 30 Dec. and is probably misdated."

following (vizt)

The Paraside or Revenge for honor.

by Henry Glapthorne

The fflorentine freind

The Proxe or Loues after Game

The Eunuch a Tragedy

The Conceits

Salisbury Plaine a comedy.

The Womans Master Peice

Pitty the Maid

The Royall Choice

by Sr Robt. Stapleton.

The Noble Rauishers

A Foole & her maiden

head soone Parted

Supposed Inconstancy.

The Womans Law.

The Divorse

The Bond Woman

Castrata or Cruelty

without hate

The Thracian Wonder

The Blacke Wedding.

The Law Case

The Younger Brother

The Noble Triall²

Most of these twenty-one plays are lost, and the existing information allows no firm evidence to either the date of production or composition or the company which produced Wonder. Harbage notes that most of the titles "suggest composition before 1642, but the list is otherwise a miscellaneous one."³ Proxy was licensed by King's Revels in 1634; A Foole & Her Maiden head (possibly by Robert Davenport) is c. 1624(?) - 39; The Parricide is 1637-1641; The Noble Trust by Henry Glapthorne is c. 1633-1642; The Younger Brother has the earliest confirmed date, acted in 1617, most likely by the Prince Charles' men. The Royal Choice by Sir Robert Stapleton (1600-1669) is given by Harbage the status

² Greg, Bibliography, 1: 62.

³ Alfred Harbage, Annals of English Drama 975-1700, 3rd ed. Rev. Sylvia Stoller Wagonheimer (London: Routledge, 1989), p. 212. The dates given for the plays come from this work.

of a closet drama.⁴

Fleay was the first critic to attempt to date Wonder. In A Biographical Chronicle, he suggested 1598, based on his identification of Wonder as Heywood's lost War Without Blows. Yet, in the second volume of the same work, he took a second try, proposing this time a date of 1617, believing that Curan and Argentile was the source for Wonder.⁵ In both cases, Fleay's evidence has turned out to be false, but a dating of 1598-1600 became the most accepted estimate for Wonder.

The next datings came in the three articles (1906-8) by Adams, Brereton and Hatcher, which argue that Greene's Menaphon is the source of Wonder. Unfortunately, there is no reason to accept the conclusion of any of these critics. Adams suggests 1598, wrongly supporting Fleay's identification of Wonder with War Without Blows; Brereton's date of 1590 is predicated on his belief that Greene wrote Wonder;⁶ Hatcher's assessment that the play belongs "to the period at the beginning of the seventeenth century, probably that of the earlier decadence of the drama, 1600-1610"⁷ is

⁴ Harbage, Annals, p. 153.

⁵ Fleay, 2: 332. Only Stork, p. 14, accepts this idea.

⁶ Brereton, p. 37.

⁷ Hatcher, p. 19.

simply a negative one: Wonder lacks Elizabethan exuberance, so it must have come later.

These are the conclusions, however, that helped Chambers to decide on his dating. He opted for 1600,⁸ a decision that corresponds with the general critical acceptance of Fleay's 1598.⁹ Harbage, using the same material as Chambers had used, arrived at the probable date of 1599, within a margin of 1590-1601.¹⁰ These two works are the references and authorities for other critics; for most, Wonder is dated according to their word.

Only three critics have examined the question since 1908. Of these, Charles Crupi is the most thorough, proposing that Wonder has an indebtedness to Shakespeare's The Winter's Tale, which would place Wonder after 1611.¹¹ Hans-Joachim Hermes suggests sources for two songs in Wonder and fits them, with some explanation, within the limits set

⁸ E.K. Chambers, The Elizabethan Stage (1923, rpt; Oxford: Oxford University Press, 1945), 4: 49.

⁹ Of the critics Chambers could have consulted, other than Brereton and Hatcher, only Greg, Pastoral, p. 336, expresses doubts about this date: "so early a date seems to me rather improbable."

¹⁰ Harbage, Annals, p. 74.

¹¹ Crupi, p. 347.

by Harbage.¹² Mooney places Wonder 1619-23, bolstering his theories about Rowley's final development.¹³

The publication of the source Menaphon, in 1589, marks the earliest limit for Wonder, but the reference to "old Menaphon" (4.2.17-18) indicates that the play may have been written some years after the publication of Greene's work.¹⁴ Menaphon is a youth and so "old" does not refer to his age. The word implies a familiarity with Menaphon and so, though indefinite, an amount of time has passed since the original publication.¹⁵ The name Radagon comes from Francesco's Fortunes, another work by Greene, published in 1590, and so the earliest date is moved up one year. The allusion in Act

¹² Hans-Joachim Hermes, "Possible Sources for Two Songs in The Thracian Wonder," Notes and Queries, 218 (1973), 454-5.

¹³ Mooney, p. 267. Darby, ed, A New Wonder, p. 18, however, gives a date of 1623. She provides no source or evidence for the claim.

¹⁴ This is the only evidence for the date given by Hatcher, p. 20. Greg, Pastoral, p. 335, also makes this observation.

¹⁵ Menaphon was a popular work, reprinted four times in the late sixteenth and early seventeenth centuries: 1599, 1605, 1610 and 1616. It is impossible to say which copy was used by the Wonder author. Ardelle Cowie Short, "A Critical Edition of Menaphon by Robert Greene," Diss. Yale 1977, lists only three variants that affect the portions adapted by Wonder: "cintfoyle" (1589), "cingfoile" (1599-1616) (p. 48a); "cowsloppe" (1589-1605), "cowslip" (1610-1616) (p. 48a); "Latmos" (1589, 1605-1616), "Larmos" (1599) (p. 63a). Wonder transforms the first to "snickfail," uses "cowslip," but this spelling does not depend upon Greene, and the "Larmos" mistake is easily correctable.

One to Hotspur's rant about honour (Henry IV, Part 1 1.3.201-8) advances the earliest possible date to at least 1596-7, though the passage was familiar long after.¹⁶ The possible connection with The Fair Maid of the Exchange, argued earlier, would suggest a date later than its 1601-02.

Hermes' proposals for sources of two Wonder songs are helpful in dating, though Hermes, by attempting to reinforce the Harbage date of 1599, misinterprets their significance. His identification of Thomas Campion's "I Care Not for These Ladies," published in A Book of Ayres in 1601, as source for Titterus' first song seems possible.¹⁷ The first two lines are near identical: "I care not for these Ladies / That must be woode and Praide" and the theme of both songs is close. The 1601 date bothers Hermes, but he points out that some of Campion's songs were publicly known (and imitated) before their publication; the Wonder song may be one of the early imitations. This suggestion seems wishful.

Hermes' second suggestion is weaker. He claims John Farmer's "O stay, sweet love, see here the place of sporting," published in The First Set of English Madrigals, 1599, as source for Palemon's "Art thou gone in haste" (1.2.197-213). He notes some verbal parallels and detects in

¹⁶ Beaumont's 1607 The Knight of the Burning Pestle quotes the Henry IV, Part 1 passage alluded to in Wonder.

¹⁷ Hermes, p. 454.

both a "broken ballad pattern."¹⁸ In locating a song with minor parallels to the Wonder song that conforms to Harbage's date, Hermes overlooks a much more probable source. He footnotes, without examination, a song found in two seventeenth-century manuscripts, as a later version of the one found in Wonder.¹⁹ That Wonder is indebted to the lyric, if not the music, of the manuscript song, however, seems likely.²⁰ While what Palemon sings corresponds almost exactly to the first two verses of the song in manuscript, his song also seems to exploit an audience's knowledge of the second half of the manuscript song. The second half is the nymph's reply, her rejection of the swain; Serena's silence is more significant if the audience knows the reply. Also, Palemon's "holla" of "Ce! la! ho! ho! hu!" though

¹⁸ Hermes, p. 455.

¹⁹ B.L. Add. Ms. 53723, f. 184, and New York Public Library MS. Drexel 4257, p. 34. In both MSS., the lyric is in a setting by seventeenth-century English composer Henry Lawes (1595-1662). The British Library MS is Lawes' collection of his own music and the New York MS is the collection owned and augmented by another English composer, John Gamble. Pamela J. Willetts, The Henry Lawes Manuscript (London: Trustees of the British Museum, 1969), pp. 2-3, states that the broadest range for the composition of the songs in Lawes' collection is 1626-1662, but "most of the songs must have been completed by 1652."

²⁰ John P. Cutts, ed., Seventeenth Century Songs and Lyrics (Columbia, Missouri: University of Missouri Press, 1959), p. 439, implies that Wonder is indebted to the manuscript song: "There are two extra verses from the text printed in The Thracian Wonder, 1661."

funny in itself, would have extra humour for an audience familiar with the more serious source.

S: Art thou gone in haste Ile not forsake thee;
Runst thou nere so fast, Ile ore take thee;
O're ye dales ore ye downes, through ye dimme shaddowes
to ye feilds to ye townes, through ye green meddowes

All along ye playnes to ye highe mountaines,
up and downe againe to the low fountaines,
Eccho then, shall agen, tell thee I follow
And ye floods, to the woods, carry my hollow.

N: Runst thou ne're so swift, thou shalt not catch me
but Ile fynde a shift, to Ore match thee
from thyne Eye will I fly, fast as a swallow
leaving Ayre, only there, mocking thy hollow.

Thus from place to place if thou persue me,
shalt thou run a race but ne're veiw me
I will run like ye Nun chas'd by Appollo
Or my weeds into reeds turn if thou follow.

Henry Lawes, who composed the song, did not write his own lyrics. Therefore the words in the manuscript are not his. The two extra verses demonstrate that he did not take the lyric from Wonder. Nor is Wonder indebted to Lawes. His manuscript was begun in 1626, long after the play was written. There must therefore be a common source, the date of which Lawes' poetical taste may give some indication. Though Lawes set a few Elizabethan poems, such as those of Spenser and Sidney, "Lawes mainly set the music of his contemporaries,"²¹ like Carew, Lovelace and Herrick. The

²¹ Willetts, p. 2.

Elizabethan-based songs are concentrated in the first portion of the manuscript; however, "Art thou gone in haste" is the last song of the collection. The lyric belongs to a time when Lawes was using solely seventeenth-century material; and, certainly, the source Lawes used existed in the seventeenth century. Though the date of the source cannot be determined, these factors may reduce the likelihood of an Elizabethan origin. Therefore Wonder may have had a seventeenth-century source and so a seventeenth-century composition.

A firmer indication of a later dating for Wonder is the reference in 2.3 to a music-room situated "above." Richard Hosley has found that there was no music-room in the sixteenth-century public theatre. Music came from "within," from the tiring-room. The Boar's Head did not have a music-room in its design when it was built in 1599; the Globe players admitted in 1604 that they were not accustomed to providing music.²² The development of the public theatre music-room came between 1607 and 1609. The change seems indicated by the division of public theatre plays into acts, which began around 1607, a practice that had already been used by the private theatres and which would seem to signal

²² Hosley quotes John Webster's induction to John Marston's The Malcontent, in which Richard Burbage acknowledges "the not-received custom of music in our [i.e., the adult] theatre" (80-1).

the use of inter-act music. Hosley suggests that The King's Men led the change after taking over Blackfriars; certainly by 1608 the Red Bull had a music-room, the Swan by 1611.²³ The private theatre had music-rooms earlier, but Wonder does not appear to be the product of the private theatre.²⁴

The acceptance of William Rowley's hand in Wonder would seem to be an automatic agreement with a seventeenth-century date. The earliest trace of his writing is in 1607, the collaborative The Travails of the Three English Brothers. Rowley was prolific, so that it is likely that some example of earlier work would have been found if it existed.²⁵ The fact that in Three English Brothers Rowley supplied the romance, rather than the comedy, his speciality, may also indicate that his particular talent was then neither established nor appreciated. Stoll's calculation of Rowley's age would make him 14 at the time of the Harbage date of 1599; regardless of his age in 1599, Rowley does not seem to have worked at this time. Also, the Rowley play that Wonder

²³ Richard Hosley, "Was There a Music-Room in Shakespeare's Globe?" Shakespeare Survey 13 (1960), p. 115-17. Andrew Gurr, The Shakespearean Stage 1574-1642, 2nd ed. (Cambridge: Cambridge University Press, 1980), pp. 135-6, accepts and repeats the arguments.

²⁴ See discussion in "Stage History."

²⁵ Robb, p. 129, notes that "almost fifty plays" have been ascribed to William Rowley. None of these plays is dated before 1607.

seems to have been affected by is A Gentleman, A Shoemaker; the shape of the battle scene and the reward to the shepherds seem to follow its pattern. If this is so Wonder must have come after the production of A Shoemaker in 1608 and perhaps not long after. Additionally, if Wonder is a collaboration with Thomas Heywood, then a time around their Fortune by Land and Sea, in 1609, might suit best. Heywood retired from stage-writing between 1612 and 1624, and when he returned Rowley was working with people like Middleton and Webster. Rowley's death in early 1626 eliminates speculation on a possible late Rowley-Heywood partnership.

The most significant seventeenth-century connection is Wonder's resemblance to Shakespeare's The Winter's Tale.²⁶ Though occasionally noted and sometimes thought significant, the closeness has been examined only by Crupi.²⁷ The usual attitude towards the connection is typified by David Young. Young finds "a remarkable kinship" between the two plays, but lightly remarks that similarity occurs because Shakespeare, like the Wonder author, uses as source a

²⁶ Marks, p. 49, says that the plot of Wonder "very strongly resembles that of ... Shakespeare's Winter's Tale"; Marvin T. Herrick, Tragicomedv: Its Origin and Development in Italy, France, and England (Urbana: University of Illinois Press, 1955), p. 282; Pafford, p. xxxv.

²⁷ Crupi, pp. 341-7.

pastoral romance by Greene, Pandosto.²⁸ Young alludes to Greene's habit of reusing material and Greene does repeat in Menaphon some aspects of the earlier book. Both works share the almost inevitable romance theme of disguise, and the settings of court and pasture. More specifically, both feature the loss and recovery of a child, the use of the Oracle at "Delphos," and the lust of an incestuous father for his daughter. These aspects are also repeated by the plays and therefore some resemblance can be said to result from following the sources. However, the details actually resulting from following Greene do not suffice to explain the closeness of the plays.

The most telling similarities between the two plays stem not from the sources, but from choices the playwrights make in dramatization of the source material. Therefore Greene's Pandosto is not the primary cause of the resemblances between the two plays. The links are numerous and it seems possible that one playwright is deliberately copying the other, which even the choice of Greene as source might indicate. The revival of sixteenth-century romance in

²⁸ David Young, The Heart's Forest: A Study of Shakespeare's Pastoral Plays (New Haven and London: Yale University Press, 1972), p. 24. Young unknowingly follows Felix E. Schelling Elizabethan Drama 1558-1642 (1908, rpt; New York: Russell & Russell, 1959), 1: 204, who notes that Wonder "presents ... much the romantic composition of Shakespeare's Winter's Tale," but accounts for the resemblance by the use of sources.

the years 1609-13 would account for the enthusiasm for material such as Greene's.

The most obvious connection between the two plays is the use of the figure of Time. In Wonder Time appears during the speech of the Chorus; in The Winter's Tale, the two roles are combined. Time may be "an obvious device"²⁹ and it is a familiar emblematic and masque figure; however, its application to indicate the passing of dramatic time is rare.³⁰ Pafford may cavil, yet he does include Wonder under the sources for The Winter's Tale, noting the resemblances in plot, and specifically the appearance of Time in both plays.³¹ Bullough also believes that Shakespeare is indebted to the usage in Wonder: "the introduction of Time as Chorus at the opening of Act IV may have been suggested by his appearance with the Chorus of The Thracian Wonder, a play probably written shortly before The Winter's Tale."³² He may be correct in supposing the plays were composed closely together, but the direction of the debt between them might seem better reversed. Time, in Wonder, makes what could be

²⁹ Pafford, ed., The Winter's Tale, p. 167.

³⁰ See the Commentary, pp. 171-2, under "Time."

³¹ Pafford, ed., The Winter's Tale, p. xxxv.

³² Bullough, 8: 142. Bullough, like Pafford, accepts Hatcher's estimation of 1600-1610 for his evidence. It is probable Bullough was unaware of Crupi's article.

described as a "gag appearance," which would have greater impact if it had a reference to work against. Though Wonder may have spurred the use of Time in The Winter's Tale, the Time in Wonder makes better sense as a comic response to Shakespeare's serious usage.³³

The plays are also akin in the depiction of their pastoral scenes - the sections of Wonder that diverge most widely from Menaphon - and are similarly free from the norms of pastoral presentation. Both plays eschew the commonplace use of mythological characters, like satyrs and gods, and of magical transformations and interventions. Neither play represents shepherds as either honey-tongued courtiers or ignorant peasants, their usual guises, but as respectable, average citizens. The plays are extraordinary in presenting ordinary rural shepherds.

In both plays the primary impression of this realism is conveyed by a shepherds' feast for which neither of the sources supplies a direct parallel. In Pandosto a "merry meeting" (Grosart 4:274) of shepherds is mentioned, but is not described. The only detail available to and used by Shakespeare is Fawnia's role as "mistress of the feast"

³³ Shakespeare's work was parodied fairly often in his lifetime. Ben Jonson mocks the Chorus of Henry V in his Prologue to Every Man in His Humour; Beaumont ridicules Hotspur's boastful speech in The Knight of the Burning Pestle, a jibe which is repeated in Wonder.

(Grosart 4:274). In Menaphon "Pan's Holiday" (Grosart 6:73) is more completely pictured. It is an indoor formal affair concentrating on witty debate, at which Sephestia, like Fawnia, is "mistres of the Feast" (Grosart 6:72), an honour Wonder elevates to "queen of the shepherds."³⁴ The play by contrast holds a celebration that is much more rural in nature. The stage is likely covered with flowers, a tree is used as a prop, and country foods such as apples and nuts are spread out. The Winter's Tale feast is also outdoors, with Perdita distributing flowers. Both plays have dances of shepherds and shepherdesses; both a masque, of Janus in Wonder and of twelve satyrs in The Winter's Tale. These central pastoral episodes therefore do not owe their shape to the sources; the similarities they have are with each other.

Nor are the sources responsible for the correspondence of the shepherd families of the plays. In Pandosto an old couple rears an abandoned princess from a baby. Shakespeare eliminates the wife, but gives the shepherd a son, so that the family consists of the Old Shepherd, his son the Clown and the adopted Perdita. Menaphon has no equivalent. Yet Wonder has a family that matches the one in The Winter's Tale, with Antimon, a wifeless old shepherd, his son the

³⁴ Perdita in The Winter's Tale says she will "queen it no inch farther" (4.4.49).

clown, and his daughter Serena who, if not a princess, is beautiful and respectable.³⁵

The main plot of Wonder also contains resemblances to The Winter's Tale. In Menaphon the reason for the exile of the princess and her child is briskly stated: the princess is punished for love of her husband. Why this love is offensive is not explained.³⁶ No confrontation between the king and his daughter is presented. The king expresses no rage. His attitude is chilled; after the exile and the death of his wife he is "determined to leave the succession of his kingdom to uncertain chance" and "as careless of all weathers" indulges himself in pleasure (Grosart 6:113). The circumstances relating to the expulsion are therefore additions Wonder makes to the story, and these correspond with events in The Winter's Tale. Pheander's rage and his blind condemnation of his daughter resemble Leontes' inexplicable jealousy of his wife. The threats Pheander

³⁵ Crupi, p. 346, also suggests that the roguish ballad-monger and thief, Autolycus, of The Winter's Tale, influenced the creation of Titterus. "The principal correspondence is an association with ballads and comic songs." However, the characters are unlike and song is a natural element of the pastoral environment.

³⁶ If Maximus were low-born, perhaps the king's actions would be understandable. However, though the origins of Maximus, the husband of the princess, are not given, Sephestia's attitude towards low birth would discourage this idea. Nor is the exile a response to the oracle from Delphos though it occurs afterwards.

makes against his grandchild and Leontes against his baby daughter are identical. Pheander cries, "as for the brat, his brains shall be dashed out" (1.1.55); Leontes raves, "the bastard brains with these my proper hands / Shall I dash out" (2.3.139-40).³⁷ Crupi also compares Pheander's threat to Ariadne: "I will devise a death, / That time to come will never pattern it" (1.1.25-6) with Polixenes's to Perdita: "I will devise a death, as cruel for thee / As thou art tender to't" (4.4.441-2). Against the unjust accusations both Ariadne and Hermione show dignity; both women are also supported by lords who rebuke their kings.

Additionally, Sophos' bold challenge of the king is reminiscent of Paulina's defense of Hermione's innocence in The Winter's Tale. Though Sophos' Menaphon counterpart supports his niece, that support is reported, not shown. Other details are also suggestive. One minor connection is the treatment of two lords who are, in both cases, "posted"³⁸ to the Oracle at "Delphos." In the sources, the messengers (two in Menaphon and six in Pandosto are given this task) are simply functionary. They silently do their

³⁷ Crupi, p. 345.

³⁸ The word "post" is used at 2.1.206 in Wonder and at 2.1.183 in The Winter's Tale. Shakespeare names the two messengers and Wonder has Pheander reject Cleanthes and then send two men. The unnecessary touch of the rejected name is interesting (even sounding like Shakespeare's Cleomenes).

duty. In both plays, they are given a scene of their own and allowed a minor choric voice. In Menaphon there is no enmity between nations, but there is in Wonder a conflict between Thrace and Sicilia which might echo the tension between Bohemia and Sicilia in The Winter's Tale. The alliance by marriage of the opposing kingdoms of Wonder could have been suggested by Shakespeare; even as could the choice of Sicilia as one of the kingdoms in Wonder.

As with the acceptance of Menaphon as source for Wonder, the determination of the connection between Wonder and The Winter's Tale has been incremental. The closeness of the plays was first noted, but no indication of influence was suggested. Then Pafford and Bullough, using the latest datings of Wonder available to them, advanced the idea that Shakespeare borrowed from Wonder - the only option even Hatcher's 1610 could afford. Next Crupi, breaking the reliance on the old, flawed estimates, saw that the debt should be reversed: that Wonder owed Shakespeare.

Crupi would appear to be correct. If there is an influence - and the number of connections, the changes in character and structure make clear that there is - then Wonder has used The Winter's Tale. That Wonder has a seventeenth-century origin is agreed by all the critics since 1908 who do not quote the earlier authorities; Crupi has simply focused the dating more precisely. His view,

though disadvantaged as the work of a minor critic published in the obscurity of a German journal, is gaining acceptance.³⁹ Wonder is likely to have been written shortly after The Winter's Tale; that is in 1611 or early 1612.

³⁹ Antony Hammond, "John Webster" Dictionary of Literary Biography (Detroit: Gale Research, 1987), 58: 298, is definite, saying Wonder is "cobbled up out of Robert Greene's Menaphon and Shakespeare's The Winter's Tale." Sukanta Chaudhuri, Renaissance Pastoral and its Developments (Oxford: Clarendon Press, 1989), p. 350, is open-minded, stating that estimates of the date range from c.1600 to after 1611.

5. Stage History

The title-page notes that The Thracian Wonder "hath been several times Acted with great Applause." While the phrase is an expected advertisement, Wonder was certainly prepared for the stage and most likely was performed. Wonder relies upon performance for its effect, on music and dance, on its battle scenes, on the colour of its costumes and on slapstick comedy; the notation for props, the attention to exits and entrances, the music cues, and the reference to the music-room all indicate preparation for stage.

No external evidence connects the play to either a company or theatre. Critical commentary on either question is sparse. Fleay successively suggests two possible companies, altering his opinion to accommodate his changes in dating. In the first volume of Biographical Chronicle, he proposes that Wonder was produced by the Queen's Men, in line with his identification of Wonder as War Without Blows, which he postulates was revived around 1607, "like many other of Heywood's plays."¹ In volume two, he asserts that Curan and Argentile is the source for Wonder and opts for

¹ Fleay, 1: 287. He also extends his speculations by positing that Rowley and Webster were ascribed Wonder because Kirkman knew they were writing for the Queen's men at this time.

production by the Prince Charles' company, around 1617.² If Fleay is uncertain about the company and date, he is consistent in one respect: in both cases, he felt that the theatre that produced Wonder was the Red Bull. Yet this possibility is rejected by the next commentator, George Reynolds. Wonder is included in a list of plays Reynolds says he once considered to have been produced at the Red Bull, but, for unspecified reasons, rejected.³

In 1974, Max Bluestone assigned Wonder to the coterie theatre "on the basis of its substance." He admitted, however, that "there is at present no historical information for the circumstances of its production."⁴ Bluestone's conjecture is baseless: he supports it by reference only to 4.1, and so misrepresents the play. For example, he claims that the politics of Wonder is limited to the "class-biased themes" of the coterie theatre,⁵ quoting Eusanius' complaint that bastards are dispossessed "of all inheritance due to the seed / That's sown in holy wedlock" (4.1.197-8). This "special pleading," says Bluestone, ignores the fact that

² Fleay, 2: 332.

³ George Reynolds, The Staging of Elizabethan Plays at the Red Bull Theatre 1605-1625 (1940; rpt. New York: Kraus Reprint, 1966), p. 28.

⁴ Max Bluestone, From Story to Stage (The Hague: Mouton, 1974), p. 315.

⁵ Bluestone, p. 270.

all illegitimate children suffer, "whether or not there is an inheritance for them to lose."⁶ Though Bluestone acknowledges Eusanius' stray comment, he ignores the play's concern for the welfare of the kingdom as a whole, the fair-minded treatment of the shepherds and the commitment to the idea of law as a restraint upon the behaviour of the monarchy.

Bluestone also finds the moral weakness of the coterie theatre in Wonder, in its depiction of possible incest and family disunity. Yet Bluestone's ideas are too general to have force (ignoring, for example, the fact that the popular The Four Prentices of London treats incest in a manner similar to Wonder). Bluestone also disregards the fact that the situation is played for humour, neither incest nor the family being seriously threatened; and that this unruly picture of the royal family, contrasting with the "family values" offered by the shepherds, has populist political implications.

The last and most recent suggestion is offered by David Bradley, who notes in a table that Wonder is a "probable boys' play."⁷ He offers no support in his book,

⁶ Bluestone, p. 271.

⁷ David Bradley, From Text to Performance in the Elizabethan Theatre: Preparing the Play for the Stage (Cambridge: Cambridge University Press, 1992), p. 235.

but a private letter explains his reasoning.⁸ His conclusion was predicated on acceptance of the dating of 1599. Bradley believes that at this time only the boys' companies would have been capable of accommodating as large a cast as Wonder requires. He estimates a maximum of 21+ players, about five more than the usual number for an adult company of the time.⁹ Additionally, Wonder has fewer lines than the average adult play, and is "more typical of the length of Children's performances than of the large-cast plays of later years."¹⁰ The full stage directions of Wonder would also suit a boys' play.

However, before making up his mind, Bradley "tossed up for a long time whether it might not belong with Heywood's Ages plays that were performed by two companies acting together at the Red Bull (presumably the King's and Queen's Men in one of the 'Revels' combinations)."¹¹ In this case, the large cast size would not be troublesome and the fullness of the stage directions would suit. The only aspect of Wonder that makes this proposition slightly doubtful is its stage length. Yet Bradley is not adamant. He does remark

⁸ David Bradley, Letter to Michael Nolan, 4 May, 1993.

⁹ Bradley, Text, p. 237. In his letter, he reappraises the cast size to 25+.

¹⁰ Bradley, letter, p. 1.

¹¹ Bradley, letter, p. 1.

(coincidentally) that Heywood and Rowley's Fortune by Land and Sea, shorter than Wonder by 100 lines, was produced at the Red Bull.¹² Bradley's central problem with this option was that the date for Wonder would have to be around 1610 to 1612, a decade after the "official date."

If Bradley is right and the cast size of Wonder could have been accommodated only by the two possibilities he suggests, then the play itself allows only one. Though Wonder is as technically suited for a boys' company as an adults', in substance it is not. The style of Wonder makes it unlikely to have been performed by a boys' company. Harbage points out that of all the plays produced by the boys' companies there was an "overwhelming preponderance of satirical comedies."¹³ Wonder has no satire. Nor are there any of the internal clues that would suggest performance by the boys. There is no induction; there are no references to the youth or smallness of the players; the bawdy of Wonder is not excessive; Wonder, except for the Chorus, lacks self-

¹² Bradley, letter, p. 2. Perhaps the unusual and similar lengths of the plays is evidence for collaboration of Rowley and Heywood in Wonder. The play would probably not seem short. The Chorus predicts the play will last the usual time allotted to Elizabethan plays, that of two hours (1.3.20).

¹³ Alfred Harbage, Shakespeare and the Rival Traditions (1952, rpt. New York: Barnes and Noble, 1968), p. 71.

references to the artificiality of the play.¹⁴ The politics of Wonder is also unsuited for the boys' companies. The citizenry leaning compliments an audience with a different composition than either that of the court or the fashionables of Blackfriars. The romantic heroics of Wonder are also alien, Harbage noting that "chronicle plays and romances are at a complete discount" in the repertoire of the boys' companies.¹⁵ The closest a boys' company play comes to Wonder is John Day's The Isle of Gulls. A romance, Sidney's Arcadia, is used as source, but, as Eugene M. Waith puts it, "romance here is the object of satire - a target for rotten eggs."¹⁶ The Isle of Gulls emphasizes bawdy and much topical satire. There are frequent reminders of the artificiality and theatricality of the plot.¹⁷ Its shepherds are slow-witted dupes, to be mocked at by the play's disguised courtiers and its audience.

Wonder is a play much more suitable for Red Bull production. The theatre was known for its popular

¹⁴ These common characteristics are pointed out by Michael Shapiro, Children of the Revels: The Boy Companies of Shakespeare's Time and Their Plays (New York: Columbia University Press, 1977), pp. 105-12.

¹⁵ Harbage, Shakespeare, p. 71.

¹⁶ Eugene M. Waith, The Pattern of Tragicomedies in Beaumont and Fletcher (1952; rpt. Archon Books, 1969). p. 80.

¹⁷ Shapiro, pp. 193-6, examines the play.

spectacular entertainments, a category to which Wonder belongs. The favourable attitude towards the shepherds, its generous law-centred politics, would appeal to the citizenry audience of the Red Bull. The heroic exploits, including those of battling shepherds, would have greater appeal at a popular rather than a private theatre. The authorship of Rowley or Heywood, or both, would also favour the Red Bull, both having had long associations with that theatre. A date of 1611 for Wonder, by which time the boys' companies were dying out, would almost completely eliminate the possibility of a boys' production.¹⁸ The 1611 date would, however, fit a time when the Red Bull could accommodate a large cast, had the use of the music-room and employed the services of Rowley (and Heywood).

¹⁸ Only the Children of the Queen's Revels seem to have been active in London after 1610. See Shapiro, pp. 257-68; Chambers, Stage, 2: 8-76.

6. The Play

I

The critical reception of The Thracian Wonder, particularly that of the nineteenth-century, has been hostile.¹ Rarely specific, some of the criticism has been sweeping and emphatic, damning the play's events as "absurd,"² its construction as "botcherly"³ and its poetry as unquotable.⁴ Rhetoric of this type has usually substituted for critical examination of Wonder's flaws.

¹ Favourable opinion is rare. W.W. Greg, Pastoral, p. 335, leniently proposes that the badness of Wonder "has perhaps been exaggerated"; Marks, p. 48, finds the whole to be "uninteresting and disjointed," but recognizes "vitality" (p. 51). Marvin Herrick, Tragicomedy: Its Origin and Development in Italy, France, and England (Urbana: University of Illinois Press, 1955), p. 282, is most positive, finding Wonder "a rather interesting example of a tragical-comical-historical-pastoral play, one comparable to Pericles and the Winter's Tale."

² Stoll, p. 36.

³ Stork, p. 62.

⁴ W.W. Greg, p. 336, says of Wonder: "I do not know ... that any passage is worth quoting." Interestingly, when the play was still considered to be by Webster, eight quotations were taken from it for Thomas Hayward's 1738 three-volume anthology The British Muse (noted in Tso-Liang Wang, The Literary Reputation of John Webster to 1830 (Institut für Englische Sprache und Literatur Universität Salzburg, Salzburg, Austria, 1975), p. 101.)

The greatest and most certain defect of Wonder, however, is its title-page. The impulse to defend the supposed excellence of John Webster overwhelms the duty of providing scholarly criticism. Condemnation of the play, rather than examination of its incompatibility with Webster's style and characteristics, is frequently deemed sufficient to separate Wonder from the playwright. Even as late as 1986, the comment that Wonder is "a very foolish play indeed"⁵ is presented as adequate proof that Webster was innocent of it.

Antipathy for the romance genre also disadvantaged Wonder's reception. Even Shakespeare's romances have been judged as harshly as Wonder and only in the past few decades have they been re-appraised.⁶ The critics often attack the romance elements, without examining how well these elements are handled. Clark's statement that Wonder is a "vulgar, stupid amalgam of courts and sheep-cotes, kings and shepherds"⁷ simply balks at, but does not discuss the nature and effect of this mingling of court and country. Adolphus Ward's reason for deeming Wonder uninteresting, that "the fulfilment of an obscure and complicated oracle" is "ill

⁵ Hammond, p. 298.

⁶ Pafford, ed., The Winter's Tale, xxxvii-xliv gives a succinct survey of the criticism.

⁷ Clark, p. 336.

adapted for the basis of a dramatic action,"⁸ also condemns Oedipus Rex and The Winter's Tale.⁹ Even a critic of a more recent generation can be as abruptly dismissive as his elders. David Young states that "after some competently handled and promising early scenes, The Thracian Wonder degenerates in much the same fashion as its source; toward the end it is almost, but not quite, as ridiculous as Menaphon."¹⁰

A more damaging charge against Wonder would be that it handled its romance impossibilities implausibly, a view that first reading would seem to validate.¹¹ The play is episodic, built on scenes, rather than as a seamless whole. Some of the appeal of romance comes from surprise, and Wonder delights in shifting direction, usually veering with the machinations of Pheander. Yet the play is hardly

⁸ Ward, 3: 55.

⁹ An oracle is central or important in a number of other plays, including Daniel's Hymen's Triumph, and his The Arcadia, J(oseph) R(utter)'s Shepherd's Holiday, Jasper Fisher's Fulmus Troes: The True Trojans.

¹⁰ Young, p. 24.

¹¹ The style seems to have confused Greg. Greg, Pastoral, p. 335, claims that Wonder has "occasional extraordinary over-sights in the plot - for instance, we are never told how the infant who is shipwrecked on the shore, presumably of Arcadia, comes to be a young man in the service of the king of Africa." The weakness is not Wonder's, but Greg's, because the play does explain, at 3.3.103-5 and at 5.2.269-72.

haphazard. The main plot parallels the three kings and their children; and there is the direct echo of Pheander's treatment of the revelation of his daughter's marriage in Alcade's handling of his daughter's love. Also, as Mooney has pointed out, the main and sub-plots are connected by music and dance. The metaphor of the wounds of both love and war, the breaking of laws both political and amatory, the parallel of the Thracian plague and the shepherds' love madness are strong additional links.

A reading of Wonder, however, emphasizes that the play's strengths are theatrical rather than literary. Neither character nor poetry is the priority of the play. The characters are functional, rather than complex, not without life, but without depth. Pheander, with his chameleon nature, and his possible contrition after banishing Sophos (2.1.212) and during the family scene (4.1.164-7), offers the greatest acting opportunity, but he remains shallow. The poetry is rarely "poetical." Wonder's diction is prose-like, straightforward, sometimes careless and repetitive. At its best, the "naturalness" of Wonder's language can attain a conversational ease, as it does in the family scene of Act 4. Yet the poetry often seems weak, because what passes in prose sometimes fails in poetry;

flaws are more noticeable in crystal than in glass.¹²

Though the characters are unsubtle and the verse inelegant, they undoubtedly display theatrical ability.¹³ Radagon and Ariadne and Sophos may be conventional, their words lacking poetical verve, but they do move the plot effectively and clearly and so perform their function. Wonder aims to please the spectator, rather than the reader. There are many songs; there are the figures of Chorus and Time; there is the masque of Janus, with its accompanying shepherds' dance, and crowning of king and queen; there is the following anti-masque of the tree-climbing Clown and his "mad dance" with Palemon; there are the music and ceremony of the "Delphos" scene; there are the costumes of kings, of "bravely" attired Antimon, of "franticly" dressed Palemon, of the Clown as Maid Marian, of the herald's coat, of the Africans; there are the battle-scenes and their accompanying flourishes and colours.

Wonder is due a critical reassessment. Past judgements

¹² The verse has actually received some praise. Marks, p. 51, is most positive, stating "in many places the broken verse is musical, and it has a more concrete vocabulary" than other pastoral plays. Clark, p. 336, is more reserved, offsetting praise of the play's "pleasing lyrics," with the censure that "the style shows an alacrity in sinking that is portentous."

¹³ Greg, Pastoral, p. 336, if his phrasing is harsh, recognizes this quality, saying that Wonder is "from the pen of an experienced stage-hack."

have usually been obfuscated by consideration of John Webster; present commentary is influenced by earlier remarks. However, with Webster now clearly severed from the play, and a broader scholarly interest in the theatrical as well as literary aspects of drama, Wonder should get a more understanding and friendlier reception.

II

Wonder is usually classed as a pastoral-romance. It has the requisite shepherds who devote more time to love, song and feasting than to their sheep; it has the familiar romance extravagances: banishment from kingdoms, fortuitous shipwrecks, disguised princes, a mysterious oracle, kidnapped children and last-second revelations. These ingredients are expected of the pastoral-romance; but half the play is devoted to the unexpected: the opposition of kings, the boasts of warriors, the pageantry of soldiery, and a concluding battle of three nations - in which the shepherds engage in combat. In the pastoral world, blood is sometimes shed, but love is the usual cause. Skirmishes can sometimes happen, as in James Shirley's The Arcadia, but no pastoral play has so sustained a martial preoccupation as Wonder.

The anomaly is sometimes acknowledged by critics, but

is understood simply as a lessening of the pastoral aspect. Greg notes that Wonder contains "much fighting," and that the "pastoral element is largely suppressed or at least subordinated."¹ The latest commentator, Sukanta Chaudhuri, repeats the same idea: the "country scenes are interspersed with those of court and battle, and the ending is purely martial. The pastoral setting, though still central to the plot, is blurred by the intervention of other elements."² Only Felix E. Schelling comes close to realizing that in its peculiar generic mix Wonder is not a diluted pastoral, but a different kind of play. He calls Wonder "a composite of the pastoral and the heroical,"³ but discusses the phenomenon no further.

A close examination of Wonder suggests other influences that have not yet received due notice. In many respects, the play seems less pastoral per se than an adaptation of the citizen-romance, along the model of Heywood's The Four Prentices or Rowley's A Shoemaker, A Gentleman. In these citizen-romances, the worlds of court and citizenry interconnect. Princes, forced into disguise, find refuge amongst tradespeople. They learn and practise trades, like

¹ Greg, Pastoral, p. 335.

² Chaudhuri, p. 350.

³ Schelling, 1: 204.

haberdashery and cobbling, but are not humiliated, finding honour in their work. The ease with which the classes merge reinforces the myth of egalitarian England.⁴ Even when the shop is left for the battlefield and the royal natures of the princes emerge in their military prowess, they do not scorn their humble guises. In The Four Prentices, Charles proudly leads his forces with the arms of the haberdashers on his shield. His brother Eustace marches under the arms of the grocers. The cumulative effect of these citizen-romances is a celebration of the middle-class: of themselves, vital, hard-working, humorous, and, by reflection, sharers in the glory the princes achieve partly in their name.

Pastoral-romance is not, of course, easily translated into citizen-romance. Wonder's addition of courtly intrigues, of the African interlude and the battlefields are the most obvious and, in a sense, the simpler adjustments. The challenge Wonder had to meet was the accommodation of pastoral convention to match the egalitarian politics of the citizen-romance. As Louis Montrose remarks, "the pastoral flowering of late Elizabethan and early Jacobean England ...

⁴ Anne Barton, "The King Disguised: Shakespeare's Henry V and the Comical History," in Triple Bond: Plays, Mainly Shakespearean, in Performance (University Park, Pennsylvania: Pennsylvania State University Press, 1975), pp. 92-117, discusses a similar communion of king and commons.

is dominantly aristocratic in values and style."⁵ Chaudhuri sees only one pastoral play, Robert Greene's Friar Bacon and Friar Bungay, that attempts any sort of class rapprochement, but its "egalitarianism is more than outweighed by other factors" and though it presents "the country [as] attractive, ... the court is essentially superior."⁶ Even in The Winter's Tale, which Cooper believes links court and country,⁷ Perdita, born a princess, but raised as a shepherdess, is distinguished from her adopted family and community by language, appearance and style. Though pastoral drama brings them together, the two worlds of royals and shepherds remain distinct.

Wonder, however, achieves a union of shepherd and royalty that occurs nowhere else in pastoral drama. This union, in turn, reflects a like harmony achieved in the citizen-romance, primarily by means of the play's unique presentation of its shepherds. Wonder avoids the two usual stereotypes of art-shepherd and ignorant rustic. The former is artificial in language and without occupation except

⁵ Louis Montrose, "Of Gentlemen and Shepherds: The Politics of Elizabethan Pastoral Form," ELH 50 (1983), 426.

⁶ Chaudhuri, p. 355.

⁷ Cooper, p. 177.

love,⁸ a leisured monarch of the field, rather than a worker in it. The latter is a simple soul, a figure of innocence or ridicule. While a courtier could identify with the art-shepherd and laugh at the clown, neither option would have appeal for the citizenry.⁹ Wonder's solution is a third version of the pastoral, which utilizes aspects of the other two. The result is a humanized art-shepherd, with a trade and a more modest lifestyle. If this portrait is just as fictive as the pure art-shepherd, it does create for Wonder's citizenry audience an equivalent of what the courtier finds in the original: an identifiable, somewhat complimentary, reflection.¹⁰

⁸ Kegel-Brinkgreve, pp. 349 and 499, points out that in Italian pastoral drama, sheep are non-existent, likewise with their English imitations, such as The Queen's Arcadia and The Faithful Shepherdess. The trade of shepherding is also minimized in the more native pastoral romance, like As You Like It.

⁹ Richard Helgerson, Forms of Nationhood: The Elizabethan Writing of England (Chicago: The University of Chicago Press, 1992), p. 206, points out that in The Contention, as in other Elizabethan plays, "much of the status abuse - terms like villain, clown, churl, hind, peasant, swain - refers specifically to countrymen." The city dweller who could accept and laugh at this abuse would not identify with a rustic shepherd.

¹⁰ The exception to this transformation is the Clown, yet he too reflects the same idea. He is no rustic buffoon, but a knowledgeable, urban-style, stage clown who would be as at home in a citizen-romance as he is here. Perhaps his presence is even more effective than the other shepherds in establishing a familiar and so identifiable atmosphere for the audience.

Two main strategies are used to create the Wonder pastoral: a down-playing of courtly aspects and an attention to the concrete. The first strategy may be most clearly seen in the play's down-scaling of art-shepherd roles, which is partially done for humour, but certainly to de-mystify them. Tityrus, the singer-shepherd of Virgil's Eclogues, understood from classical times as Virgil's self-portrait and, in The Shepherd's Calender, as Spenser's name for Chaucer, becomes in Wonder the more colloquial Titterus. He may fill the classical role as singer-shepherd, yet his songs are not eclogues, but clever, coarse little ditties. A like reduction occurs in the case of Titterus' brother. Palemon, a name of another of Virgil's shepherds, is usually attached to an ideal lover. But Wonder's Palemon, though a lover, is not ideal, but driven mad with frustration. Yet, if his antics are foolish, he is not a fool. Palemon has been "trained up to school" (1.2.31) and most of his babble is stuffed with classical allusion.¹¹ He has wits to regain.

¹¹ Wilhelm Creizenach, The English Drama in the Age of Shakespeare (1909; rpt. New York: Haskell House, 1964), p. 332, notes: "When the poets introduce a madman like Orlando or the shepherd Palemon in The Thracian Wonder on the stage, they naturally feel themselves at liberty to indulge in the extravagances of this style to the fullest extent. As a principal means of achieving effect, mythological and geographical images, which stimulate the imagination and at the same time flatter the ear with sonorous names, are utilised on every possible occasion." The title character in Randolph's Amyntas also spouts learned confusion.

Serena in part satisfies a role common in pastoral drama: the female healer. Sharing her abilities with women like Clorin in The Faithful Shepherdess, Lamia in Hymen's Triumph, and the anonymous herbalist in Queen's Arcadia, Serena has "helping herbs, and such choice simples, / As should cure his [Palemon's] wounds; no shepherdess knows / Better than myself how to cure him" (4.2.49-51). After the battle, she proves her skill by dressing Palemon's wounds and reviving him by rubbing his pulses over the fire. Yet Serena has none of the sometimes mystical-religious aura attached to the female healer. She is not someone set apart from the community, but, excepting her ability, a normal, average woman.

On a more affirmative level, the world of the shepherds is "normalized." The fantastical elements of the pastoral drama, particularly those of the court, the gods, the satyrs, the magic transformations, are rejected.¹² Even the

¹² For instance, besides Lyly's regular inclusion of gods, Peele's Arraignment of Paris has three goddesses, the anonymous The Maid's Metamorphosis has a sex transformation and Fletcher's The Faithful Shepherdess has a river god and a satyr as cast members.

Young, p. 23, acknowledges that Wonder "dispenses with the Lylyesque features." David Bevington, Tudor Drama and Politics (Cambridge: Harvard University Press, 1968), p. 297, however, is misleading in his description of Wonder and demonstrates the sometimes negligent criticism of the play: "In its gentle satire of the pastoral tradition, As You Like It takes aim at the courtly vogue for genteel escapism - as exemplified in the contemporary The Thracian Wonder and The Maid's Metamorphosis (1600), with their obvious debt to

unravelling of the oracle and the scene at "Delphos" with "goddess" Pythia are unconnected with the shepherds.¹³ The Wonder shepherds live not in mythical Arcadia, but in Thrace, in the "real" world.

Even though the business of shepherding is not presented, being difficult to stage in any case and perhaps unwelcome to a city audience, an impression of an everyday, work-life is created, partially from an occasional admittance to an economic reality. Antimon and the Clown are first seen hurrying to fold up their sheep before foul weather sets in; Ariadne is threatened by Antimon with homelessness, and so with resultant starvation and poverty; Titterus allows Ariadne a loan to buy a flock to sustain herself, but also time for repayment; Antimon sells half his

Spenser and Lyly, their debates on the nature of love, their lords and ladies fleeing in rustic disguise from an envious court, and their involvement of the pagan gods. The pastoral here has become a plaything of the elite, artificial, detached, requiring no involvement."

¹³ Marks, p. 50, claims the priests of the oracle to be "the usual accompaniment of the pastoral play." Yet these are not priests of Pan, but of Apollo (or Pythia). Nor is the Delphos scene in itself pastoral; its parallel in Heywood's The Rape of Lucrece (5:184) proves that. The scene is a compromise between the heroic and pastoral natures of the play. The heroic demand for spectacle is satisfied, yet the pastoral convention Marks alludes to is also acknowledged, particularly by the elevation of the priestess, Pythia, to godhood. Though her function remains mortal, Pythia's status seems a response to the deities of other pastoral dramas.

flock to buy the glittering fashion to impress Ariadne.

Even the shepherds' concern with love does not disturb their ordinariness. Love is a serious indulgence in other pastorals; here love is a disruption. The play literalizes the metaphor of lovesickness; like the plague's visitation at Thrace, love invades the pasture. As Ariadne notes, the shepherds are infected with a strange dotage (4.1.61-3). Men's minds turn and their personalities warp. Palemon goes mad; Antimon turns cruel, then foppish; Titterus becomes sentimental. Their actions are farcical: chasing Clowns up trees, dancing madly, wearing extravagant clothes, singing mawkish songs. The unreality gently mocks the conventional pastoral in which love seems a permanent condition, but also shows that the Wonder shepherds usually have other, more mundane concerns to occupy them.

The dual influences on the Wonder shepherds are explicitly demonstrated by the shepherds' feast, which mixes both courtly and bergerie traditions. The foods of apples and nuts, the dancing, and the choosing of a shepherds' king and queen are all part of a "realistic" shepherd scene. Yet in amongst all these rural elements is a court-influenced masque, a ceremony of Janus, celebrating the New Year. The two aspects do not negate each other, but harmonize. The dancing suits a masque; and Janus is only Titterus beneath a

mask.¹⁴ The feast gives the shepherds a familiar face, but the masque ensures that the face is not exclusively rural. To balance the masque, there is a following anti-masque. Palemon chases the Clown, dressed as a woman, up a tree. There is a comic exchange, which ends in "a mad dance." The anti-masque too incorporates traditional elements: the Clown is dressed as Maid Marian, a figure of the morris-dance. Additionally, the masque followed by the anti-masque reverses the usual court order, appropriately for comedy, allowing a triumph of carnival. The reversal also suits the political slant of Wonder. Courtly aspects are utilized, but submit to another social order.¹⁵

One of the strongest means to reinvent the shepherds is their language. The two usual extremes are avoided: deliberate poeticism, underlined by a high percentage of rhyme, of plays like The Maid's Metamorphosis, The Faithful Shepherdess and The Queen's Arcadia; and rusticity, which would be more realistic, but which might alienate a city

¹⁴ Cooper, p. 177, makes a similar observation about the masque in The Winter's Tale "although there is a dance of twelve satyrs we know that they are men dressed up with real occupations of their own."

¹⁵ A later date for Wonder is also indicated by the influence of the anti-masque. David Lindley, ed., The Court Masque (Manchester: Manchester University Press, 1984), pp. 1-2, writes that "the antimasque ... became a fixed part of the masque's pattern after 1609." A date for Wonder around 1611 would account for its incorporation of the anti-masque.

audience. The Wonder shepherds have a "concrete vocabulary,"¹⁶ a straightforward language that avoids abstract poetic, but also simplicity. The resultant compromise both accommodates and flatters a citizenry audience. The normality of tone is recognizable, but it is more literate and structured than actual speech. Importantly, there is no distinction between the speech of the court refugees and the true shepherds, such as is found, for example, in Shirley's The Arcadia. Both groups speak blank verse and share a common vocabulary. This verbal equality is another way by which, as in the citizen-romances, the classes are merged.

As with the shepherds, the royals are fashioned to accommodate Wonder's version of the citizen-romance. Where Wonder differs from other pastorals and agrees with the citizen-romances is in the royals' identification with the shepherds. Radagon and Ariadne really become shepherds, just as Crispianus becomes a cobbler or Eustace a grocer. When Titterus asks Radagon how he enjoys the life of the shepherd, Radagon replies:

Who can dislike a peaceful happiness?
Methinks I never proved a sweeter happiness;
In every corner here content sits smiling.
The mountain tops I make my morning-walks,
The evening-shades my recreation,

¹⁶ Marks, p. 51.

And when night's queen puts on her gorgeous robe,
 I take delight to gaze upon the stars,
 In which, methinks, I read philosophy.
 And by the astronomical aspects
 I search out nature's secrets, the chief means
 For the preventing my lambs' prejudice.
 I tell you, sir, I find in being a shepherd,
 What many kings want in their royalties.

2.2.6-18

This answer is not simply a paean to escape, a preference of an idle shepherd life to the care of the throne. This speech also gives the play's most complete listing of a shepherd's duties: the early rising, the care of the flock's health, the necessary astronomical skill. That Radagon, rather than Antimon or Titterus, says this shows his adoption of and skill in their trade, just as the shepherds' feast marks his integration into their community.¹⁷ The royals also share the hardships of the shepherds' lifestyle, rather than enjoying a separate life of privilege. When Ariadne asks Radagon to entertain the disguised Pheander, Radagon invites him to "homely cates as a poor cottage yields" (4.1.105). Ariadne herself is said to live in "poverty" (4.1.189).

Radagon's words also remind us that the pasture is a refuge, where kindness, justice, and virtue are found - qualities also applicable to the shop in citizen-romances. The shop, however, gains these attributes by context, while

¹⁷ In Menaphon, a real shepherd, the title character, delivers the same words (Grosart 6:33).

the pasture has them by tradition. One convention that Wonder exploits is of shepherd courtesy. As Montrose observes, "Elizabethan poets who oppose pastoral goodness to courtly vice create shepherds who exemplify the ideals of gentility."¹⁸ Radagon's polite invitation and initiation into the shepherd community demonstrates such gentility. Even more explicitly, the welcome the shepherds give to the grown-up Eusanius demonstrates "courtly" polish. He bows, and compliments are exchanged, compliments which are too exaggerated for the field, but which even the Clown reciprocates. The ease with which the shepherds respond to Eusanius's manners shows their mastery of them. By its particular application of the convention, Wonder is not opposing good and evil. The shepherds only match, not better, the royals' display; nor are these particular royals evil - but the shepherds' grace does denote a world kinder than Pheander's (and Alcade's) court. Their manners are the shining surface of the greater, more substantial goodness which their actions prove, arguing that "natural" courtesy can be at least equal to its courtly counterpart.

The family gathering of 4.1 presents a collateral idea. One of the conventions of the pastoral is the formal debate in which shepherds argue a specific topic. In Menaphon the

¹⁸ Montrose, "Gentlemen and Shepherds," p. 427.

shepherds discuss which creature it would be best to be transformed into (Grosart 6:74-8), in The Maid's Metamorphosis (1.1.293-387) a forester and a shepherd argue whose profession is best, and in The Winter's Tale art and nature are compared. The debate in Wonder takes for its subject the serious topic of sexual morality, particularly women's chastity. Yet in Wonder the dignity of an intellectual challenge degenerates into a family quarrel, with insults and fist fights. The royals fail in proving that respect in which the shepherds instinctively excel.

A citizen bias is noticeable in these manipulations of convention, but nothing radical is effected. Wonder does not attack class division. Though, unlike its source, Wonder mutes the social differences between the two groups and rarely allows sense of a social hierarchy to intrude, the "natural superiority" of the upper classes is a given. The shepherds certainly, if unemphatically, are placed in the social order. Although the Chorus' term "silly shepherds" (1.3.11) is a commonplace, it also fixes them. Also, less generously, Ariadne reverts to old biases in condemning Titterus' behaviour as "rustic" (2.4.89). Ariadne and Radagon are naturally picked above the true shepherds as

their king and queen.¹⁹ In the same way, the choice for general of the shepherds' army is automatically between Radagon and Eusanius. Even though these positions denote the acceptance of the royals within the shepherd community, they remain socially superior. The levelling that occurs in Wonder is of a human, not a political, kind, repeating the old comfort that we are all brothers and sisters beneath the skin. The "honour" delivered by the disguised princes upon the shepherds or citizens depends upon their condescension, upon their class distinction.

The least pastoral aspect of Wonder is the most like a citizen-romance. In Menaphon the shepherds attempt to rescue their queen from capture but their force is easily routed, which may seem a realistic outcome. In Wonder, however, the shepherds "fight like devils" (5.1.111). Their skill and ferocity is out of character for shepherds.²⁰ However, martial ability is fitting for representatives of the London citizenry. Wonder extends a motif of the citizen-romance. In A Shoemaker, A Gentleman and The Four Prentices of London, princes fight in the name of the citizenry: here the

¹⁹ Yet Antimon's comment (2.2.82) that Serena may be the next queen of the shepherds seems reasonable. The reminder that this majesty is attainable argues a type of equality between the women.

²⁰ Marks, p. 51, comments that she does not know "whether with sheephook or shears the victory was gained."

citizenry fight in person. The leaders are still royal, but the shepherds themselves prove valorous.

Criticism has often accused Wonder of crudity and clumsiness; the early dating of 1598 is correspondent with its "naivety." However, in its manipulation of convention Wonder demonstrates a greater sophistication than has hitherto been credited. The citizen-romance appropriates the pastoral, bending the courtly form to accommodate citizenry values. Occasionally, Wonder even acts like an inverse The Knight of the Burning Pestle, chiding the entertainments and the patrons of the private theatres. On a wider level, the play also responds to the newer drama, explicitly through imitation of The Winter's Tale and implicitly by adopting, in plot twists such as Pheander's sudden transfigurations, a Fletcherian exploitation of the unexpected moment.²¹ Wonder's popular exuberance may shadow its subtleties, but there are subtleties beneath the shadow.

III

A final point about Wonder's use of the pastoral is that by tempering it with the citizen-romance, the usual

²¹ Dieter Mehl, The Elizabethan Dumb Show: The History of a Dramatic Convention (London: Methuen, 1965), p. 166, claims Wonder as one of the plays in which "Fletcher's style is partly emulated."

political viewpoint presented by the pastoral is altered. Certainly the egalitarian world of the citizen-romance opposes the courtly one of the pastoral; yet the attitude towards the monarchy is also different. As Montrose and others have pointed out, the pastoral - dramatic and otherwise - celebrated Elizabeth I, constructing her reign as a "golden age";¹ even the pastorals of James's time, if occasionally satirical, oppose policy or court behaviour, but do not challenge the authority of the crown. Wonder's warning against tyranny, though repeating the familiar caution of political plays, like Gorboduc or Thomas of Woodstock, is radical for the pastoral. Here the pastoral does not express the praise of monarchial power, but its duty.²

To emphasise the duty of the king, the play utilizes one of the favourite political metaphors of the Jacobean era: the king as father. As James I himself writes: "By the Law of Nature the King becomes a naturall Father to all his

¹ Louis Adrian Montrose, " 'Eliza, Queene of shepheardes' and the Pastoral of Power," English Literary Renaissance, 10 (1980), 153-8; and "Gifts and Reasons: The Contexts of Peele's Araygnement of Paris," ELH, 47 (1980), 433-61; Steven Mullaney, The Place of the Stage: License, Play, and Power in Renaissance England (Chicago: University of Chicago, 1988), p. 105; Cooper, pp. 193-213.

² If additional evidence for a later dating for the play is needed, its politics will furnish it. The evident fear of absolutism and the use of patriarchal metaphors are unlikely in Elizabeth's reign, but appropriate for James's.

Lieges at his Coronation: And as the Father of his fatherly duty is bound to care for the nourishing, education, and vertuous government of his children; even so is the king bound to care for all his subjects."³ Wonder inverts this idea. The king's actual family symbolically becomes the state. How the three kings, Pheander, Alcade and Sicilia, treat their children becomes the measure of the justice of their rule; parental care exposes monarchial care and he who loves well rules justly. Although Pheander is the most completely developed of the three kings, the actions of one - all structurally linked, each wifeless with a single child - reflects upon the others. As Leonard Tennenhouse remarks, "the Jacobean theatre was never more political than when it staged a king as a father and a court as a household."⁴

Pheander's primary crime is against his family: the expulsion of his daughter, her husband and their child. Condemning them, he renounces "natural love" (1.1.59) and "the name of father" (1.1.87), and, symbolically, the legitimacy of his rule. The political significance of his act is explicit. The sword with which Pheander threatens Ariadne he calls the "sword of justice," but his sentencing

³ James I, "The Trew Law of Free Monarchies," in The Political Works of James I (1918; rpt. New York: Russell & Russell, 1965), p. 55.

⁴ Leonard Tennenhouse, Power on Display: The Politics of Shakespeare's Genres (London: Methuen, 1986), p. 175.

of her is a negation of law. The advice of his nobles is peremptorily rejected, and will, rather than justice, decides her fate. His lords' reminder that Ariadne is the "country's future hope" (1.1.8) means nothing to him, and by banishing her, Pheander puts the succession in doubt, imperiling the security of his kingdom. Ariadne herself laments that her exile means she loses her "native right,"⁵ her claim to the throne. Pheander's unnaturalness as a father matches his unworthiness as a king.

His second major crime is also against his family, his brother; and again the public significance is plain. Pheander's condemnation of Sophos is not simply a silencing of a man, but a silencing of dissent and a dismissal of the wise counsel necessary for good rule. Though Sophos' role is undeveloped, it is equivalent to that of Shakespeare's Duke Humphrey or the title character of Thomas of Woodstock. Sophos is Thrace's "lord protector." (His name means "wise man" and symbolizes his function as sage counselor.) He defends the rights of his niece and denounces the devastation of his country, a caring that contrasts with the self-interest of court. The strength of Sophos' concern for Thrace is evidenced by the commons' love for him. The "rude

⁵ By implication, this phrase extends to all her other legal rights, so that the injustice done against her has a more inclusive sense.

multitude," as Pallatio, Pheander's lieutenant, contemptuously calls the people, hold Sophos "deeply seated in their hearts" (2.1.172). Sophos does not demand justice simply for his niece, but also for Thrace; and Pheander is unjust not only to a brother, but to his country. It is fitting that Sophos receives the crown at the end of the play because he has shown the care of a true monarch.

Another concurrent proof of Pheander's tyranny is his breaking of the law. Historian Howard Nenner states, "the one element of constitutional continuity in seventeenth-century England was the acceptance by king and Parliament of a political rule of law. Law was the touchstone of politics. No matter how men might differ as to what the law said or what it might be made to mean, all were committed to a legal standard in the conduct of their political affairs."⁶ The play makes appeal continually to the power and authority of the law: to the common law, the law of arms, of gods, of kings, of equity and right, of nature. Pheander, however, is an habitual law-breaker, condemning Ariadne without trial, depriving her of "native right," manipulating the conviction of Sophos, breaching a treaty with Sicilia, kidnapping Ariadne. For legal rule Pheander has substituted his will,

⁶ Howard Nenner, By Colour of Law: Legal Culture and Constitutional Politics in England, 1660-1689 (Chicago: University of Chicago Press, 1977), p. ix.

the "will of kings" (3.1.21). Far from enhancing his power, his actio. , hazard it. The king derives his command only by adherence to the law, as this passage by Henri de Bracton (quoted by Edward Coke in his Reports) explains: "The king himself must be, not under Man, but under God and the Law, because the Law makes the King. Therefore let the king attribute that to the law which from the law he hath received, to wit, power and dominion. For there is no king where arbitrary will dominates, and not the law." Wonder is expounding nothing radical by its position, only restating a commonplace of English political thought, but one that would seem timely in the era of James.⁷

Pheander's tyranny is emphasized by direct comparison with Alcade. The African king is a Moor and the stage stereotype would be of a tyrannous, lustful villain. Yet Alcade is atypical. He may wish to invade Thrace, but only to ensure justice, "To patron right, and supplant tyranny" (3.3.10-11). Nor does he plan to overthrow Christianity, but simply to place Sophos, whom he loves for his honesty, on the throne. If, in general, Alcade's altruism differentiates

⁷ The concern for law is reflected in the sub-plot. Titterus calls love a law (1.2.38), yet he breaks that law. Finally understanding his mistake, he submits himself to the common law and the verdict of a jury of women (5.2.111-12). His misogyny is unnatural; Pheander by implication is as unnatural in his breaking of political law.

him from Pheander, his reaction to the sudden revelation of Lillia Guida's love for Eusanius directly contrasts him with Pheander. Like Pheander, Alcade may initially demand death for his daughter's lover, yet, unlike Pheander, he hears the appeal for mercy and his final sentence is more lenient. Alcade also proves himself a better, if somewhat misguided, father. Although Alcade can be faulted for denying his daughter her true love, he does not believe he has done so. He believes she is too young to know her own heart and he wishes her to marry a good man, Sophos; and he does show care for her (5.1.134-7). Alcade, by disproving the stereotype, proves that no one "worse than [Pheander] / Can anywhere be found" (4.1.172-3).

Sicilia highlights Pheander's tyranny by being his opposite: an ideal king and a devoted father. The contrast is evident in many ways. Love for his son, not love of conquest, motivates Sicilia to invade, and subsequently wage war on, Thrace. Yet this fatherly concern also displays Sicilia's equal public care. By recovering Radagon, he will preserve the succession and so the stability of his kingdom. What Pheander breaks, Sicilia hopes to mend. He adheres to the law, complying with the truce made with Pheander and expecting faith in return. This attitude reflects an habitual honesty, as the remark of one of his lords, contrasting Sicilia and Pheander, makes clear: "You speak,

my liege, as you yourself would do, / ... / Think you he fears to violate an oath?" (5.1.16-18). Sicilia, also unlike Pheander, listens to counsel, revealing an openness essential to just rule. He displays care for his subjects. When delivered Thrace by Pheander, Sicilia limits his power to be Thrace's protector, to be summoned when the country is in danger. He orders that his army be billeted well, where "best harbour" can be found and commands that no harm be done to Thrace's citizens because "they are ours now" (3.2.138).

If qualities of kingship are important, Wonder also implies that just rule necessitates some consent by the commons. The shepherds elect their king and queen, and though Radagon and Ariadne are blood princes, their authority derives from their election. Radagon, in turn, seeks the approval of his subjects, asking for their "general voice" (4.3.119) before accepting a truce with Thrace. Pheander, however, rules by will, ignoring the care of his people. The shepherds finally revolt against him. They are dissuaded from violence, but even when they ally themselves with Pheander, they withhold consent to his rule. When Pheander remarks, "tomorrow shall be seen / Your loves to us," Radagon replies, "Ours to the shepherds' queen" (4.3.125-6). Such subtle rebellion shifts revolt from arms to the tongue.

The shepherds, however, are not condemned for their stance, as official Jacobean doctrine would insist. In a roundabout way, also, rebellion succeeds. At the conclusion, Pheander is off the throne and good Sophos is king; and the shepherds are rewarded with a holiday. Justice follows a rebel's terms, even though, discreetly enough, rebellion itself is not shown to triumph. But if Wonder equivocates the fate of a tyrant, it is consistent throughout in condemning tyranny and praising just rule.

7. The Text

The quarto title-page reads:

THE / THRACIAN / WONDER. / A COMICAL / HISTORY. /
As it hath been several times Acted / with great
Applause. // Written by John VWebster and /
VWilliam Rowley. // Placere Cupio. // L O N D O N:
/ Printed by Tho. Johnson, and are to be sold by
Francis Kirkman, / at his Shop at the Sign of John
Fletchers Head, over / against the Angel-Inn, on
the Back-side of St. Cle- / ments, without Temple-
Bar. 1661.

There was only one seventeenth century edition. In his preface to A Cure for a Cuckold, Kirkman notes of his first three publications: "I have now this Tearm printed and published three, viz. This called A Cure for a Cuckold, and another called, The Thracian Wonder; and the third called, Gammer Gurtons Needle. Two of these three were never printed, the third, viz. Gammer Gurtons Needle, hath been formerly printed, but it is almost an hundred years since."¹

¹ Francis Kirkman, "The Stationer, to the Judicious Reader," in Strickland Gibson, A Bibliography of Francis Kirkman with his Prefaces, Dedications, and Commendations (1652-80) (Oxford: Oxford University Press, 1949), p. 72. The bibliographical connections between Kirkman's early publications are most fully discussed in Fredson Bowers, "The First Series of Plays Published By Francis Kirkman in 1661," The Library 5th Series 2 (1947-8), pp. 289-92; some collateral information is found in W. W. Greg, Bibliography, 2: 516 and G. Harold Metz, ed. The Two Merry Milkmaids. By J.C. (New York: Garland Publishing, 1979), pp. vi-xi.

The Wonder quarto comprises thirty unnumbered leaves, A², B-H⁴, with A1v blank. There are twenty-two copies extant, a respectable, but not unusual survival rate. Three are in the British Library (82.c.26(5), 644.f.79, E.1081(2)), two are in each of the University of Texas at Austin (Ah/A100/661t, Wh/A100/661t), The National Library of Scotland (Bute 607, H.28.e.2(6)), the Bodleian Library (Mal. 201(1),² Douce WW 64., missing A) and Worcester College (Plays 3.35 (5), Plays 2.17 (4), missing AH) and single copies are in the Huntington Library (D W1225 109543(21)), the Folger Library (T1078A, c.1), the Dyce collection at the Victoria and Albert Museum (Dyce 10,498 26 Box 48/4), the University of Sheffield (822.39(7) missing H2-4),³ the Boston Public Library (XG.3977.53), the Library of Congress (PR1241.L6 Vol. 144), Harvard University Library (14434.29.7), the Morgan Pierpont Library (Room W Section 9 Shelf B), the University of Illinois (uncatalogued, no shelf mark), the Williams Andrews Clark Memorial Library at the University of California (PR 3184 T51), and the Alexander Turnbull Library of the National Library of New Zealand

² Someone has written "The only edition" on a blank next to the title-page. The copy is quite dirty, E4 is defective, but someone has restored the missing words.

³ This quarto was donated to the university by Sir Charles Harding Firth in 1930.

(REng WEBS Cure 1661). In addition, two copies bound with A Cure for a Cuckold under the joint title Two New Plays still exist, one at the Huntington (K-D 178)⁴ and the other in the Berg Collection at the New York Public Library.⁵

With the exception of the Sheffield copy which I did not inspect and the British Library Thomason copy which I examined on microfilm, I have studied all the British copies firsthand. All but two (the University of Illinois and Californian quartos) of the single American copies, with the exception of that of the Boston Public Library, which supplied answers to my bibliographical questions, have been examined by photocopy or microfilm. I did not inspect the

⁴ The Huntington's copy is part of the many pamphlet volumes assembled by the actor John Philip Kemble. The curator of early printed books and bindings at the Huntington writes that Kemble had the "habit of dismembering his plays, trimming down the margins and inlaying them into larger sheets. ... Further, in this case both title-pages have had the date cut out of the sheet" (Thomas V. Lange, Letter to Michael Nolan, November 15, 1993).

⁵ The New York copy has not been assigned a shelf mark. This copy is the one that was examined by Greg, Bibliography, 3: 1138. Greg, Bibliography, 3: 1138, notes that Wonder and A Cure for a Cuckold "are not infrequently found together (e.g. BM, Dyce, Bodl.)." Wing, 3: 673, by evident mistake, claims these three examples of coincident binding as additional copies of Two New Plays. Besides Greg's examples, the undamaged Worcester College copy, the New Zealand copy and the National Library of Scotland H.28.c.2(6) copy of Wonder are also grouped with A Cure for a Cuckold.

New Zealand copy.⁶

The quarto is well printed: no scene, or line, or even word appears to be missing. The greatest flaw is an occasional mis-heading of a speech. There are few variants, none of which are substantive. Only four changes were made during press, on E2r (line 6) to separate the words "no coward" (3.2.142), on E4v (line 12) to change "Loufe" to "Lover" (4.1.66), on H4r (line 15) to eliminate "He" and to change "t" to "T" in "these" (5.2.286), this correction probably knocking the final letter from "what" (H4r line 1, 5.2.274). Other minor problems are some missing letters (though the words are not in doubt), the suspected legitimacy of about half a dozen words (e.g., "snickfail, "fallery"), and three or four inappropriate speech prefixes. The main problem with the quarto and others printed by Thomas Johnson for Kirkman, like A Cure for a Cuckold and Anything for a Quiet Life, is, as Antony Hammond puts it, that they are: "monuments to meanness in printing, with almost all the verse as prose and the layout as squeezed as possible, in order to contain the play within as few sheets as could be managed."⁷ Therefore the main

⁶ Greg, Bibliography, 2: 917-18, examines Wonder under play number 819. His list of quarto copies is now superseded by the one here. The Wing number for the play is T1079A.

⁷ Hammond, pp. 297-8.

editorial problem with Wonder is the restoration of its verse.

The play is divided into five acts, but only the third has any scene divisions. Songs are often presented in two columns separated by a rule. Stage directions are full. The specificity of detail, including props, the attention to exits and entrances, the noting of musical cues, the constancy of speech prefixes and the anticipatory cue for Pythia's speech on Dlv (lines 10-11) may indicate that the manuscript behind the quarto was a theatrical copy.

There have been three editions since 1661. The first was by William Dilke in A Continuation of Dodsley's Old Plays (1816). He modernized the spelling and restored the verse which had been printed as prose. The reasons for his emendations are given haphazardly; sometimes he explains his reasoning, often not. Alexander Dyce was next, including the play in The Works of John Webster (1830). He consulted the quarto, restoring lines Dilke had inadvertently dropped, but with a few exceptions he adopted Dilke's versification; and the punctuation is primarily Dilke's. Most of Dyce's emendations had been made first by Dilke, but he was more thorough in his notes. He also added scene divisions. William Hazlitt followed Dyce, with The Dramatic Works of John Webster (1857). He seems to have read the quarto, but he makes little use of it. His edition copies Dyce, though

occasionally he chooses an emendation by Dilke and on rare occasions makes one of his own. His notes are unoriginal, reproducing those of Dilke or Dyce.

To prepare the modernized edition of the 1661 quarto, I began with the undamaged Worcester College copy. I compared a photocopy of this with the other British copies and the American photocopies, looking for press variants. I thus established the old-spelling text. Against this, the three modern editions have been collated and their emendations noted, but, to strengthen the connection between the copy-text and the present edition, my preferred reading is usually that of the quarto. Differences between the quarto and the present edition, the emendations adopted from the nineteenth-century editions, and occasional notings of substantive differences between the modern editions, are listed in the Apparatus, the first edition named being the source for my reading.

Though Appendix A, an old-spelling text of the play, provides an easily-accessible and readable comparison for my emendations, I have followed present-day practice and presented the main text in modern-spelling, retaining old spelling only where pronunciation seems to demand it (e.g., "murther," "vild" and "y'are"). I have retained the original stage directions, placing all changes, including those adopted from the nineteenth-century editions, in square

brackets. The quarto punctuation is primarily logical, and this edition often follows the quarto exactly; where changes have been made, the pointing is normally the same, but the punctuation marks have been transformed, most frequently from a colon to a period. The result is that, though the punctuation has been modernized, the emphasis remains that of the quarto. The present versification, with few exceptions, is Dilke's, whose work was also used by Dyce and Hazlitt.

The most noticeable change from the quarto is the assignment of all the Thracian first lord's lines to Pallatio. This character's presence is noted on many occasions: he responds to a question by Sophos at 2.1.25; he is in charge of the troop that captures Ariadne at 4.1.29; he advises Pheander at 4.3.44; he is ordered to draw up the articles between the warring parties at 5.2.181. Though there are scenes in which the first lord appears, but is not identified in the text as Pallatio, continuity is helped by assigning all the first lord's lines to Pallatio.

The Commentary, which attempts a Revels-like fullness, addresses textual points, glosses words, seeks to explain obscure phrases, discusses variation in stage directions and records verbal parallels to proverbial sayings and contemporary literature, with particular attention to the works of William Rowley and Thomas Heywood.

The Thracian Wonder

The Stationer to the Reader

Gentlemen,

It is now the second time of my appearing in print in this nature. I should not have troubled you, but that I believe you will be as well pleased as myself. I am sure that when I applied myself to buying and reading of books, I was very well satisfied when I could purchase a new play. I have promised you three this term: A Cure for a Cuckold was the first, this the second, and the third, viz. Gammer Gurton's Needle is ready for you. I have several others that I intend for you suddenly. I shall not (as some others of my profession have done) promise more than I will perform in a year or two, or it may be never; but I will assure you that I shall never leave printing, so long as you shall continue buying. I have several manuscripts of this nature, written by worthy authors, and I account it much pity they should now lie dormant and buried in oblivion, since ingenuity is so likely to be encouraged, by reason of the happy restoration of our liberties. We have had the private stage for some years clouded and under a tyrannical command, though the public stage of England has produced many monstrous villains, some of which have deservedly made their

exit. I believe future ages will not credit the transactions of our late times to be other than a play or a romance; I am sure in most romantic plays there hath been more probability than in our true (though sad) stories.

Gentlemen, I will not further trouble you at this time, only I shall tell you that if you please to repair to my shop, I shall furnish you with all the plays that were ever yet printed. I have 700 several plays, and most of them several times over, and I intend to increase my store as I sell. And I hope you will, by your frequent buying, encourage

Your Servant,

Francis Kirkman.

Dramatis Personae

Pheander, King of Thrace, father to Ariadne.

King of Sicilia, father to Radagon.

Alcade, King of Africa, father to Lillia Guida.

Sophos, brother to Pheander.

Radagon, son to the King of Sicilia, and husband to Ariadne.

Eusanius, son to Radagon and Ariadne.

Leonardo, a Thracian Lord.

[Pallatio, the first Thracian lord]

Two Thracian Lords

Two Sicilian Lords

Two African Lords

Antimon an old shepherd, father to Serena and the Clown.

Titterus, a merry shepherd.

Palemon, a shepherd in love with Serena.

The Clown, son to Antimon.

Two Shepherds.

Two Shepherdesses.

A fisherman

A priest.

Pythia, a goddess.

Ariadne, daughter to Pheander, and wife to Radagon.

Lillia Guida, daughter to Alcade.

• Serena, a shepherdess, daughter to Antimon.

Chorus and Time.

[Guard]

[Soldiers]

Act 1. Scene 1.

Enter Pheander, King of Thrace, with his sword drawn,
two Noblemen holding him; Ariadne flying before him
with a child in her arms.

Pallatio

Good my liege!

2 Thracian Lord

Dear sovereign!

Pheander

Why do you keep the sword of justice back
From cutting off so foul a blasted branch?

2 Thracian Lord

Oh let your milder sense censure this fate,
And cast her not away in hate of spleen.

5

Pallatio

Consider, sir, she is your only child,
Your kingdom's heir, your country's future hope,
And she may live -

Pheander

To be a strumpet, sir. Do not vex my soul
With extollation of a thing so vile.
Is't possible a lady of her birth
Should stain her royal race with beastly lust,

10

And mix the blood of kings with a base issue?
Was it for this you were so long mewed up 15
Within your private chamber?
Was it for this we gave so strict a charge
To have your tedious sickness looked unto?
But our example shall be such on thee,
As all the world shall take a warning by. 20
What man, or devil in the shape of man,
Was he that durst presume for to pollute thee?
Either confess him, or by all our gods
I'll plague thy body with continual tortures;
That being done, I will devise a death, 25
That time to come shall never pattern it.

Enter Radagon, with his sword drawn.

Radagon

There's not the smallest torture while I live
That shall afflict, or touch her tender body.

Pheander

What traitor-slave dares interrupt
The passage of our will? Cut him in pieces! 30

Ariadne

Oh, hold your hands! For mercy let him live,
And twenty pieces within my bosom give.

Pheander

Death! Now 'tis probable, I'll lay my life

This groom is father to the strumpet's brat.

A guard there!

Enter a Guard.

Seize him. Make the slave confess. 35

And if he will not, kill him instantly.

Radagon

Villains, unhand me. I'll reveal the truth;

I will not die in base obscurity.

Pheander, know I am not what I seem,

An abject groom, but royal as thyself: 40

My name is Radagon,

Son to thy enemy, Sicillia's king.

This thirteen months I have continued here,

In hope for to obtain what now I have,

My Ariadne's love. 'Tis I am father 45

To this princely boy, and I'll maintain't

Even with the utmost hazard of my life.

Pheander

Thy life, base lecher?

That is the smallest satisfaction

That thou canst render for thy foul transgression. 50

And were't not 'gainst the law of arms and nature,

These hands should sacrifice your guilty souls;

And with your bloods wash the foul stain

From off our royal house.

The Thracian Wonder 1.1

9

As for the brat, his brains shall be dashed out; 55

No base remembrance shall be left of him.

I'll have my will effected instantly.

Pallatio

Dear sovereign, let pity plead this case,

And natural love reclaim your high displeasure.

The babe is guiltless of the fact committed; 60

And she is all the children that you have.

Then for your country's cause, and kingdom's good,

Be pleased to take her to your grace again.

2 Thracian Lord

Besides, my liege, 'tis known that Radagon

Is by his noble birth a worthy lord, 65

Princely descended, of a royal stock,

Although not heir apparent to a crown.

Then, since their hearts have sympathized in one,

Confirm with love this happy union.

Pheander

This hand shall be his priest that dares again 70

Presume to speak for her.

What worse disgrace did ever king sustain,

Than I by this luxurious couple have?

But you shall see our clemency is such,

That we will mildlier sentence their vild fact, 75

Than they themselves can look for, or deserve.

Take them asunder, and attend our doom.

Radagon

Before you speak, vouchsafe to hear me, sir.

[Kneels.]

It is not for myself I bend my knee,

Nor will I crave the least forgiveness, 80

But for your daughter. Do but set her free,

And let me feel the worst of tyranny.

Ariadne

The like submission do I make for him.

[Kneels.]

Pheander

Stop her mouth!

We never more intend to hear her speak. 85

I would not have a token of remembrance,

That ever I did bear the name of father.

For you, lascivious sir, on pain of death

We charge you leave our kingdom instantly.

Two days we limit you for your departure; 90

Which time expired, 'tis death to tread upon

Our Thracian bounds. But huswife, as for you,

You with your brat, we'll send afloat the main,

There to be left, never to land again.

And that your copesmate may be sure to lose 95

The chief content of his desired bliss,

You shall be guarded from our kingdom's confines,
And put to sea, with several winds and tides.
That ye may never more enjoy each other.
She in a small boat, without man or oar,
Shall to the mercy of the waves be left.
He in a pinnace, without sail or pilot,
Shall be dragged forth some five leagues from the
shore,

100

And there be drenched in the vast ocean.

You hear your doom:

105

Which shall forever stand irrevocable.

Make no reply. Go strumpet, get thee hence.

No sin so vile as disobedience.

Exit Pheander.

The rest stay.

Ariadne

A heavy, bitter sentence! when for love

We must be banished from our native right.

Had his high rage but suffered me to speak,

110

I could have [made] my chastity as clear,

As is the unspotted lamb of innocence.

Pallatio

Alas, good lady.

Now on my faith I do believe as much.

I'll back return unto his majesty,

115

And urge him to recall his heavy doom.

Ariadne

Oh no! I would not for the world, believe me, sir,
Endanger you in such an embassy.

Let him persist; the heavens hath ever sent,
A tower of strength to guard the innocent. 120

Oh Radagon, we two shall never meet,
Until we tread upon the higher frame.
Farewell, dear love. Poor babe, thy wretched birth
Makes us to part eternally on earth.

Exit Ariadne and Guard.

Radagon

My life, my soul, all my felicity, 125
Is in a trice divided from my sight!
No matter now whate'er become of me,
All earthly joys are lost in losing thee.

Exeunt.

[1.2]

Enter Titterus and Palemon.

Titterus

Come, I must know your cause of discontent.

Palemon

I know it is your love to urge thus far,

And 'tis my love thus to conceal it from you.
Should I relate my cause of sorrow to you,
And you, seeking my remedy, should wound yourself, 5
Think what a corsive it would prove to me.
And yet I wonder you conceive it not;
If you consider truly your own state,
You'll find our cause of grief to be alike.

Titterus

You have found a pretty way to silence me; 10
But 'twill not serve, indeed it will not, sir,
Because I know you do dissemble with me.
The strongest allegation that ye have,
Is that you sorrow for a father's death,
And that I know is feigned; for since that tir . 15
Myself have heard you in your roundelays
More frolic far than any of the swains;
And in your pastimes on the holidays
Strive to surpass the activest of us all.
Therefore that cannot serve you for excuse; 20
And for your flocks, I'm sure they thrive as well
As any shepherds do upon the plain.
That makes me wonder, and importunate
To know the cause that might procure this sadness.

Palemon

Since nothing but the truth will satisfy, 25

Take't in a word, brother: I am in love.

Titterus

Ha! ha! what's that?

Palemon

A god which many thousands do adore.

Titterus

A fable that fond fools give credit to.

I that have been a shepherd all my life, 30

And ne'er trained up to school as thou hast been,

Would scorn to be deluded by a fiction,

A thing that's nothing but inconstancy.

Didst never hear the invective that I made?

Palemon

No, nor desire it now. 35

Titterus

Yes, prithee mark it.

I'll tell thee my opinion now of love.

[Sings.]

Love is a law, a discord of such force,

That 'twixt our sense and reason makes divorce.

Love's a desire, that to obtain betime, 40

We lose an age of years plucked from our prime.

Love is a thing to which we soon consent,

As soon refuse, but sooner far repent.

Then what must women be that are the cause,
That love hath life? that lovers feel such laws?
They're like the winds upon Lapanthae's shore,
That still are changing. Oh, then love no more.
A woman's love is like that Syrian flow'r,
That buds, and spreads, and withers in an hour.

Enter old Antimon and Clown.

Palemon

See, Orpheus, you have drawn list'ners.

50

Titterus

What, dost make beasts of 'em?

Antimon

Come, son, let's make haste to fold up our flocks,
I fear we shall have a foul evening.

Clown

I think so too, father, for there's a strong wind
risen in the back door. 'Snails! yonder's Master
Titterus the merry shepherd, and the old fool my
father would pass by. We'll have a fit of mirth
before we part.

[Runs against Titterus.

Exit Antimon.]

Titterus

Hoyse! A' God's name, cannot the puppy see?

Clown

Hardly, sir, for he has been troubled with sore eyes this nine days.

Titterus

Muscod, come hither. What shall I give thee to put my brother Palemon from his dumps?

Clown

I do not know what you'll give me, but promise what you will, I'm sure to be paid if I meddle with him. He's the strangest humoured man now of late that e'er I met withal; he was ready to lay his hook o'er my pate t'other morning, for giving him the time of the day. But upon one condition I'll venter a knock this once.

Titterus

What's your condition?

Clown

Marry, that you would give me a delicate song to court my wench withal; but it must be a good one, for women are grown so musical nowadays, they care not a pin for a song unless it be well-pricked.

Titterus

Oh, I have one a' purpose: hark, shalt hear it.

[Sings.]

I care not for these idle toys
That must be wooed and prayed to.
Come sweet love, let's use the joys,
That men and women use to do.

80

The first man had a woman
Created for his use, you know.
Then never seek so close to keep
A jewel of a price so low.

Delay in love's a ling'ring pain
That never can be cured.
Unless that love have love again,
'Tis not to be endured.

85

Clown

But then you shall have her say,

[Sings.]

I cannot, nor I dare not,

90

For fear my mother she do chide.

Titterus [Sings.]

Tush, she'll ne'er blame thee to use the game,
Which she herself so oft hath tried.

Clown

Oh excellent! this will fit her to [a] hair,
i'faith. I'll to him presently.

Titterus

So, I'm delivered. A fool and a madman are well
put together: for none but fools or madmen will
love women.

Exit Titterus.

Clown

How do you, sir?

Palemon

What's that to you, sir?

100

[Strikes him with sheephook.]

Clown

'Tis something to me, sir, as I take it.

Palemon

You shall have more, sir, if you trouble me.

Clown

You shall not need, sir. This is more than I
looked for. I tell you, sir, my blood begins to
rise.

Palemon

You might have passed by me then. You saw me busy.

Clown

I felt you busy, though I saw you not.

Palemon

My mind was busy.

Clown

I minded not that indeed.

Palemon

Muscod, come hither. Come, we'll sit together. 110

Clown

Not within the length of your hook, by your leave.

Palemon

Come nearer, man. I will not strike, believe me.

I prithee tell me, dost thou love a woman?

Clown

Yes, by this hand do I, two or three.

Palemon

Wert thou to choose 'mongst all our Thracian dames, 115

Who would'st select to make the mistress of?

Clown

Why, I would choose, a woman - somebody that I
liked, I know not who.

Palemon

What think'st thou of my mistress? Is not she

The fairest shepherdess we have in Thrace? 120

Clown

The fairest? Do you make a doubt of 't? Is there
anybody dares compare with her? - Who is your
mistress? Let me know that before I praise her any
further.

Enter Serena.

Palemon

See where she comes, 125
Like to Diana in her summer's weed,
Going to sport by Arethusa's font.

Clown

[Aside.] This is my sister! What an ass was he
could not have told me so before. I might have
spoke a good word for him. I'm glad she's come,
I'll e'en sneak away, and glad I'm so rid of him.

Exit.]

Palemon

Will you still blast me with such coy disdain?
Shall all my services
Be still neglected with disdainful scorn?
Could I dissemble love, make tears my truce-man, 135
'File my faith with oaths, that in the utterance
Makes the hearers tremble; should I profane,
In seeking to compare, with flattery;
Should I do this, I surely should obtain
What loyal service never can make mine. 140

Serena

I cannot answer in such eloquence
As you have studied to accost me with;
But in plain terms resolve yourself: I hate you.

Who can do less than hate such impudence,

That having had so many flat denials, 145

Dares prosecute again his hated suit?

Palemon

With low-bend knee I do submit myself, [Kneels.]

And beg your pardon for presumption.

If my endeavours might deserve your love,

What would Palemon for Serena do? 150

Serena

If e'er Palemon then have hope to gain

The smallest favour from Serena's love,

He must perform a task I will impose.

Palemon

I shall account me blest by your employment.

Serena

I will not credit you, unless you take 155

An oath for the performance.

Palemon

By all the gods we Thracians do adore,

I will perform it whatsoe'er it be,

So you'll consent to love me when 'tis done.

Serena

My hand and faith upon't. Now mark my words: 160

You never shall again renew your suit,

Nor see my face until I send for you,

Unless we chance to meet at unawares;
And meeting so, to turn away your eyes,
And not to speak, as you respect your vow. 165

Palemon

Oh everlasting labyrinth! Dear love,
Recall this doom, and let me undergo
Herculean labours. 'Tis too great a woe
To be debarred your sight. Rather command me
To rip up this heart, these hands shall do it; 170
Bar me my food, I'll like the Argive live
In contemplation of my mistress' beauty.
I'll make thee arbors in those shady valleys
Whereas the cinquefoil grows, and hyacinth;
The cowslip, primrose, and the violet, 175
Shall serve to make thee garlands for thy head.

Serena

Nothing shall serve, but what I have prefixed.

Palemon

I'll pluck the moon from forth the starry throne,
And place thee there to light the lower orb;
And if stern Pluto offer to embrace thee, 180
I'll pitch him headlong into Phlegeton.

Serena

Phoebus defend me! Oh, I fear he's mad.

Palemon

Or if thou'lt live and be the shepherds' queen,
I'll fetch Senessa from the down of swans
To be thy handmaid. The Phrygian boy 185
That Jove so doted on, shall be thy page,
And serve thee on his knee.
Thou shalt be guarded round with jolly swains,
Such as was Luna's love on Latmus' hill.
Thy music shall surpass the Argus-tamer. 190
If this content thee not,
I'll dive into the bottom of the deep,
And fetch thee bracelets of the orient pearl;
The treasure of the sea shall all be thine.

Serena

He's stark mad! Some power withhold him here, 195
Until I find some place to shelter me. Exit.

Palemon [Sings.]

Art thou gone in haste?
I'll not forsake thee;
Run'st thou ne'er so fast,
I'll o'ertake thee. 200
O'er the dales, o'er the downs,
Through the green meadows,
From the fields through the towns,
To the dim shadows.

The Thracian Wonder 1.2

24

All along the plain,

205

To the low fountains,

Up and down again

From the high mountains.

Echo then, shall again,

Tell her I follow,

210

And the floods to the woods,

Carry my holla, holla!

Ce! la! ho! ho! hu!

Exit.

[1.3]

A dumb show. Thunder and lightning. Enter old Antimon bringing in Ariadne shipwrecked, the Clown turning the child up and down, and wringing the clouts. They pass over the stage; exeunt. Enter Radagon all wet, looking about for shelter as shipwrecked. Enter to him Titterus, seems to question him, puts off his hat and coat and puts on him; so guides him off. Exeunt. Storm ceases.

Enter Chorus.

Chorus

This storm is o'er.

But now a greater storm is to be feared,

That is, your censures of this history.
From cruel shipwrack you have here beheld
The preservation of these banished princes, 5
Who being put to sea in mastless boats,
With several winds and tides were driven
Back to the same coast that they were banished from.
Which understanding, lest they should be known,
They change their names and habits, and persuade 10
The silly shepherds they are foreigners.
In several cottages remote from court
These lovers live, thinking each other dead.
The sighs, the tears, the passions that were spent
On either side, we could describe to you, 15

Enter Time with an hourglass.

sets it down, and exit.

But time hath barred us. This is all you see
That he hath lent us for our history.
I doubt we hardly shall conclude so soon.
But if you please to like our author's pen,
We'll beguile Time, and turn his glass again. 20

Exit.

Act 2. Scene 1.

Groans of dying men heard within.

Enter two Lords of Thrace, severally.

[Guard on stage.]

Pallatio

Good gods, be merciful.

Within. Oh, oh, oh.

2 Thracian Lord

Some power defend us from this noisome sickness.

Stand! Who's that? - The wind!

Pallatio

Keep distance then. Oh my lord, is't you? 5

This is a fearful visitation;

The people as they walk, drop down in heaps.

Enter Lord Leonardo.

Retire and keep the wind, here comes another.

Leonardo

Oh! oh! Falls dead.

2 Thracian Lord

Mercy, he's dead! 10

Pallatio

Who is't?

2 Thracian Lord

I cannot well discern him, but I think
It is the Lord Leonardo. Yes, 'tis he.

Pallatio

A fearful rest receive him, he was virtuous.
My lord, I would fain exchange some private words with
you.
I think you are clear.

Enter Sophos, the king's brother,
reading a letter.

2 Thracian Lord

Upon my life, I am.

Pallatio

Let's walk together then.

Sophos

Alas, poor niece! Cruel unnatural father,
A Phalaris, a smiling tyrant,
To use his daughter with such cruelty.
Bless me, I feel I have taken the infection.

20

Pallatio

'Tis Sophos, the king's brother, come to court.

Sophos

I heard some speak, keep off whate'er you be.
Who is't? Pallatio? Where's the king my brother?

25

Pallatio

In his bedchamber

Sophos

Tell him I am here.

Pallatio

I shall, my lord.

[To Guard.] Some there remove the body.

Exit [Pallatio].

Sophos

No, it shall lie.

Himself shall see in what a state we live. 30

His daughter's murdered, banished I should say,

And the Sicilian prince, both innocent.

A little infant perished, the gods know

As lawfully begot as he or I.

Nay, never stare, 'tis true: the gods 35

Are not displeased without cause. Cornets flourish.

Heyda! Is this a time for music?

And so it is indeed; for everyone

Is ready to kick up his heels.

(Within. Oh, oh, oh.) 40

Ay, marry, sir. Here's music fits the time.

Enter Pheander in his gown and cap, [and Pallatio].

Pheander

What horrid shrieks and clamours fill our ears?

Are groans fit music for a prince's court?

Sophos

'Tis music fit for princes that delight

In devilish dances. Look sir, behold! 45

Here's one hath danced himself quite out of breath.

Here's good Leonardo gone; your daughter's dead,

Poor niece, with tears I speak it, and your land

Infected with a plague incurable.

Your court - 50

And 'twas not wont to be the court-disease -

What should occasion this but -

Would I durst speak what I suspect! - suspect, said I?

Nay, what is truth, for that's beyond suspicion.

Read that, then guess the cause of our afflictions. 55

Pheander

Ha, ha, ha, ha.

This was a subtle and shrewd device

To shadow treachery, was it not, my lords?

Having wrapped treason in a poisoned paper,

Delivers it to us to take the infection. 60

Sophos

By the blest sun 'tis false. I am no traitor,

As loyal as the truest subject here.

Yet there is poison in't of power and strength

To make a father's heart to swell and burst

The Thracian Wonder 2.1

30

At the recital of such tyranny.

65

Thy daughter's chaste, a royal spotless princess.

She here doth vow, and call the gods to witness,

She ne'er admitted him unto her bed,

Until the nuptial rites were celebrate.

Yet, tyrant-like, thou put'st her unto sea,

70

Not suffering her to plead her innocence,

Where she and her poor babe did suffer death.

Pheander

Dissembling hypocrite, art not ashamed

To lay such shallow baits to catch a crown?

Observe what a discovered way he treads:

75

Thinking her dead,

Which all you know she justly merited,

Has forged this letter,

To turn your hearts with seeming pity

To dispossess us, and be king himself.

80

But you whose hearts have ever yet been loyal,

Know how to censure of such treachery

With true discretion. Pray ye use him kindly,

Let him not feel too many cruel tortures;

He is our brother. Though he have transgressed

85

The law of gods and nature, we are loath

To punish with too much severity.

Sophos

Ha, ha, ha. Now give me leave to laugh.
Devouring crocodile, dost think I fear to die?
Let death fright those that fear to die forever: 90
Let me behold him in his ugliest shape,
He's then most lovely;
If I did fear, I'd ne'er have uttered this.
It was to clear thy daughter's innocence,
And blaze thy infamy unto the world, 95
For this I did it. If for this I die,
I die for truth, live with eternity.

Pheander

Take him aside until we call for him.

Sophos

Do not touch me, slaves, I scorn to run.

Exit Guard with Sophos.

Pheander

Your counsel, lords, what we [had] best to do; 100
You see his guilt apparently appears.
We dare not call a public consultation
For fear of the infection. Unto you
We will refer the manner of his death.
Here seat yourselves, and every man set down 105
His several censure; which when we survey,

We'll give our sentence, either life or death.

Exit.

They seat themselves at a table severally,
and fall to writing.

Enter a nobleman of Sicilia, the 1 Lord.

1 Sicilian Lord

I think this be the land of Golgotha,
Inhabited by none but by the dead,
Except some airy shadows, and they're silent. 110
The streets are strewed with breathless carcasses,
As 'twas in Rome when Marius Sylla warred.
All that do see me, shun me like the plague,
And shut their doors; sure I am not infectious.
Ent'ring the court, the guard stood gazing at me, 115
And gave me free access into the palace,
Without demanding whence, or what I came for.
The strangeness of their looks and fearful action,
Makes me imagine that I am transformed.
Would I could meet but with a water-spring, 120
To see if I retain my wonted shape.
This should be near the presence. What are these?
They should be lawyers; they're not dumb I'm sure.

Pallatio

What's he?

2 Thracian Lord

Some stranger.

125

3 Thracian Lord

How came he in the guard?

1 Sicilian Lord

They speak; I'll try if they can hear.

Pallatio

Keep back, who are you?

The cause of your approach so near the king?

1 Sicilian Lord

Your outsides speak you noble. Know my lords,

130

The cause of my arrival in this land,

Is in the search of princely Radagon,

Now son and heir to the Sicilian king.

If ever you did hear of such a prince,

Let not fore-passed hate extinguish him,

135

But glad an aged father with a son,

Who now is all the children he hath left.

[Aside.] They shake their heads and weep. Good gods I
fear

They have ta'en away his life by tyranny.

Enter Pheander, ready.

Pheander

What stranger's that? What makes him in our court? 140

What, are you dumb? Why do you not resolve us?

Pallatio

He is a subject to Sicilia's king,
And comes in search of banished Radagon.

1 Sicilian Lord

How, banished?

Pheander

Ay, sir, banished. 145

And 'twas too mild a satisfaction
For the base wrongs that I sustained by him.
In a small boat, hopeless of help or life,
He was put forth to sea by our command.

This you may tell your king, and so be gone. 150

1 Sicilian Lord

You could not be so unmerciful,
To use a virtuous prince so cruelly.
You durst not so transgress the law of kings,
To murder him, although your enemy.

I know no cause of his did merit it, 155

But the stern hate of ancient enmity.

Pheander

How dare you sir, capitulate the cause?
Go, bid your master come himself to know,
And then perchance we may resolve it him.

1 Sicilian Lord

Be sure he will, thou cruel homicide, 160

And ask the cause in such a thund'ring language,
Will make both thee and all that hear it tremble.

Exit Sicilian Lord.

Pheander

We'll answer him as loud, sir, fear it not.
But to our first affairs: what is your censure?
Is life or death the sentence we must give? 165

Pallatio

Mine is his life, my liege.

2 Thracian Lord

And so is mine.

3 Thracian Lord

Mine is his life, but not his liberty.

Pheander

Why not his death as well? His fact is treason.

Pallatio

Suspected, but not proved; therefore 'tis fit
He should be kept close prisoner, till we hear 170
How the rude multitude do stand affected,
For he was deeply seated in their hearts.

Pheander

We are resolved. Let him be straight brought forth.
We'll use him with what clemency we may;
I know the gods, whom kings should imitate, 175
Have placed us here to rule, not overthrow.

Enter Sophos.

Justice shall hand in hand with mercy go.
We spake, before, a king, but now a brother.
If you will yet confess your guilt and cause
That moved you first unto this forgery, 180
We may perhaps forgive you. Otherwise
There is no other favour but to die.

Sophos

Ha, ha, ha, to die!
I do not think I shall be made so happy,
For death's the honest man's felicity. 185
There is no favour that I crave but death;
In living here I shall more torments find,
But being dead, there ends my misery.

Pheander

If you will yet confess, we will have mercy.

Sophos

Mercy, on whom, for what? You are deceived. 190
It is a thing not in thy power to give.
Mercy's immortal, and to human eyes
Is never seen till fleshly passion dies.

Pheander

It seems then, sir, you do desire to die?

Sophos

With full consent, 195

For life's a loathsome vale of misery.

Pheander

In which thou still shalt live: thy life we give,

But doom thee to perpetual banishment.

We limit you no time; therefore dispatch.

See that he instantly depart the court. 200

Sophos

Dost think I'll stay? By all our gods,

Thy crown and kingdom shall not hire me to't.

Tyrant, farewell. If e'er I do return,

Cities that now stand, shall be heaps of stone.

Exit Sophos.

Pheander

This foggy cloud dispersed, I hold 't fit 205

Some post to Delphos to the Oracle,

To know what shall ensue these thunderclaps

That threaten such destruction, we ourself

Will see you furnished for the offering.

Whom shall we send? Cleanthes? No. You two 210

Prepare for your departure presently.

What though he was our brother? 'Tis not fit

Mistrustful men should live within our court.

What is't to be a king, and stand in awe?

Those that entreat, and may command with fear, 215

Are fitter to climb up than tarry here.

Cornets flourish.

Exeunt Omnes.

[2.2]

Enter Titterus and Radagon, severally.

Titterus

Stirring so early, partner? Then I see
You'll prove a wealthy shepherd; watchfulness
Is the chief star within our calendar.
'Twere vain to ask you how you affect this life,
Your forwardness expresses that you like it. 5

Radagon

Who can dislike a peaceful happiness?
Methinks I never proved a sweeter happiness;
In every corner here content sits smiling.
The mountain tops I make my morning-walks,
The evening-shades my recreation, 10
And when night's queen puts on her gorgeous robe,
I take delight to gaze upon the stars,
In which, methinks, I read philosophy.
And by the astronomical aspects
I search out nature's secrets, the chief means 15
For the preventing my lambs' prejudice.

I tell you, sir, I find in being a shepherd,
What many kings want in their royalties.

Titterus

I joy in your content, yet wonder, sir,
You do frequent such melancholy walks. 20
I have observed your passions many times,
And seen you sit, sole companied with thought,
As if your passions were your comforters.
I fear some foolish female has entrappe'd you.

Radagon

Not any, sir, believe it. That's a thing, 25
I thank my stars, I ne'er did estimate.
Love that imparadiseth some, to me
Is hell itself, if hell on earth there be.

Titterus

Blest be the hour that e'er I met with thee.
Not love a woman? Have I a second self? 30
Oh, happy, happy man, not love a woman!

Radagon

I do not yet, assure you.

Titterus

Nor ever do, if you do love yourself;
Of all things in the world take heed of 'em.
I have a brother mad, forsooth, for love. 35
But that I had a mother, I could wish

That there were no such things as women are.

We shall have such a hoyting here anon,

You'll wonder at it. 'Tis Pan's holiday,

The chiefest festival the shepherds keep.

40

'Tis held upon this green.

Radagon

I thought as much. Belike then that's the cause

This place is so bedecked and strowed with flowers.

Music.

Titterus

The very same. They come; observe the custom.

Enter old Antimon, and another old Shepherd; after them two
Shepherds to dance; then the Clown with garlands upon his
hook, himself dressed with ribbons and scarfs; then Ariadne,
the princess, like a shepherdess, with Serena, and two other
Shepherdesses, to dance. Cease music.

Antimon

Titterus, well met!

45

You are the welcomest man I see today.

The wenches were afraid you'd not have come,

And then our roundelays had all been spoiled.

Titterus

Sir, you may thank this man.

Pray bid him welcome, he's a stranger here.

50

Antimon

What countryman?

Radaqon

Sicilia gave me life,

On whose fair promontories I have lived

This many years, till covet to see change

Brought me to Thrace, which I affect so well, 55

I would continue.

1 Shepherd

And welcome.

2 Shepherd

Welcome.

Clown

Y'are very heartily welcome.

Antimon

Son, set down thy hook, and shake it lustily. 60

Win me the garland, and I promise thee

I'll give thee two fat wethers to make merry.

Oh, when I was a young man, I'd a' tickled it.

Clown

I warrant ye, father, for the cast of the leg,

The standing caper, or the placket-jump, 65

Let me alone, I'll firk 'em up, i'faith.

1 Shepherd

Sir, you'll make one? Nay, no excuse shall serve,

We know you can, and will not be denied.

Radagon

I shall but shame our countrymen. Will you?

Titterus

Who, I? And 'twere not to observe the ceremony, 70

They should not have me here. I must do somewhat.

Antimon

Come, y'are well matched. Strike music and begin.

We two will sit as judges.

Dance, wherein Ariadne, alias Mariana, dances with Radagon.

Dance ends. Soft music. The men all pass by the two old

Shepherds with obeisance, Radagon last; as he makes congee

they put the crown upon his head; he offers to refuse it;

they put it on him, and set him betwixt them.

Antimon

Nay, you must not refuse it, 'tis deserved;

You have it with a general consent. 75

This shall confirm't.

The rest of the Shepherds pass by him with obeisance.

1 Shepherd

And this.

2 Shepherd

And this.

Radagon

I thank you.

Music again. The wenches come with obeisance to Ariadne,
crown her queen of the shepherdesses; they lead her to
Radagon their king. She and they make obeisance to him; he
rises and kisses her. Music ceases.

Antimon

Come, spread the cloth, and bring away the meat. 80

So, so, sit down. Daughter attend the queen;

It may be thy turn next.

Enter Clown with a tablecloth; he and Antimon spread
it ridiculously on the ground. They all sit down.

That's a good boy.

Music. Dishes of apples, nuts, and cheese-cakes.

Enter Titterus, like old Janus, with a coat girt to him, a
white beard and hair; a hatchet in one hand, and a bowl in
the other. He sings.

Now does Jolly Janus greet your merriment.

For since the world's creation,

I never changed my fashion: 85

'Tis good enough to fence the cold.

My hatchet serves to cut my firing yearly;

My bowl preserves the juice of grape and barley:

Fire, wine, and strong beer, makes me live so long
here,

To give the merry new-year a welcome in. 90

All the potent powers of plenty wait upon
You that intend to be frolic today.
To Bacchus I commend ye, and Ceres eke attend ye,
To keep encroaching cares away.
That Boreas' blasts may never blow to harm you;
Nor Hiems' frosts, but give you cause to warm you.
Old Father Janevere drinks a health to all here,
To give the merry new-year a welcome in.

Ariadne

Good Janevere, depart. Another time
We'll bid thee welcome as befits thy years. 100
But now our flocks are young, and should they feel
But the smallest breath from thee sent in a storm,
They would go near to perish. Prithee leave us.

Titterus [Sings.]

Since you desire my absence,
I will depart this green, 105
Though loath to leave the presence
Of such a lovely queen,
Whose beauty like the sun,
Melts all my frost away.
And now instead of winter, 110
Behold a youthful May. [Unmasks.]

Omnes

Titterus? Welcome.

Enter Palemon.

Palemon

I come, I come, I come.

[All but Serena] exeunt running. Manent Clown and Palemon.

Clown

I go, I go, I go.

The Clown climbs up a tree.

Serena

Oh, hide me from him.

115

Exeunt.

Palemon

Puff, they're blown away with a whirlwind.

Thanks, gentle Eolus,

Th'ast left my love upon a lofty pine.

Clown

Yes, I shall pine, for I'm like to get no victuals
whilst he is here.

Palemon

That's not her voice. No, now I see her plain,

'Tis an owl in an ivy-bush.

Clown

I'm glad he takes me for an owl. Now if I could
but cry like one - ta-wit, ta-woo.

Palemon

Oh 'tis my love! She says I come to woo. 'Tis true; 125

Come down, dear love; or stay, I come to thee.

Clown

No, no, no. I come, I come down to thee. He'll
break my neck, if he get up once.

Comes down.

Palemon

Alas, poor heart, how pale and black she looks.
I think she's almost starved; she's black i'th' mouth!
See, here's a banquet; come, sit down, my love.

Clown

I'm glad a' this, we shall feed again.

Palemon

Yet stay. Now I remember,
Those that are kept from victuals a long time,
Must not be cloyed too much, for fear they surfeit. 135

Clown

I warrant you, my love, I will not feed.

Palemon

No, do not feed.

Clown

Yes, yes, a little.

Palemon

No, 'tis dangerous. We'll first to sea,
And purge the blood that dims thy rosy cheeks. 140

Clown

Let's fill our bellies, and we shall purge the better.

Palemon

It is not good to purge on a full stomach.
Come, we'll embark us in this hollow tree,
And sail to Jericho. Music, shall we dance?

Clown

Ay, ay, we'll dance to Jericho. 145

A mad dance; they dance off.

[2.3]

Consort, a lesson. A table and tapers. Enter Priest and two
Thracian Lords. Ceremonies ended, the Priest speaks.

Priest

Know, sacred goddess, these are sent
From fertile Thrace, whose discontent
By noisome sickness is increased.
But how, or when it shall be ceased,
Their King Pheander craves resolve, 5
The reason of his country's grief,
And when they shall regain relief?

Pythia above, behind the curtains.

Pythia

The ireful gods with full consent,
Have plagued the Thracian continent.
Their court and country woe shall sing, 10

For the transgression of their king,
Who, 'gainst all right and piety,
Hath quite expelled pure chastity.
But for the time when plagues shall end,
This schedule to the king I send, 15
Wherein at large is full expressed
When all your woe shall be redressed.

Throws down a paper.

Priest (Reads.)

"Content shall keep in town and field,
When Neptune from his waves shall yield
A Thracian wonder; and as when 20
It shall be proved 'mongst Thracian men,
That lambs have lions to their guides,
And seas have neither ebbs nor tides;
Then shall a shepherd from the plain,
Restore your health and crown again." 25
The Oracle pronounces still obscure;
But what is writ, is truth most sure.
Though ne'er so hard to you it seem,
Time will make clear what you misdeem.

Exit.

Pallatio

But we that time shall never live to see. 30
What Thracian wonder can the sea waves yield?

Lambs ne'er will have stern lions for their guide;
Or when will seas leave off their ebbs and tides?

2 Thracian Lord

Never, oh never!

Pallatio

Then ne'er shall Thrace be blest. 35

But we will bear this problem to the king,
And let him know that for his tyranny,
His subjects suffer this calamity.

Exeunt.

[2.4]

Enter Antimon and Ariadne.

Antimon

Minion, take heed, turn not my proffered love,
By peevishness and folly, to disdain;
For if thou dost -

Ariadne

You'll turn me out of all.
I know it is the sequel of your words,
Which I, unhappy wretch, must undergo. 5
Were every lamb increased unto a flock,
And every flock to thousands multiplied,
I must not love you.

Antimon

You must not?

Ariadne

And worse,

I must forever hate you, if you name

But love again. I must ingrateful be

10

For all the courtesies you have bestowed.

Love, or the thought of it, to me,

Is like the talon of a soaring hawk

Striking a silly dove: it murders me.

Antimon

So, you are sensible of your own grief,

15

But no other pity. I am wounded too,

But you feel it not.

Ariadne

Where are you wounded, sir?

Antimon

Even at the heart: I'm wounded for thy love.

Ariadne

If I could see it bleed, I should believ't.

20

Antimon

You would! I thank you heartily for that.

Ariadne

Sure, sir, I think you would not fear a wound.

Cold and decaying nature has made you

Strike-free. You have no blood to die with;
Y'are now buried in your skin's sear-cloth. 25
And would you warm that monumental robe
At love's fire in your grave?

Antimon

Scorned and abused! 'Tis long of Menalchus.
Go! With that hand preserved thee from the wrack
Of the devouring billows, that ravenous 30
And merciless assembly of salt drops;
That charitable hand that long hath been
The tender foster-father to thy wants;
With that hand now I turn thee off. Turn thou
Thy face no more to any house of mine; 35
I'll burn them all ere they shall cover thee.
Thou wert my joy, but this thy scornful spite,
Has made me hate where I took most delight.

[Exit.]

Ariadne

My sweet Eusanius. It is his loss
Makes me unfortunate: that weighty grief 40
Followed by mercies, yet wert thou the chief;
Where e'er thou art, Fate in spite send me hither,
Though in the arms of death we meet together.

Enter Titterus, singing:

I loved a lass, alas my folly,

Was full of her coy disdainning. 45

I courted her thus: "What shall I, sweet Doll:",

Do for thy dear love's obtaining?"

At length I did dally so long with my Dolly,

That Dolly, for all her faining,

Had got such a mountain above her valley, 50

That Dolly came home complaining.

Ariadne

Oh, misery, misery! Which way should I turn from thee?

Titterus

[Aside.] Ha? There's a foolish lover, upon my

life: a female heigho, i'faith. [To Ariadne.]

Alas, poor heart, why dost thou sit dejected?

Pretty soul, he is a hard-hearted stubborn clown,

I warrant him, whate'er he is; but I hold him the

wiser man for't though. Will he not do, filthy

churl, as he is? Poor heart, would I had a heart

could pity thee.

Ariadne

Whate'er you are, sir,

My miseries have not deserved your scorn.

I do beseech you leave me with my sorrows,

For I desire no other company.

Titterus

[Aside.] Ha? A good face i'faith, a special good

face; fine babies in her eyes; those lips speak
now, methinks, and say, "Come kiss me." How now
Titterus! the singing Satyre against all women,
the madrigal-maker against good faces, beauty's
despiser, are you in contemplation now? I must not
turn my tale, sure, from shepherds' roundelays to
epithalamiums, and sonnets, and Ios, and heighos!
This were odd if I should, and yet, by my troth, I
think I must for ought I can perceive. That
thievish god, Cupid, that useth to steal hearts,
affections, and sighs out of men's bosoms, is now
crept into mine, and spite of my proud heart makes
me confess, that [Sings.]

Love's a lovely lad,

His bringing up is beauty.

80

Who loves him not is mad.

For I must pay him duty.

Now I'm sad.

Hail to those sweet eyes,

That shine celestial wonder,

85

From thence do flames arise;

Burns my poor heart asunder.

Now it fries.

Ariadne

Sir, you are rustic, and no generous spirit

To make calamity your merry theme.

90

Beseech you leave me.

Titterus [Sings.]

Cupid sets a crown

Upon those lovely tresses;

Oh, spoil not with a frown

What he so sweetly dresses.

95

I'll sit down.

[Sits.]

Ariadne

You'll force me then to rise, and fly your jolly.

Yet why should you have power to banish me

From this free-spreading air, that I may claim

For mine as well as yours? But 'tis no matter,

100

Take this place to ye. Where'er you force me go,

I shall keep still my sad companion, woe.

Titterus

Nay then, have at you in prose, if metre be no

meeter for you. You must not leave me thus. And as

even till this hour I hated women, and therefore

must needs be the honestest man, I will not stay

you for any ill, by my hook and troth, la. And now

do not I know what to say to her neither, but you

have a good face, white neck, a dainty cheek, soft

hand, and I love you. If my nurse had ever taught
me better language, I could afford it you.

Ariadne

That very word will feather my slow feet,
And make me fly from you. I hate all love,
And am in love with nought but hate and scorn,
Sorrows and griefs; I am exposed to them, 115
Turned from a charity that fed me once,
To naked poverty; thrust into the mouth
Of Fortune's battery, to stand all malice
That she can shoot at mortal.

Titterus

What heart could be so cruel? hand so ungentle? 120

Ariadne

Old Antimon's, till this hour courteous,
Now most unkind and spiteful.

Titterus

Why then, have Love and Hate mistaken their
quivers today? He that was courteous to women is
now turned unkind, and I that ever hated am struck
most pitifully in love with 'em. Here, take all
the store I have to defend thee from common
necessities, to feed and lodge. [Gives her money.]
I will be thus bountiful, though I never have
better of thee while I live; and I am sorry I am

no better furnished. If thou remainest in these
fields, I'll lend thee enough to stock thee with a
flock, and give thee day enough for payment too.
He that should have said I would a' been thus
bountiful today morning, I would have said by this
time he had been a witch. Fare thee well, I have
some strange meditations, that I desire to be
alone myself now. Some of 'em must out again
howsoever.

[Sings.]

Whither shall I go 140

To escape away from folly?

For now there's love I know,

Or else 'tis melancholy.

Heigh, heigho.

Yonder lies the snow, 145

But my heart cannot melt it.

Love shoots from his bow,

And my poor heart hath felt it.

Heigh, heigho.

Exeunt severally.

ACT 3. SCENE 1.

Enter Pheander with the two Lords from the Oracle.

Pheander

What news from Delphos? What says the Oracle?

Wherefore is Thrace thus pestered with these plagues?

Pallatio

My liege, we have performed your dread command;

Yet not command so much, as our desire

Did make our tedious travels to seem short, 5

Until we heard Apollo's ireful doom.

But then -

Pheander

What then? Nay, quick. Go on, I say.

We long to hear the Oracle's decree.

Pallatio

Having pronounced the gods were all displeased

With woeful Thrace, she said our sorrow's spring 10

Was caused by the transgressions of our king,

Who, 'gainst the law of equity and right,

Had from his sight abandoned chastity.

But for the time when plagues and woes shall end,

Deliver this [Hands paper.] unto your Thracian king.

Till this be full accomplished, 'tis in vain

Ever to hope, or seek redress again.

Pheander (Reads.)

"Content shall keep in town and field,
When Neptune from his waves, &c."

Pish, these moral mysteries are incredulous, 20

Nor can they contradict the will of kings.

Comets portend at first blaze, but take effect
Within the bosom of the destinies;

So Oracles at Delphos, though foretold,
Are shaped and finished in your council-house. 25

And yet I charge you both upon your lives,

Let not the commons understand so much,

Lest several censures raise a mutiny.

'Tis death to show a discontented brow,
But smooth your over-burthened grief with smiles. 30

There's no disaster that afflicts a clime,

But it contains some limitation.

Let's wait the time, and with domestic care,

Strive to maintain those honours we have won.

A cry within: Arm! Arm!

Let's stand upon our guard, I fear some treason. 35

Enter a Fisherman.

Speak, villain, quickly, what means this noise?

Fisherman

My duty, mighty king, made me presume

To press thus boldly to your highness' presence,
To bid you make prevention 'gainst your foes.
They are in number numberless to tell,
And, as I guess, are of Sicilia.

40

Tucket.

Pheander

What trumpet's this? Is it our enemy?

2 Thracian Lord

One from the enemy.

Enter 1 Sicilian Lord.

Pheander

Quickly the news, that we may give an answer.

1 Sicilian Lord

My royal master, the Sicilian king -

45

Pheander

We know your message, sir, in that one word.

In naming him we understand the cause.

1 Sicilian Lord

Desires to parley with your majesty.

Pheander

We'll parley in no language, but in steel.

This shall maintain the justice I have done,

50

Against my daughter, and base Radagon,

Whose hateful name when I but think upon,

Adds vigour to my heart to take revenge.

The Thracian Wonder 3.1

60

Begone, and tell your king, for his presumption,

We'll lash him from our land with iron rods, 55

And drag him at our stirrup through the streets.

1 Sicilian Lord

Prepare for battle when this answer's known.

Exit.

Pheander

We'll meet him in the midway. Say we come.

Pallatio

Your grace were better parley with the foe,

And take a truce, my liege, for certain days. 60

Let your pretence be search of Radagon,

Which proposition they'll consent unto,

Then have we time to fortify our land,

And muster stronger powers to make resistance.

For, as we are, 65

We are but a handful to a multitude.

Pheander

Were they ten times as many, and we fewer,

They should not rest one night within our bounds,

Till I have sated my revenge in blood.

Have we so many foreign conquests won, 70

And shall we fear a broil in our own land?

Our powers shall march and issue forth the towns,

Armies shall grapple, and the earth shall groan

To bear the burthen of war's horror.

Come, let's on. Base fear's the brand of slaves; 75

They that die nobly, shall have honoured graves.

Exeunt.

[3.2]

Trumpets flourish. Enter Sicilia, 1 Lord, 2 Lord,
Captains, Drums and Soldiers.

Sicilia

Did he receive our message with such scorn?

1 Sicilian Lord

With such a barbarous and proud disdain,

He scarce would suffer me to utter it;

But bid me back return, and tell your grace

He'd lash you from his land with whips of steel; 5

And when he had ta'en you prisoner, hand to hand,

He'd drag you at his stirrups through the streets.

Sicilia

I'm glad they are so valiant. Then they come?

1 Sicilian Lord

The voice of "arm," "arm," hurried through the court

As swift as lightning, and their clattering arms, 10

Put on in haste, made such a horrid noise,

As if a voice had issued from the clouds,

And all the way pursued me.

Methinks my ears still tingle with the sound.

Sicilia

Courage Sicilians, let this be your honour. 15

They are no cowards that you fight withal

For they have been approved in foreign lands.

2 Sicilian Lord

Let 'em be what they will, we stand prepared.

If they be bold, we are as resolute;

If valiant, we undaunted and resolved. 20

Let it be seen which of our swords this day

Carves deepest wounds upon the breast of Thrace.

1 Sicilian Lord

In equal balance since our fortunes lie,

Let each man strive to conquer; vanquished die.

Sicilia

I like your forward spirits, and commend 'em. 25

In all our troops I cannot spy a man

Whom I mislike or dread; and for my part,

As you have seen a burning taper fall,

And burn most bright when it begins to fade,

So shall you see me in declining age. 30

Methinks I cannot hear their drums to thunder,

Nor their hoarse brazen pipes breathe forth a sound,

To publish their defiance.

1 Sicilian Lord

Does not that echo issue from the town?

Sicilia

These are no braving tones.

35

2 Sicilian Lord

Yet nearer, nearer still.

Sicilia

Beat up our drums, and drown their hornets' sound.

Enter the King of Thrace and Lords,

his drum unbraced, ensigns folded up,

himself in a palmer's gown, hat, and staff.

Sicilia

How now, what are these?

1 Sicilian Lord

Mummers, my lord, I think.

Set down your drums, we'll play for all your crowns.

I am sure you know me, you have too much cause.

Pheander

Behold, great sir, my ensigns folded up,

My drums unbraced, and all those instruments

That should encourage war, quite put to silence.

There's not a hand in all our warlike host

45

That's armed for opposition or defence.

2 Sicilian Lord

Is this the man would lash us from his land

With whips of steel?

Sicilia

Where are the horses, to whose curled tails

We must be bound, and dragged along the streets? 50

Pallatio

Can you, my lord, bear these injurious brands?

This would put life in statues carved with hands,

Much more encourage cowards. We that late

Persuaded you to peace, upon our knees

Entreat you to command your ensigns wave, 55

And by our ancient honours, which our foes

Cannot without a blushing cheek deny,

We'll make 'em know they do defy their victors.

Pheander

He forfeits his allegiance that again

Presumes to motion war. 60

I wish my sorrows shadows, but, alas,

They are too real, too essential;

They dwell not in the face and outward brow,

But have their habitation here within;

Where they torment me, and shall ever, 65

Till I behold Sicilia's son secured,

And my fair daughter fast closed in my arms,

Those two poor innocent and spotless souls

Whom my remorseless rage and tyranny

Hath sold to all afflictions.

70

Sicilia

Speak, Pheander.

Are not those passions merely counterfeit?

Do they proceed from fear and cowardice,

That thus thou fold'st thy warlike ensigns up,

And without stroke of battle giv'st the day;

75

Or, which I rather deem, from policy,

And Machiavellian cunning?

Pheander

Neither, prince;

But mere repentance for my late misdeed,

Which is so heinous in the eyes of heaven,

80

It seems beyond their pardon. Therefore now,

In expiation of that horrid act,

And to inflict due penance on myself,

All regal ornaments of state put off,

Awe, and command that wait on majesty.

85

I henceforth vow a lasting pilgrimage,

Either to bring the prince, thy son, alive,

And tender him to safety in thine arms,

Withal with her fair beauty, in rich Thrace,

Robbed of so rare a jewel; or, if dead,

90

End the remainder of my afflicted hours

In exile, and forsaken solitude,

In deserts scarce discovered.

Sicilia

A sad vow.

Pheander

To make which good, to thee, Sicilia's king,
In part of recompense to thy great wrongs, 95
I here resign all state and empire up,
My crown, my sceptre, and majestic orb,
Until the truce prefixed be quite expired;
And charge you all on your allegiance, lords,
That you the faith and homage sworn to me 100
Pay to this king in all just loyalty.
This pilgrim's weed be now my robe of state,
No other gay trim will Pheander wear;
My sword, the sword of justice borne before,
Is now no better than a palmer's staff, 105
By which I will do justice on myself
In humble penance; and instead of gold,
And cups of hollowed pearl, in which I used
To quaff deep healths of rich pomegranate wine,
This scallop shall be now my drinking cup 110
To sip cold water. I am now, Sicilia,
A man reformed; for, lo, I die to state,
Live only to devotion. Lords, adieu.

These are my arms yon kingdom to pursue.

Exit.

Sicilia

I hear your prince's mind, and hope his vows 115
Are out of his mere zeal and penitence,
Which I accept. Will you accord with him,
And promise your true fealties to us?

Pallatio

As we to him were, we are now to you,
As loyal and as faithful. 'Twas his pleasure, 120
And we submit to both, acknowledging
His wrongs to you, and, take them at the best,
Far above all forgiveness.

2 Thracian Lord

You cannot boast of any conquest won,
To gain a kingdom, and lose such a son. 125

Sicilia

This to us is a full satisfaction,
And, my lords, we know how to requite your gratitude.
The regency, by him assigned to us,
We in our bounty reassign to you.
Be your own lords, excepting still the fealty 130
Due to your sovereign at his back return,
In whose forced absence should you use our aid,
We shall be your protector.

Thracian Lords

Noble in all his acts is Sicily.

Sicilia

Billet our soldiers in such neighboring towns, 135

Where victual and best harbour may be had.

Withal proclaim not the least violence

Be done to any Thracian; they are ours now,

Though under your command.

Here was a happy war, fought without blows, 140

Yet no dishonour in't; he that endures

Such war within, can be no coward sure.

In all designs, this must be confessed,

He that himself subdues, conquers the best.

Exeunt.

ACT 3. SCENE 3.

Trumpets flourish. Enter Alcade, King of Africa,

Sophos, Lillia Guida, Eusanus, Moors, and Guard.

Alcade

Where's Sophos?

Sophos

Here, my lord.

Alcade

Has our command

Been well effected that we gave in charge?

Sophos

Great king, it has.

Alcade

Our purse and people are at thy dispose,

Levy an army of the stoutest men

5

Afric affords. We love thee, thou art honest.

In Africa, the Moors are only known,

And never yet searched part of Christendom;

Nor do we levy arms against their religion,

But like a prince, and royal justicer,

10

To patron right, and supplant tyranny.

We are in this as gods, and in like care,

Should punish ignomy, and virtue spare.

Eusanius

They gave a partial measure that subscribed

Afric within so small and strict a limit,

15

Making great Europe boundless. Royal sir,

Give me but leave

To go with Sophos to the Thracian wars,

That I may speak your fame unto the world,

And where you are but heard of, make you famous.

20

If ever fame or valour crown my youth

With the least honours, all my services

I'll dedicate to you and my fair mistress,

Wonder of her sex, whose beauty shines
Like to a star amongst so many clouds 25
Of her own nation. Lillia Guida's name
Shall be as much in Christendom,
As Greekish Helen's was. Good sir, speak for me.

Sophos

'T had been my first request, but that I feared
It would offend your mistress; she being pleased, 30
Upon my knee I do entreat for you. [Kneels.]

Lillia

To show my willingness, I'll be the third myself,
And humbly crave it may not be denied.
I do not love to be attended on
In a wrought nightcap, obeyed with quilted calves; 35
Give me a man that agues cannot quake,
Nor fire tremble. Pardon me, princely father,
It is your spirit speaks. I am your own,
And by that privilege become your suitor.

Alcade

Our daughter has prevailed. Sophos, your ear. 40

Lillia

To give encouragement unto thy hopes,
Receive this favour. May it prove a charm
Unto thy arm, and double puissance add
Unto thy strength, when any danger's extant.

1 Moor

[Aside.] This it was that I long since suspected; 45
This shall prove his tragic fate, and ruin to her love.
[Whispers to the king.]

Eusanius

You grace me beyond merit. While I live
I will make known your honours; rank your name
Amongst the bravest dames of Christendom.
And when I view this scarf, it will infuse 50
Undaunted vigour, make me overcome
Impossibilities; they're easy to desire.

Alcade

Treason, didst say?

1 Moor

Against your majesty,
Dishonour of your fair and beauteous child.
Their motions, gestures, looks, and conference, 55
I have observed, and watched with jealous eyes,
And find 'em all corrupt. 'Lack, my liege,
Behold before your face their amorous fire
Breaks forth into bright flames; is't not apparent?
His suit to leave the court, her seconding 60
His treason with a boon, and favour too.
You thought 'twas his desire to go to wars;
Believe it not, there's no such man in him.

It is some secret plot they have contrived

To fly away. Prevent it speedily.

65

Alcade

Thou hast infused a spirit into my breast

I never yet did feel. Strange impudence!

Ambition never heard of in a peasant!

A slave that neither knows his birth, nor breeding,

Should thus presume for to seduce a princess!

70

Hence with that traitor. Let him have a death

As horrid as his crime.

Sophos

How's this?

Eusanius

A traitor!

1 Moor

Ay, traitor: traitor, sirrah.

Eusanius

Sirrah, you lie. This shall maintain't

'Gainst thee or any dares affirm this title.

75

Mount us, great king, upon some lofty spire,

Where is but room for two -

Place him amidst an host! In this just cause,

To clear my honour, and her innocence,

I'll pierce thorough armed guards, and make my way 80

Through halberds, pikes, and deadly-killing shot,

Break through many battles, sally
Thorough whole squadrons, and make him
Like a confused lump that ne'er had form.
Guard me, you sacred powers, lest I forget 85
Time, presence, place, and on this ugly slave
Commit an outrage. [Draws his sword.]

Alcade

Kill, and stop his fury!
Insolent boy, how dares thy violence
Offer itself in blows, and we in presence?
Had we no other cause, this were enough 90
To take away thy life. Away with him!

Sophos

Stay yet, dear sir!
As ever I deserved grace at your hand,
Hear me first speak. Behold him bow to you,
[Kneels.]
That in your cause hath made great kings to kneel, 95
And tender you submission. For my sake,
Let him not suffer death; 'tis undeserved.
I will engage all that I have on earth
That he is loyal. Let not false surmise,
Suspect, and jealousy, beget belief 100
To wrong your princely thoughts. In killing him,
You make me guilty, and a murderer;

For I first brought him hither; to my hands
He did commit his life, being a child,
When on the plain of Thrace I took him up. 105
Let him not lose it at a holy altar,
And princes' courts are such, and should maintain
As divine privilege as sanctuary;
For kings that circle in themselves with death,
Poison the air in which themselves draw breath. 110

Lillia

Blest be that orator! Gracious father -

Alcade

Let her not speak, her words confirm suspect.
Bear her away unto her private chamber;
There let her be confined a prisoner,
Till we determine further.

1 Moor

It shall be done. 115

Exit Guard with Lillia.

Alcade

Sophos, his life is thine, but not his freedom.

Eusanius

Durance! Worse than death.

Alcade

No. Banishment.

Save Africa, make all the world thine own.

Sophos

The king's all mercy.

Eusanius

I'll proclaim as much.

1 Moor

Ay, but, my lord, what safety for my life, 120
Which he so much hath threatened?

Eusanius

I scorn to touch thy life, thou timorous slave;
But traitors are all cowards. Fare thee well.
And my dear foster-father, wanting whom
I lose my better part. Thus they thrive, 125
That cannot flatter kings; feel death alive.

Exit Eusanius.

Alcade

Nay, Sophos, be not sad;
'Tis thy pretended good that we pursue.
The girl was wanton, and the boy was young,
And love is kindled by desire as soon 130
In one poor minute as an age of time.
We banished him, that she might fancy thee,
Whom we intend shall have her; 'tis true as we
Are royal, if you please for to accept of her.

Sophos

'Tis an honour that I shall never merit, 135

To spouse a princess of her excellency;
For I have nothing worthy her affection.
She cannot give consent to love a man,
That's banished from his land and native soil.
I have no titles for to honour her, 140
And that's a thing that women most affect.

Alcade

Sir, you inherit virtue: that's a thing
No mortal can restore. All other state
We will invest you with; the crown of Thrace
Shall be your own, or cost ten thousand lives. 145
Our sable ensigns, never yet before
Displayed beyond the Mediterranean Sea,
Shall now be seen to fly. Men have livers there
Pale as their faces, and, when we appear,
Will frightened run from such a golden soil. 150
Our home-bred fear have end; foreign foes
Must be our conquest now.
Come, my best Sophos, ere the next moon spring,
My child shall call thee husband, Thrace her king.

Trumpets flourish. Exeunt omnes.

Act 4. Scene 1.

Enter Pheander in a pilgrim's habit, alone,
reading the Oracle.

Pheander

"Content shall keep in town and field, &c."

I know not in what sense to apprehend it,

So intricate this matter seems to me;

Yet in these latter lines I read a comfort.

Read. "Then shall a shepherd from the plain, 5

Restore your health and crown again."

There is a sign of truth already past,

For when Apollo did pronounce this doom,

I was a king, and did enjoy my crown,

And I must be deposed before restored. 10

But then the man - ay, there's the doubt of all,

For ever since I took this pilgrim's habit,

I have wandered up and down to find this shepherd;

Wandered indeed, for in the search of him

I have lost myself. Sitting upon the plain, 15

I saw a face of such surpassing beauty,

That Jove and nature should they both contend,

To make a shape of their mixed purity,

Could not invent a sky-born form so beautiful as she;

Be she a mortal, and a shepherdess, 20

Her beauty may become a prince's court.
Why may not I, wedding this shepherds' queen,
Beget an heir that may restore my crown?
I'll lay my life the Oracle meant so.
The stars from earthly humours gain their light, 25
Our humours from their lights possess their powers.
But now the means for to obtain this prize?
I'll send a private messenger to court,
To bid Pallatio, with a well-armed troop,
At such a certain hour to meet me here, 30
And lie in secret ambush 'bout the house.
I will conceal myself, and watch a time
To bear away this wonder of our clime.

Stands aside.

Enter Ariadne, and Titterus after her, singing, &c.

Titterus

Oh stay, oh turn, oh pity me,
That sighs, that sves for love of thee. 35
Oh lack! I never loved before;
If you deny, I'll ne'er love more.

No hope, no help, then wretched I,
Must lose, must lack, must pine, and die;
Since you neglect when I implore, 40
Farewell, hard, I'll ne'er love more.

Enter Palemon, frantically habited, dancing over the stage;
old Antimon, antic-like; Clown, like Maid Marian.

Titterus

Here's a sight gives a fresh wound unto my
lovesick heart. To think a man that was reputed
wise, should lose himself in a Dedalian maze, and
run mad for a woman. Woman, that's the cause! It
is, indeed, happy remembrance in searching out his
wound, I have cured myself. Shall I see my
brother's wits caught in a purse-net, and run my
head into the same noose? Then count me for a
woodcock; no, I am now the man I was, and will
still say,

[Sings.]

There is not any wise man,
That fancy can a woman.
Then never turn your eyes on
A thing that is so common.
For be they foul or fair,
They tempting devils are,
Since they first fell.
They that love do live in hell,
And therefore, men, beware.

55

60

Exit.

Ariadne

What a distraction's this? Was ever seen
So strange a dotage, not in him alone,
But 'tis in general? That did not grief
Usurp too much upon a heart suppressed,
'Twere mirth would move to laughter.

65

Enter Eusanius, like a shepherd.

This is no lover sure. I know him not,
Yet I mistrust the hanging of his head.
I'll note him further; 'tis a handsome fellow.

Eusanius

This habit is most frequent in this place.
I'll wear't for fashion sake; 't may be a means
To gain sight of the fair shepherdess,
Whose beauty fills the clime with wonderment.

70

Ariadne

Alas, poor man, he's troubled too in mind.
Would I could overhear him: how he stands!

Eusanius

I know not where to lie, and it grows late.
I have not, since I entered on these plains,
Seen any creature that has human sense.
A woman first! good luck and be thy will.

75

[Kneels.]

Ariadne

Why kneel you, sir?

Eusanius

Not for blessing, sweet,

That were a foul disgrace unto a virgin.

80

Ariadne

For aught you know, I am a mother, sir.

Eusanius

Would you were mine. Please you, I'll make you one.

Ariadne

I thank your love, sir, but I am one already.

Eusanius

Then my suit's at an end. - Yet one word more.

Ariadne

What is't, sir? I'm in haste.

Eusanius

No more but this -

85

Nay, in your ears, lest you misconstrue me.

Enter Radagon.

Radagon

So close and privately! Then I perceive

I have been too neglectful. Shallow fool!

That having had such opportunity,

So long continuance, place, and privacy,

90

Durst never utter thy affections.

When I beheld her first I fancied her,
And more because she favoured my dead wife,
Whose memory I still mourn. But since she's gone,
Rather than lose regeneration, I
Could wed with her; she's fair, and may be honest,
Though the world deem 'em contrarieties.
I'm seen, and must go on.

95

Ariadne

Menalchus!

You come as wished for. Here's a stranger, sir,
That wants reposeure. Will you, for my sake,
Allow him entertain? The night draws on,
And 'twere unhospitable to deny him;
You shall command as great a courtesy.

100

Radagon

I doubt it not. To me y'are welcome, sir.
Such homely cates as a poor cottage yields,
You shall be sure to taste.
Shepherds in this comes nearest to the gods;
For they allow the smallest hospitality:
Witness when Baucis feasted Jupiter.

105

Ariadne

For that I'll interrupt you. You shall both,
Before you part from hence, taste of our cheer.

110

[Enter Pheander.]

Whence is that aged man? Pray question him.

Let him not go before he have relief.

Radagon

Come nearer, father. 'Tis a great wonder

To see a pilgrim wander in these parts. 115

What countryman?

Pheander

A Roman, gentle sir,

One that hath vowed in weary pilgrimage,

To spend the poor remainder of his days;

To such, you know, all places are alike.

Eusanius

How long have you continued in this land? 120

Pheander

But a small time.

Eusanius

You have not seen the court?

Pheander

Not yet, fair sir.

Radagon

What should we do at court? We have a king

Knows no religion; heathens, infidels

Inhabit there. The poor live most secure, 125

For as they know no good, they fear no ill.

But we must not decipher. Come sit down.

Eusanius

Fair mistress.

Ariadne

Good sir, sit; this is my place.

Menalchus, seat you. Fie, fie, compliment.

Here's no variety, but such as 'tis, 130

If you can feed, y'are welcome, shepherd's fare.

Eusanius

We thank you.

Radagon

Sir, fall to; y'are sad, methinks.

Pheander

Not sad, but somewhat grieved to think report

Should scandalize so sweet a continent.

Not only foreigners, but Thracians born, 135

Hate and abhor the clime and government,

Saying it is infectious, and your king

A misbelieving tyrant, infamous.

Ariadne

Where heard you this?

Pheander

All Thrace proclaims as much.

Radagon

I cannot tell; but trust me, sir, 'tis thought 140

It was a cruel deed, not like a king,

Much less a father, having but one child
To banish her, and for so small a fault.

Eusanius

What was the offence?

Radagon

A customary thing, 145
I cannot well appropriate a name.

Ariadne

Is it so slight, and do you shame to utter't?

Radagon

Your presence must excuse me. Otherwise
I should have found a title.

Ariadne

Then I'll speak.

It was so heinous, and so vild a fact, 150
The king could not in justice pardon it.
'Twas a disgrace to him, shame to her sex,
Dishonour to herself and progeny.
What greater infamy unto a king,
Than for to blot his name with bastardy? 155

Radagon

You speak well in the defence of virtue, sweet;
But if such defaults should be so punished,
We should have but few women in our kingdom.
Admit the princess, in her wanton blood,

The Thracian Wonder 4.1

86

Committed such an error; do but think 160

What frailty is, the baits - nay, more, 'tis thought

That they were man and wife; if it were so,

He could be little better than a tyrant.

Pheander

A tyrant, nay, a villain, murderer.

Pray pardon me, I must, and will have leave 165

To speak my conscience. Should I see the king,

I'd tell him to his face he were a tyrant.

Say she did err, he was the cause on't,

Not suffering her to wed where she did love.

What may his subjects think? He being dead 170

For want of issue, they shall servile be

To Turks and infidels, if worse than he

Can anywhere be found?

Ariadne

Dotard, forbear.

Thou hast already spoke more than thy life

Can ever satisfy. If that the king 175

Had known they had been married, questionless

He would have been more merciful; but that

Rests in suspicion. His sentence was pronounced

As they were guilty, not as man and wife;

And then what punishment can be too great? 180

His supposed ill was so much lenity.

To live had been to die a ling'ring death,
For reputation is the life of honour,
And that once lost, the mother hates the child,
Curses the man she did commix withal, 185
And, like a shamefaced felon, seeks to shun
The face of everyone that knows her guilt.

Pheander

Admired'st of all women, now I see
There is much virtue lives in poverty.

Eusanius

And yet methinks the mother's shame is not 190
To be compared unto the injury
The child sustains.
For she receives her sorrows by consent;
But the poor infant, guiltless of the fact,
Grown to maturity, shall bear the brand 195
Of bastard by his birth, be dispossessed
Of all inheritance due to the seed
That's sown in holy wedlock. If a curse
Belong unto the issue of base lusts,
'Tis given to the child for to bestow 200
On those that did beget him. Sure, I think,
Whoe'er he was that wronged so fair a dame,
As your king's daughter, could be no true prince,
But some base upstart that deluded her,

Under a feigned title.

Radagon

Slave, thou liest! 205

Radagon strikes him with his hook. [Ariadne] holds Eusanius;

Pheander, Radagon.

Ariadne

Had you e'er a mother, sir?

Eusanius

I cannot tell. Unhand me.

Ariadne

For my sake,

Or if there be a woman in the world

Whom you affect, in her name I conjure ye

Let my tears assuage your just-moved anger; 210

Pheander whispers with Radagon.

It will discredit me, endanger you,

If you should strike him here. I'll give you reason.

Radagon

This is some fallacy; it cannot be.

Pheander

Now by my holy vow, what I prescribe

I will approve; I know you love this woman. 215

The revelation of celestial orbs,

The aspects and influence of heavenly planets

Do direct my skill. By palmistry and physiognomy,

I have declared to kings accidents past,
Portents to come, and told to what event 220
Present designs should run. What, should I make
Experiments of art on him that not believes it?

Radagon

Troth, I do.

Pheander

Then reconcile yourself unto this man.
Let him by no means use to visit her, 225
For in the hour of his nativity,
Some powerful-working star was in conjunction
With too forward Venus. Take him from her,
And all th' auxiliary heavenly helps,
That may give physic to a lovesick heart, 230
I'll invoke to be benevolent,
And ere tomorrow sun, she shall be yours.

Ariadne

See, sir, he comes towards you.

Radagon

Sir, for my rash offence I'm sorry.

Ariadne

What would ye more, good sir? 235

Radagon

If you desire a further satisfaction,
You shall have it.

Eusanius

How?

Radagon

Thus.

Eusanius

[Shake hands.]

'Tis accepted.

Pheander

[Aside.] This device took well. Now to my plot.

Exit Pheander.

Ariadne

I fear you are not friends yet.

Radagon

Who, not we?

Why should you think so? Look you, we embrace, 240

Shake hands; nay more, we will be bedfellows,

And early in the morn revisit you.

Ariadne

Where lies the palmer? Gone, and take no leave.

Radagon

Oh, fear not him, he is provided for.

Come sir, take leave and part.

Exeunt they two.

Ariadne

Good rest to both.

245

There is a fire kindled in my breast -

I have not felt a flame this twenty years.

Betwixt these two, I stand in a dilemma,

Not knowing which to fancy or forsake,

So equal my heart doth stand affected. 250

Enter Pheander again, and two Lords in ambush.

Pheander

That's she. I'll not be seen.

Ariadne

I am resolved, since from them both I am freed,

Thus I'll conclude he that first speaks shall speed.

Pallatio

That's I.

2 Thracian Lord

I.

Ariadne

Help! Help!

Pallatio

It is in vain to call.

Ariadne

Oh, would this hour might be my funeral. 255

Exeunt.

[4.2]

Enter Antimon and Clown; Antimon brave,
anticly attired in brave clothes.

Antimon

A glass, a glass, a glass! I'll trust my face no
more in the fair water; 'tis not bright enough to
show me in my smugness. Reach a glass.

Clown

A looking glass?

Antimon

A looking glass, I say.

5

Clown

You shall, sir, presently; there's one stands
under my bed.

Antimon

Why, that's a jordan, fool.

Clown

So much the better, father. 'Tis but making water
in't, and then you may behold your sweet phisnomy
in the clear streams of the river Jordan.

Antimon

I smell 'twill be a match.

Clown

If you smell a match, take heed of your nose, for

a little thing will set it a fire.

Antimon

How sits my suit? Is it not spruce and neat? 15

Clown

A most impertinent suit, I assure you.

Antimon

She cannot choose but love me now. I'm sure old
Menaphon ne'er courted in such clothes. Were it
not best I should leave off some part of this my
bravery, lest appearing suddenly in this bright
splendour, the wenches, overcome, and ravished
with my sight, fall at dissention, and so go by
th'ears about me?

Clown

'Twas well remembered that. In any case, look you
put off some of those glittering weeds, until you
see your mistress; all the maids will be stark mad
to see you; do but mark when they behold you, how
they'll fight for you. You'll hardly 'scape their
fingers, I'm afraid.

Antimon

Ay, sayest thou so? Here, do thou wear 'em then,
and give 'em me when Mariana comes.

[Pulls off part of his dress, which the Clown puts on.]

Clown

Yes, marry, will I - if you can overtake me. I'll
court her first myself. Father, farewell.

Antimon

Nay, but -

Clown

I shoot at no such butts. Father, farewell.

35

[Exit.]

Antimon

Oh, villain! Slave! I have sold half my flocks to
buy these clothes, and now am cheated.

Enter Titterus and Serena.

See if the rogue has not sent company to laugh at
me. If Titterus should see me in this shape, he
would make a ballad on't. I'll after him, and if I
catch the rascal, I'll say nothing.

Exit Antimon.

Titterus

Yet, beauty of these fields, be less obdure,
And stay his labouring brains of that great toil
In which it travails for thee.

Serena

Love a madman!

Titterus

If he be mad, 'tis you have made him so.

45

Can you not fancy your own workmanship?

Will you not cure him whom you helped to kill?

Serena

Were his hurts made in the body,

I have helping herbs, and such choice simples,

As should cure his wounds; no shepherdess knows 50

Better than myself how to restore him.

But where that herb, or science, can ye find,

That hath the virtue to restore the mind?

Titterus

Mind! He minded you too much, the more fool he.

That man's mad that minds any of you all. 55

For you are, let me see,

[Sings.]

Foolish, idle toys,

That nature gave unto us,

But to curb our joys,

And only to undo us. 60

For since Lucretia's fall,

There are none chaste at all;

Or if perchance there be,

One in an empery,

Some other malady 65

Makes her far worse than she.

Out upon ye all.

'Twere too much to tell
The follies that attend ye.
He must love you well
That can but discommend ye;
For your deserts are such,
Man cannot rail too much.
Nor is the world so blind,
But it may eas'ly find,
The body or mind
Tainted in womankind.

70

75

Oh, the devil take you all.

Serena

Have you now done?

Titterus

Done? 'Sfoot, if I could find words enough, and
bad enough, I'd rail at you all till tomorrow
morning.

Serena

If ye should, I'll have the last word.
I have been silent yet, vex me no more;
For if I once begin, I'll make thee mad too,
And send thy wits a woolgathering
After thy brother's.

85

Enter Radagon and Eusanius.

Titterus

What the devil are these women made of?

Do not think I would surcease my suit,

But for this interruption.

90

Radagon

Is there no valley, nor no mountain's top

Free from these clamours? You see we are intercepted:

But for these, this should have been the place.

Eusanius

Let's watch a fitter time, and spy a place

Of more conveniency.

Radagon

'Tis agreed: all friends. 95

Eusanius

Till then.

Radagon

Think you I meant otherwise?

Eusanius

No.

Radagon

Well then.

Enter Antimon running after the Clown.

Clown

Oh, father, well overtaken.

Antimon

'Tis well you are returned, sir. I was coming,
I was e'en coming for you. How now, what are these? 100

Radagon

Receive this stranger to your fellowship,
A partner and a brother, that desires
A life retired;
And if my genius prompts me not amiss,
He will deserve our loves.

Titterus

However, sir, 105
To me he's welcome. Chiefly for your sake,
My love I tender.

Radagon

Pray know this man;
This is the jovialest shepherd in all Thrace.

Eusanius

His aspect speaks for him. Sir, I desire
To be known better to you; and you, fair dame, 110
Whose beauty adds more lustre to these fields,
Than all that summer Flora can produce.

Serena

And these plains much honoured by your presence.

Antimon

Receive a welcome too of Antimon.

Clown

And I his son, sir. Welcome, good partner. 115

[Eusanius bows.]

Nay, good sir, I crave less of your courtesy,

And more of your acquaintance.

Antimon

Since we are met by chance so luckily,

Let us proceed unto our country's pastimes,

To give this courteous stranger entertain. 120

Clown

Ay, good father, let's not lose our sports in any case.

Serena

Whom shall we crave to call upon the queen?

Radagon

That office shall be mine; stay my return.

[Aside.] Now if the palmer do but keep his word,

I shall enjoy what I so long have wished. 125

Enter a Shepherd wounded, running.

Ha, what sad object's this? How camest thou wounded?

Clown

Sure some sheep has bit him.

Radagon

Speak, how camest thou hurt?

Shepherd

In rescue of our queen, basely surprised.

Radagon

Surprised? By whom?

Shepherd

By Thrace his king, 130

Who pilgrim-like, wrapped in a russet weed,
Taking advantage when she was alone,
Has, with a private ambush, stole her hence.

Radagon

To the court-gates let us pursue the ravisher.
His court, and all the powers that he can raise, 135
Shall not protect him. Plague upon his craft!
Is this his skill in physiognomy?
Worthy friend, let me but call you so,
And let our strife be buried in our loves.
The cause removed, let the effect thus die; 140
And as our hands, so let our hearts unite,
To take revenge on this injurious king.

Eusanius

Sir, what is yet scarce man, my heart shall ripen;
I'll stretch beyond my years and power of strength,
But I'll assist you in this enterprise. 145

Titterus

Let's muster all the shepherds to our aid,
And fetch her back perforce.

Radagon

In the meantime, be it your charge to cure
This wounded swain, that sought to rescue her.

Serena

I'll use my best of skill.

Antimon

Old as I am, 150

I'll go along, and let my mistress know
The king of Thrace makes Antimon his foe.

Clown

If I light on him handsomely, I'll have a bout
with him at quarter-staff.

Titterus

One thing let me entreat: 155
To draw my frantic brother to the field,
Inform him 'tis Serena is stolen hence,
To prove if either terror of the wars,
His mistress' loss, or sight of death and blood,
Can win him to his wits.

Radagon

Persuaded well. 160

Clown

What's he will take that charge?
Marry, that will I. Let me alone with him,
I'll put it in his pate - I cannot say his brains,

Because he has none. I'll fetch him presently.

Exit.

Radagon

Who shall we make

165

Our general, and leader of this rabble?

Titterus

Who but yourself

Shall we impose so great a charge upon?

Radagon

Rather bestow it on this noble youth.

Eusanius

That warlike charge would not become my years;

170

I shall be proud to be your soldier, sir.

Enter Palemon and Clown.

Palemon

Give me my arms. I'll fetch her back again.

Clown

Give you more legs; you'll ne'er o'ertake her else.

Palemon

I'll leap into the saddle of the moon,

And tie two stars unto my heels, like spurs;

175

I'll make my warlike lance of a sunbeam,

And mounted on some strange Bucephalus,

Thus will I overthrow my enemy.

Clown

This 'tis to keep madmen company, that has not the
wit to know his friends from his foes; but we
shall have your brains beat in again.

Palemon

Sirrah, take the moon,
And place it me upon the axletree;
I'll mount on horseback straight.

Clown

The moon's not up yet, sir. Some three hours hence
you shall be sure to have her.

Palemon

How know you that, sir?

Clown

Well enough, sir, 'tis a shepherd that keeps her,
And he's called the man in the moon.

Palemon

I'll fetch a sheepskin then to make a drum,
Ta, ra, ranta, ra, tan, tara, ran tan.

190

Exit.

Radagon

He has possessed him well; let him go on.
Now courage, fellow-soldiers, and let's try
To fetch her back, or in her quarrel die.

Exeunt.

[4.3]

Trumpets flourish. Enter Pheander, Lords, Drums,
Colours, and Soldiers.

Pheander

Is't possible the number of the swains
Should be so many?

2 Thracian Lord

Full five hundred strong.

Pheander

What's their pretence?

Pallatio

That's yet unknown, my lord,
Unless it be to have their queen again.

Pheander

How should they know 'twas we that stole her thence?

Pallatio

Belike the swains that sought to rescue her,
Heard someone name the king; no other cause
Could give intelligence, 'twas done so private.

Pheander

What should we fear? Let's meet 'em in the field.
Were their force trebled o'er, when we appear 10
They'll fly like hares that fear the lion's frowns.
How might we do for to behold the rebels?

Pallatio

They lie so low entrenched beyond the hill
That fronts the castle-gate, that no prospect
About the house can yield the least survey. 15

Pheander

Let's parley with 'em then, so we may hear
What they pretend, and view their regiment.

2 Thracian Lord

Here is a herald to the same effect
Arrived at court.

Pheander

Go, bring him in;

We'll hear what brave defiance they have sent. 20

Enter old Antimon with a piece of painted cloth like
a herald's coat, Clown sounding a tucket before him.

Now, sir, the prologue to this bloody tragedy.

Antimon

I am a herald, come to tell the king
That he has done a most mischievous thing.
We had but one fair ewe amongst our lambs,
And he has stol'n her, with his wolfish rams; 25
For which our shepherds vow by force of arm,
To fetch her back, kill all, but do no harm.
But if you'll set her free, they bid me say,
They'll take her home, and so make holiday.

Omnes Lords

Ha, ha, ha, ha.

30

Antimon

[Aside.] It seems they are not angry at my words,
Because they laugh; I feared they'd draw their swords.

Pheander

Tell 'em we render thanks for their good mirth,
And would entreat a parley, if they'll come
And meet us here under the castle wall.

35

Antimon

You would entreat 'em fairly for to come?

Pheander

I thought as much. Go you along with him,
And tell their general what you heard us say.

2 Thracian Lord

I shall. Come, show me to your general.

Exeunt.

Pallatio

Will you in person parley with the rout?

40

Pheander

Why not?

Pallatio

'Tis dangerous, for fear the swains,
Not knowing what belongs to law of arms,
Being once crossed, should offer violence.

Pheander

'Tis well advised. Pallatio, bid our guard
Be near our person, bring up all our troops 45
Close to the gates, that if occasion serve,
They may at unawares make issue forth,
And cut off all the rear. See it performed.

[Exit Pallatio.]

[Aside.] I have a trick new-crept into my brain,
And if my policy deceive me not, 50
Shall bring these several bodies to one head,
And crown all my designs with full event.

A march within.

They're coming; keep your ranks.

Enter all the Shepherds, Radagon, Eusanius, Titterus,

Palemon, Clown, Antimon.

Pheander

Which is the general?

Omnes

This.

Pheander

We would exchange some private words with him. 55

Radagon

You are deceived; I better understand
The name and honour of a general,
Than to disgrace it 'gainst the law of arms.

Though we are not so expert as those men
That daily practise 'em, yet you shall find 60
We'll make a shift to right our injuries.

Pheander

[Aside.] 'Sdeath! where learnt he this discipline?
Are shepherds now become such martialists?
I see I must dissemble.

Radagon

If you have aught to say, speak publicly; 65
No private protestations, bribes, nor fears,
Have power to convert our resolutions.
We need not to capitulate our wrongs,
They are too apparent. Let us see our queen,
And if she have received the smallest wrong, 70
A general ruin shall o'erspread the land;
We'll fire thy castles, burn up all thy towns,
And make a desolation of thy people.

Pheander

You cannot be so shallow as to think,
I took her with a lustful appetite; 75
This honoured badge proclaims that lust is past.
Our seizing her was motive to your good,
If you conceive it. List, and I'll explain it.
Within our land our foes are resident;
Sicilia's king, under whose government 80

These many years you have been servitors;
The reason this: when he did first invade,
We found ourself too weak to make resistance,
And under show of satisfaction,
We did resign to him our dignity, 85
Pretending search of Radagon, his son;
Which he accepted, and did back return
To Sicilia,
Leaving deputy to govern here;
And though Pallatio bore the name of rule, 90
It was by his permission. Do but weigh
The servile yoke of foreign government,
What danger may ensue, what privilege
You lose in Thrace, if we be dispossessed,
The time of truce expired, and he's returned 95
To take possession. For without his son,
Our crown and kingdom both are forfeited
Into his hands; which yet we may prevent,
If you'll agree to join your force with ours,
And back expulse him. We'll not only grant 100
Your queen her liberty, but we'll enlarge
Your former privilege; give you choice of state,
Honour, and dignity; make you lords and knights;
And in remembrance of the shepherds' wars,
Add a new festival; which at our charge 105

Shall yearly be performed. Consider on't.

Radagon

[Aside.] Happy position! Thanks, Great Justicer!

Occasion puts revenge into my hand;

To think that I should be so fortunate,

To be commander of a band of men,

110

To war against my father: blest event.

Pheander

What's your reply?

Clown

Good general, consent;

I have a foolish desire to be a lord.

Palemon

And what shall I be?

Clown

You shall be a lord too, and if you'll be quiet;

there are a great many mad lords.

Pheander

What answer do you give?

Radagon

Were it in me

To give an answer, you should soon prevail,

But 'tis a general voice; for my own part,

My service, and myself I offer to you.

120

Eusanius

And so do I.

Titterus

And I.

Omnes

So do we all.

Pheander

A king that's thus held up can never fall.

Draw all your force within the castle walls;

'Tis large and spacious, and will well contain 'um.

This night we'll feast, tomorrow shall be seen 125

Your loves to us.

Radagon

Ours to the shepherds' queen.

Exeunt omnes.

Act 5. Scene 1.

Drums and Colours.

Enter Sicilia, Lords, and Soldiers.

Sicilia

Is all our army in a readiness,
Prepared for battle if occasion serve?

1 Sicilian Lord

They are, my lord.

Sicilia

This day our truce takes end, the king returned,
And we expect our son's delivery.

5

1 Sicilian Lord

Pray heaven it be so happy, but I fear
A worse intent, for all the way he comes
The commons rise; shepherds and silly swains,
That never were inured to carry swords,
Take arms and follow him.

10

Sicilia

What's that to us? Did he not make a vow
Ne'er to return, until he found my son?
May be he comes for to invest us king,
And offer sacrifice unto the gods,
And so conclude this weary pilgrimage.

15

1 Sicilian Lord

You speak, my liege, as you yourself would do,
But he that dared to banish 'em,
Think you he fears to violate an oath?
'Tis ill to trust a reconciled foe;
Be still in readiness, you do not know 20
How soon he may assault us.

Sicilia

Thou speakest but well, 'tis good to doubt the worst;
We may in our belief be too secure.
As kings [are] forbidden to condemn the just,
So kings for safety must not blame mistrust. 25

Enter 2 Lord.

Why is this haste?

2 Sicilian Lord

To bid you haste to arms.
The foe comes on, the sentinels fall off,
The scouts are posting up and down the plain,
To fetch in all the stragglers. Thrace's king
Has break his vow, and seeks by force of arms 30
For to expulse you.

1 Sicilian Lord

Will ye yet give credit
To a tyrant's oath?

Sicilia

By yon bright sphere I vow, and if there be
A greater punishment for perjury
Reigning on earth, than is the conscience sting, 35
I will inflict it on this perjured man.

You spirits resolute 'gainst fear and death,
You that have hitherto maintained your being
In equal power, like rivals to the gods,
Now show your valour. Let us not debate 40
Our wrongs like women; for the wrath of kings
Is like an angry cloud, swol'n big with fire,
That speaks revenge in thunder. Soft charge.

Hark, they charge.

Beat a defiance. See, the signal's given;

Who dies in this just cause, shall live in heaven. 45

Alarum. The Shepherds give the first assault, and beat off
some of the Sicilian Lords. Enter Eusanius driving over
Sicilia. Enter Radagon.

Radagon

The fury of this boy will overthrow
All my designs; twice since the fight begun,
In spite of my best art, he has unhorsed
My royal father, and the last career
Drew blood from his shrunk veins. Yet the good old man,
Like to an aged oak that long hath stood,

Endangers all that seek to cut him down.
He does not bear that fearful policy,
That many use, to fight in base disguise;
But has a white flag carried before him, 55
Which does signify the justice of his cause
Is innocence;
Or as a mark, as if a man should say,
I am the butt you aim at, shoot at me.
The greatest conquest I have won this day, 60
Hath been the preservation of his life,
With hazard of mine own. In my pursuit,
Thinking to place him in his court of guard,
I followed him so far, that I was forced
To make retire, for to recover breath. 65

Enter Eusanius with Sicilia prisoner.

Eusanius

Why do you sound a retreat? The day is ours;
See, here's their king; I knew him by his ensign,
Which I seized in spite of all opposed.
Here, general, to your hands I do commit him.
Carry Thrace's king this as a ransom 70
For the shepherds' queen. Soft alarum.

Hark, the fight renews.

One hour more makes a full conquest,

And I'll ne'er give o'er till it be finished.

Exit.

Radagon

But that no fame or credit can be got

To conquer age, I'd scorn for to present

75

Another's prisoner.

Sicilia

Aged as I am, had I a sword

I'd scorn as much to be subdued by thee.

Radagon

That shall be tried. Here, take your arms again.

Sicilia

Art thou in earnest then? Come on, i'faith.

80

How now! What means this? Wilt thou not fight with me?

Radagon

Yes, sir, that I will; with you I'll fight,

But never fight against you. See the man

That thrice this day preserved you from your foe,

And the last time I bore you off from death.

85

I, that man,

Am now your champion. Do not question why,

But rest assured, for you I'll live and die.

Exeunt.

Alarum, and the Shepherds within crying "fly! fly!" &c.

Enter Eusanius and all the Shepherds.

Eusanius

What coward's that began this fearful cry?
Is not the day likely to be our own? 90
Have I not taken their king prisoner,
Seized his white flag, and by our general's hand
Sent him unto Pheander?

Titterus

But he's revolted, and has set him free,
And we have ne'er a general to lead us. 95

Eusanius

Oh, villain, traitor, coward!
Were he my father I should call him so;
Fly from his colours. Courage, fellow swains,
Let us not blot the honour we have won.
Want of a general, I'll supply that place, 100
Rather than lose so fair a victory.

Palemon

No; I'll be general.

Clown

Ay, ay, and so you shall, and I'll be commander
over you. We should be led like wild-geese then,
i'faith; wild-geese, nay, woodcocks rather, for
your wild-geese keep their wings, their front,
their rear, and have a leader too.

Titterus

Ay, ay, you are the man.

Eusanius

Follow then; come.

Exeunt.

A great alarum. Enter Radagon.

Radagon

Sound a retreat!

It is impossible to win the day. 110

These shepherds fight like devils: I saw a man
Borne on our lances' points quite from the earth,
Yet when he came to ground he fought again,
As if his strength had been invincible.

A shout and flourish.

Hark, how the proud foe with triumphant voice 115
Proclaims unto the world her victory.

Enter 2 Sicilian Lord.

2 Sicilian Lord

Hark, how Sicilia, with triumphant voice,
Proclaims unto the world his victory.

Radagon

Sicilia?

2 Sicilian Lord

Ay, Sicilia.

Sophos, brother to the Thracian king, 120

Is with Alcade, king of the Africans,
Come to assist you.

Radagon

Give 'em entertain
With all the royal pomp our state can yield.

2 Sicilian Lord

He shall have soldier's welcome; that's the best.

Trumpets flourish. Enter one way Sicilia and Lords;
another, Alcade, Sophos, Lillia Guida, Drums and Colours.

Sicilia

To give a welcome fitting to the state 125
Of Afric's king, Sophos, and this fair dame,
Whose beauty all the western world admires,
Were to neglect a greater happiness;
For by your aid fair victory sits crowned,
Pluming her golden wings upon our crest. 130
Let us not beat her back by detraction.

Alcade

Royal sir, we come to fight, and not to feast;
Yet for this night we will repose ourselves:
Our troops are weary, and our beauteous child
Rests undisposed of. Let her have a guard 135
Of demi-negroes, called from either part,
And let her lodgings be placed next our own:
That's all we do desire.

Sicilia

Which we'll perform.

Sophos

Let the retreat we heard at our approach

Call back your powers; and early in the morn 140

When as the daring enemy comes on,

Thinking to prey upon a yielding foe,

Our forces shall confound 'em. Thrace shall know

Sophos is here, come to perform his vow.

[Trumpets flourish a retreat. Exeunt.]

[5.2]

Enter Palemon wounded, Titterus, and Clown.

Palemon

Upon 'em, upon 'em, upon 'em! They fly, they fly,
they fly!

Clown

Ay, ay, they run away.

Titterus

I am glad they are retreated; had they stood,

His lack of sense had been his loss of life. 5

Howe'er, he 'scapes it yet. Come, now retire.

Palemon

I'll have my love first.

Clown

So ho, ho, boys!

Palemon

What noise is that? Are you a fowler, sir?

Clown

I know what belongs to a retreat, sir. I was the first man took flight, and lured off the rest as well as I could.

Palemon

Then y'are an engineer?

Titterus

An admirable fellow, Palemon.

Hold him in talk whilst I run for Serena, 15

And use my best persuasions to procure

Her gentle patience his deep wounds to cure.

[Exit.]

Palemon

Come then, grave Nestor, to the council table.

Nay, you shall see that I can speak to you.

Clown

And you shall hear that I can answer you. 20

Palemon

You say you are a falconer?

Clown

Or a fowler, which you please.

Palemon

What think you, Nestor, if we limed our pikes,

As you your twigs, and set 'em in the way

Just as the army flies? Do you not think

25

They would hang fast by the wings?

Clown

Yes, if they do not leave their wings behind 'em,

and fly away with their legs.

Palemon

May they do so?

Clown

Faith, ay, sir, 't has been the coward's fashion

time out of mind.

Palemon

Or, father, shall's cast into the air a gorgeless
falcon,

That mounting the bleak region, till she spy

My beauteous love Serena, then souse down,

And snatch her from the army?

35

Jove's bird, the eagle, in her talons bore

His darling Ganymede to his palace so.

Speak, Nestor, is it possible or no?

Clown

Very easy, sir, if women be made of such light

stuff, as they say they are; besides, no falcon

but dares venter upon a ringtail, and what's a
woman else?

Palemon

Then as stern Pyrrhus did old Priam take -
Or stay - as cruel Nero with his mother did,
I'll rip thy bowels out, then fling thee 45
Like a gorgeless falcon in the air.
But first I'll tie these bells unto thy legs,
That I may know which way to follow thee.

Clown

Nay, and you begin to meddle with my legs, I'll
show you as fair a pair of heels, as e'er you saw
in your life.

Palemon

Nay, fly me not, my fair Angelica.

Clown

Put up thy bilbo then, my mad Orlando.

Palemon

Thy hand shall be the scabbard, there it is.

[Gives sword.]

I yield me to thy mercy, Alexander; 55
Yet save my life, great Caesar.

Enter Titterus and Serena.

Clown

As we are Alexander, we will save thy life. Come

sit at Caesar's feet. [Palemon collapses before
Clown.] So, so, now I'll deal well enough with
you.

Titterus

Prithee, have more remorse; if not for love,
For love of life, help to redress his wounds.
Remember 'tis for you he came thus hurt,
Take pity on his smart.

Serena

Had I like power to restore his sense, 65
As to recure his wounds, upon the earth
I would leave no means unthought, unsought for,
But I'd apply't for his recovery.

Titterus

This is the tyranny we men endure:
Women can make us mad, but none can cure. 70

Serena

Oh, may I prove the first! Upon my knees,
[Kneels.]
If ever a poor virgin's prayers were heard,
Grant the fruition of my suit may prove
A saving health to his life and love.

Titterus

Nay, and you go about it with such willingness, 75
'Twill come to a good end sure.

The whilst you dress his wounds, I'll sit and sing,
And invoke the gods to pity him.

Sings.

Fair Apollo, whose bright beams
Cheer all the world below; 80
The birds that sing, the plants that spring,
The herbs and flowers that grow;
Oh, lend thy aid to a swain sore oppressed,
That his mind soon may find the delight that sense
admits;
And by a maid let his harms be redressed, 85
That no pain do remain in his mind to offend his wits.

Serena

His blood returns. Rub his pulses o'er the fire;
His looks prescribe an alteration.

Clown

Would I could hear him speak a wise word once.

Palemon

Either the earth, or else my head turns round. 90

Titterus

'Las, my poor brother.

Serena

Peace. Disturb him not.

Palemon

And yet methinks I do not feel such pains

As I was wont to endure. Ha!

Sure I should know - Speak, are you not my love? 95

Titterus

He knows her. Ay, 'tis she.

Palemon

And you my brother?

Titterus

True.

Clown

And what am I?

Palemon

A fool. 100

Clown

But you are no madman now, I'm sure. He that can
distinguish a fool from a woman is a wise man,
believe it.

Serena

Palemon, see, since it hath pleased the gods,
In pity of thy youth, to grant thy sense, 105
Serena grants her love, and at thy feet
Craves pardon for her cruel injury. [Kneels.]

Palemon

More welcome now than ever, my Serena.
Love that is often crossed, at length obtained,
Is sweeter far than pleasure eas'ly gained. 110

Titterus

But what shall I do now? I'm gone in the common
law; and if a jury of women go upon me, I'm sure
to be cast. I think I had best to appeal to the
men first, and make them my arbitrators.

Clown

Oh no, no, no! Make your peace with the women
first, whate'er you do; for if they take the
matter in hand, your men are ne'er able to stand
long in a case against them.

Titterus

Then first to you whom I have wronged so much,
And next, to a`l that's here.

120

Sings.

Forgive me, oh, forgive me my cruel disdain.
Never poor lover endured such pain,
As I will in my skill, your praises to tell,
And never sing other, till death rings my knell.
Therefore no man hate a woman, for now you may prove
It lies in their power to restore life and love.
Therefore no man hate a woman, for now you may prove
It lies in their power to restore life and love.

Exeunt.

A great alarm, and excursions; then enter Eusanius and
Shepherds, with Alcade, Sophos and white Moor (Lillia

Guidal, prisoners.

Eusanius

The honour of thy overthrow, brave Moor,
Is due to great Pheander, king of Thrace; 130
But thy crown's ransom does belong to me.

Alcade

Take life and all, it is not worth the keeping,
Without addition of a victory.
To be a peasant's prisoner! Cursed fate!
Why should a king be so unfortunate? 135

Sophos

Unhappy chance! Came I to Thrace for this,
To lose both life and honour in the land
That gave me life? And by a brother too!
Black destiny!

Eusanius

Some post unto Pheander,
And glad his ears with this our victory. 140

Enter [Pallatio].

Pallatio

Why come ye on so slowly? Renew the fight;
Our king is taken prisoner by that slave,
That by his falling off lost the last battle.

Eusanius

Pheander taken?

Alcade

That's some comfort yet.

I hope Sicilia will not ransom him, 145
Till he consent unto our liberty.

Sophos

And if he should,
He were unworthy to be termed a king.

Eusanius

Why, then let's summon 'em unto a parley,
First offer to exchange our prisoners, 150
And then begin the bloody fight again.

Pallatio

Summon a parley then.

[A parley.] Enter Sicilia, Lords, with Pheander prisoner.

Look here, Sicilia, since by chance of war
Our Thracian king is taken prisoner,
To ransom him we will deliver back 155
Into your hands the great Alcade, Sophos,
And this white Moor.

Pheander

Three prisoners for one! Detain 'em still;
I'll not be ransomed at so dear a rate.

Alcade

And if thou shouldst, I scorn it should be so; 160
For look what ransom Sicilia sets down,

I'll pay it trebly o'er to ransom us.

Sicilia

We'll take no ransom, but will set you free
By force of arms.

Eusanius

Bear back the prisoners,
And renew the fight.

165

Radagon

Stay,
Darest thou that seemest so forward, hand to hand,
In single opposition end this strife?

Eusanius

Oh, were these kings but pleased it should be so,
How soon would we decide this difference!

170

Sicilia

What says Alcade? If he be so content,
I'll gladly put my right upon his sword.

Pheander

The like will I upon my champion,
Whose unmatched valour has been well approved.

Alcade

I like his fair aspect, and give consent.
Mayest thou prove happy in this enterprise.

175

Radagon

I'll lose my life, or gain your liberty.

Eusanius

The like will I, or set Pheander free.

Exeunt.

Pheander

Then till the champions be in readiness,

Let the conditions be concluded on. 180

Pallatio, draw the articles for us.

Sicilia

And you for us. If we be overcome,

Pheander is to have his liberty,

And we depart this land, resigning back

All interest, due by his permission, 185

And never seek revenge for our lost son.

This, as we are royal, we'll consent unto.

Alcade

If Thrace be overcome,

He shall surrender all his dignity

Into our hands, which Sophos shall enjoy 190

With our fair daughter, paying Sicily

A yearly tribute; and your soldiers' pay

Since their abode in Thrace, shall be discharged

From our exchequer.

Pheander

This I'll add besides:

Because by us Sicilia lost a son, 195

Whoever shall enjoy the crown of Thrace
Shall once a year, clad in his pilgrim's weeds,
Offer sacrifice unto the gods,
And lay his crown down at Sicilia's feet.

Sophos

And Sophos vows to offer up his life, 200
A ransom for this beauteous African,
If we be vanquished by our enemy.

Sicilia

There's Sicilia's hand.

Pheander

And mine.

Alcade

There Alcade's.

Lillia

And mine?

Sophos

And Sophos' joined in one.

Pallatio

A happy end crown this contention. 205

Palemon

Beseech your graces, since this difference
Is to be ended by a shepherd's hand,
To let our queen be set at liberty,
To see the champion that must fight for her.

Pheander

Go, fetch her forth.

210

And now I call to mind the Oracle,

That said a shepherd should restore my crown;

Sure one of these will prove that happy man.

Sicilia

The trumpet sounds again. Let's take our seats,

And see who shall obtain the victory.

215

Pheander

Nay, altogether now, till the last stroke

Make a division.

Enter Ariadne brought in by shepherds.

Oh, the shepherds' queen!

Alcade

A lovely dame! Sit by our daughter's side.

The combatants will take encouragement

Tuckets.

From your fair eyes. Hark, now they come.

220

Enter Radagon, brought in by the Sicilian Lords, Eusanius by

the Shepherds: with shields pictured with Neptune riding

upon the waves.

Clown

Now, boy, thrust home; 'tis for a lady.

Palemon

Courage, fellow swain.

1 Sicilian Lord

The champions are prepared; sound to the fight.

Radagon

I for my king.

Eusanius

I for my country's right.

[Fight.]

2 Sicilian Lord

So, recover breath.

225

Pheander

[Aside.] What means that strange device upon their
shields?

'Tis something sure concerns the Oracle:

God Neptune riding on the waves o'th' sea.

I'll question them to know the meaning on't.

Eusanius

Come, sir.

230

Alcade

What means the king of Thrace?

Pheander

To ask a question ere they fight again.

Alcade

Then speak aloud, we'll have no whispering.

Pheander

I prithee tell me, 'tis to thee I speak,

The Thracian Wonder 5.2

135

What heinous wrongs hast thou received from us, 235

Or good from these, that thou alone shouldst prove

The chiefest champion for our enemy?

Radagon

So please these kings vouchsafe me audience,

I shall tell you.

Both

Speak freely. 240

Radagon

In brief, Pheander,

I am nor subject unto him, nor you,

More than the duty of a son allows.

Though this rude transmigration of my hair

Bars me your knowledge, with the change of time, 245

Yet here behold the banished Radagon.

Sicilia

My son?

Ariadne

My husband?

Pheander

Shame and my joy so struggle in my breast,

I shall dissolve to air. Oh, my dear child! 250

Radagon

Can it be possible that we should live

So long together, and not know each other?

Ariadne

I knew Menalchus, but not Radagon.

Radagon

I Mariana, not my beauteous wife.

But what's become of my Eusanius? 255

Had I my child again, my joy were full.

Ariadne

Alas, I lost him fourteen years ago,

Keeping my flocks upon the plain of Thrace.

Radagon

This greater tide of joy overcomes the less,

And will not suffer me as yet to mourn. 260

Sophos

Pray speak those words again.

Where did you lose him? On the plains of Thrace?

Ariadne

Indeed I did, just fourteen years ago.

Sophos

The time - the place - how habited? And then -

Ariadne

In a small coat made of a panther's skin, 265

A garland on his head, and in his hand

A hook made of a cane.

Sophos

The very same: the time, the place, the habit,

The Thracian Wonder 5.2

137

All things just as you describe to me. That child,
I, being banished from my native soil,
Found sporting in the plains, and that's the child
I carried with me into Africa.

270

Alcade

Was that the child you brought into the court?
What adverse fate had I to banish him!

Lillia

Far worser fate had I to lose my love.

275

Eusanius

That child, so found, so lost,
Brought up in Africa, and banished thence,
Should be myself.

Lillia

Eusanius? Ay, 'tis he.

Ariadne

Oh, my dear child.

Eusanius

Are you my mother? This my father then?

280

Pheander

Is this my warlike grandchild?

Alcade

What wonder's this?

Pheander

Now is the Oracle confirmed at full.

The Thracian Wonder 5.2

138

Here is the wonder, being wracked at sea,
Which Neptune from his waves cast up again. 285
These are the lions that did guide the lambs,
Living as shepherds, being princes born.
And these the seas,
Whose equal valour neither ebbs nor tides,
But makes a stand, striving for victory; 290
Their shields proclaim as much, whose figure is
Neptune commanding of the rugged waves.
And this the happy shepherd from the plain,
Whose sight restores me all my joys again.

Sicilia

Radagon, thou shalt wear Sicilia's crown. 295

Pheander

Pheander's too, which is too small a satisfaction
For the great wrongs he hath sustained by us.

Radagon

Do not impose more cares upon my head,
Until my joys be fully finished.
Good father, keep your crown, and govern still, 300
And let me frolic with my beauteous bride.
And for Pheander's crown, let me entreat
My uncle Sophos, partner in our wars,
May, if he survive, be king of Thrace.

Pheander

With all my heart; and for these harmless shepherds,
Whose loves have been co-partners in our wars,
Once every year
They shall be feasted in our royal palace,
And still this day be kept as holiday
In the remembrance of the shepherds' queen.

310

Alcade

'T would ask an age of time to explicate
All our delights. Eusanius, take our child,
With her our royal crown of Africa.
Thy pardon, Sophos, for we promised thee.

Sophos

I willingly resign my interest, sir.

315

Pheander

On forty days we'll hold a festival
Within the court of Thrace before we part.
When was there such a wonder ever seen?
Twenty years banished, and live still a queen!

Exeunt.

Commentary

Included in the Commentary is discussion of textual points, glossing of words, explanation of obscure phrases, examination of variation in stage directions, and recording of verbal parallels to proverbial sayings and contemporary literature, with particular attention to the works of William Rowley and Thomas Heywood.

My definitions are based largely on The Oxford English Dictionary, 2nd edition, ed. John Simpson and Edmund Weiner (Oxford: Clarendon Press, 1989).

The beginning notes are keyed to page and line number of the thesis; the bulk of the notes to line, scene and act of my edition.

2/3 second time] Kirkman also published Webster and Rowley's A Cure for a Cuckold in 1661, shortly before The Thracian Wonder. Later in the year, he bound the plays together under the title Two New Plays.

2/9 term] a session of the courts of law. There were four sessions during the year: Hilary, Easter, Trinity and Michaelmas. Most likely Kirkman means Hilary because Thomason writes 5 February 1660 (i.e., 1661) on his copy of

The Thracian Wonder and 20 February on A Cure for a Cuckold.

Thomason's notations do not indicate the order of the printing of the plays, but only of his purchases.

2/10 viz.] namely, from Latin videlicet.

2/10 Gammer Gurton's Needle] By Mr. S., Master of Arts, probably William Stevenson, who wrote this comedy 1553-4 while fellow of Christ's College, Cambridge.

2/11 several others] In 1661, Kirkman also published J. C.'s The Two Merry Milk-Maids, Middleton and Rowley's The Spanish Gypsy and the anonymous Bottom the Weaver, along with eight more.

2/12 suddenly] very soon.

2/20 restoration] In 1660 Charles II became king, restoring the monarchy after eleven years of Puritan rule.

2/21-2 private stage ... command] By "private," Kirkman is not distinguishing between the public and private theatres. His metaphor means that though the Puritans restricted the performances of plays, closing the theatres 1642-60, they played their own bloody tragedy.

3/7 repair to] go to.

3/8 700] He makes the same claim in his preface to A Cure for a Cuckold.

3/9 several] different.

Pheander] The first mention I have found of this name is in Henry Roberts' prose romance Pheander, the mayden Knight, first published in 1595. Other than Wonder, there are two later references to the name. One is in R.A.'s The Valiant Welshman (printed 1615), a play performed by the Prince's Men while Rowley was a member of the company. Sandeman, p. 63, suggests Rowley may have acted the role. The other is in Moriomachia (1613), a satire against romances, by Robert Anton. Both these works allude to Roberts' romance, as the reference to both The Valiant Welshman's Pheander and Moriomachia's Tom Pheander as maiden knights makes clear. It is possible that both these works were written by the same person. Bertram Lloyd's Notes and Queries article suggests that the play, usually associated with Robert Armin, was also written by Robert Anton.

Alcade] Alcade is actually not a name but a title, meaning magistrate or sheriff. "Alkeyds, be the Lords, set aswell

over Garrison townes as countries, to rule and keepe the people in subjection" (R.C., A True Historicall Discourse of Muley Hamets Rising, [1609], sig J3v). Turner, p. 67, quotes this passage, noting the same mistake by Heywood in Fair Maid of the West. (The earliest OED citation for "alcade" is 1615.)

Though Alcade is certainly dark-skinned (he contrasts himself with European paleness at 3.3.153 and describes himself and his army as "golden soil" at 3.3.154), the race of the African king is debatable. Barthelemy, p. 147, believes that this colouring is not indicative of race, but "sun exposure." Alcade's appointment of "demi-negroes" to guard his daughter at 5.1.136 shows some ambivalence towards blacks. Barthelemy also notes that Lillia Guida is white and her father also would normally be so; and that there are a number of white Africans in dramatic literature. Abdelmelec in Peele's The Battle of Alcazar, for instance, is one; but, given the influence of Greene, the idea of white Africans may have come from his Orlando Furioso, whose source in Ariosto's romance also has a white king of Africa, Agramant.

Sophos] Greek for "wise man"; name of a scholar in the anonymous Wily Beguiled. A similarly named Sophronos is in John Ford's The Lover's Melancholy; Lyly's Midas has female Sophronia.

Radagon] Probably taken from Robert Greene, who uses it in two works: in "The Host's Tale" from Francescos Fortunes, a story about three men in love with a shepherdess (and so the likely source), and in The Looking Glass for London.

Edward Malone attempts an etymology of the name, proposing that for The Looking Glass Greene formed Radagon "by metathesis, from a dragon" (Shakespeare, Plays, ed. Malone, 2:221). Grosart points out that this explanation does not fit the earlier use in Francescos Fortunes, in which the name Radagon belongs to a much milder character (Grosart 14:5).

Eusanius] His name is possibly a combination of the Greek prefix eu for "well" and the Latin sanus for "healthy."

Leonardo] This Thracian lord only walks on stage to die. His name, meaning "lion-bold," seems ironic, yet matches the character's symbolic function. The plague has attacked the strength of the country and Leonardo's weakness is like Thrace's.

Pallatio] This name is not in the quarto's dramatis personae, nor in any of its speech headings, but the character is in this edition assigned all the lines of the Thracian first lord. See the section on the text, p. cxv.

His name may derive from "palatio": a "foundation made in marrice [marish or marsh] grounde or in water, with timber" (Cooper's Thesaurus). He is, as second-in-command, a support for Pheander.

When first identified in the quarto, this character is called Pallation, which Dyce and Hazlitt adopt, altering all subsequent mention of Pallatio. Perhaps they felt the Greek ending appropriate for a Thracian.

Antimon] Name of an old shepherd in the anonymous A Knack to Know an Honest Man.

Titterus] The source of this name is Tityrus, the shepherd-musician in Virgil's Eclogues. See chapter "The Play," p. ciii.

Palemon] Two connections make this an appropriate name. First, it comes from pastoral tradition, from a shepherd in Virgil's Eclogue 3 who judges a singing contest. Second, it is a name of an idealistic lover, in Chaucer's "The Knight's Tale." The two roles are also combined in Samuel Daniel's Queen's Arcadia and in Cowley's Love's Riddle.

Pythia] priestess of Apollo, named for the dragon Python killed by Apollo to gain control of the oracle at Delphi.

She spoke the inspired words of prophesy; the priests were her interpreters. Here Pythia has been elevated to godhood, perhaps because divine intervention was a familiar part of pastoral tradition. Cf the note on Delphos.

Ariadne] In mythology Ariadne is the daughter of King Minos who helps guide Theseus out of her father's labyrinth. Perhaps the name here is used as an oblique reminder of love as labyrinth, an image used twice in the play (1.2.161; 4.1.44). This Ariadne also chooses her lover against her father's wishes.

Lillia Guida] Her first name is probably a plural of the Latin for lily (*lilium*), emphasizing the whiteness of her skin. Her second name is Italian for guide and possibly this remarks her influence on Eusanius. The only other use of "Lillia" that I can find is Lillia-Bianca in Beaumont and Fletcher's The Wild-Goose Chase. In this instance also the name is metaphorical, denoting the whiteness of Lillia-Bianca's skin, but also her affected moral whiteness.

Serena] from Latin *serenus* for calm, serene. There is a Serena in John Lyly's Mother Bombie and in Book VI of Spenser's Faerie Queene.

Guard and Soldiers] These have been added to the dramatis personae for the first time.

Act 1

1.1.3 sword of justice] symbol of penal justice.

1.1.4 blasted branch] Ariadne is a shriveled branch which ironically has borne fruit. Pheander wants to prune the family tree.

1.1.11 extollation] the action of extolling; laudation, praise. OED has this as its only citation.

1.1.15 mewed up] closed up, from falconry. Mews are places where hawks were kept when they were sick or moulting. Cf. Shakespeare A Midsummer Night's Dream "For aye to be in shady cloister mew'd" (1.1.71).

1.1.21 devil in the shape of man] Commonplace. Cf. Greene Orlando Furioso 5.1 "farewell, thou devil in shape of man"; Peele The Battle of Alcazar "devils coted in the shapes of men" (1.1.20); Daniel The Queen's Arcadia 5.3 "divels attyr'd in the shape of men" (line 2229); Heywood Fair Maid

of the West Part 2 "man's shape likest a devil" (1.1.329); Dekker The Honest Whore Part 1 "Could the divel put on a humane shape" (2.1.341).

1.1.26 pattern] match. Cf. Shakespeare The Winter's Tale "more / Than history can pattern" (3.2.35-6).

1.1.30 Cut him in pieces!] Though the words seem fustian, they only emphasise the height of Pheander's anger. Cf. Shakespeare King John "Cut him to pieces" (4.3.93); John Webster The Duchess of Malfi "I'll have thee hewed in pieces" (5.2.294).

1.1.31-2 For mercy ... give] Rather than harm Radagon, Ariadne is asking the guards to cut her heart into many pieces, "twenty" having the indefinite meaning of "many." The line responds to Pheander's command in line 30, signalled by the echo of the word "pieces." The first two editors found the line and word awkward, emending "pieces" to "pierces." Dilke, p. 8, notes "If pieces should mean fire arms, the reading might stand, although the anachronism ... would be glaring, and the passage very obscure."

1.1.34 groom] (1) servant; (2) fellow, in a contemptuous sense.

1.1.51 law of arms and nature] The first law mentioned is the recognized custom of professional soldiers. Grotius discusses the leniency that soldiers should effect towards women in Book 3, chapter 11 of De Jure Belli ac Pacis Libri Tres.

"The law of nature is a dictate of right reason, which points out that an act, according as it is or is not in conformity with rational nature, has in it a quality of moral baseness or moral necessity; and that, in consequence, such an act is either forbidden or enjoined by the author of nature, God" (Grotius 1.1.10).

1.1.60 fact] deed; commonly used for some bad or monstrous act.

1.1.63 your grace] your favour; or simply an address to Pheander, as at 3.1.59 and 3.2.4.

1.1.68 sympathized in one] agreed together, to form one heart.

1.1.70 be his priest] kill him. Cf. the proverb: "To be one's priest (i.e., to kill someone)" (Dent P587). The allusion is to the performance of the last rites.

1.1.73 luxurious] lecherous.

1.1.75 vild] vile (archaic form).

1.1.77 Take them asunder] separate them.

1.1.90 limit] assign. Holaday, p. 163, claims this is a common usage with Heywood. Cf. A Challenge for Beauty 4.1 "We limit thee two dayes for thy repentance" (5:54); The Silver Age "Wilt thou take time and limite mee some hope" (3:88); The Rape of Lucrece "nay by your leave Collatine, weele limit you no advantage" (5:211). See 2.1.199.

1.1.92 huswife] hussy. Pronounced "husif."

1.1.95 copesmate] (1) paramour; (2) fellow, in a contemptuous sense.

1.1.102 pinnace] a small light sailing craft, sometimes used for reconnaissance. The word has echo value because pinnace is also slang for prostitute.

1.1.104 drenched] drowned. Cf. Spenser The Faerie Queene "But nought that falles into this direfull deepe, / Ne that approacheth nigh the wide descent, / May backe returne, but

is condemned to be drent" (2.12.6); Shakespeare King Lear "spout / Till you have drench'd our steeples, drown'd the cocks" (3.2.2-3); Beaumont and Fletcher The Maid's Tragedy "I hope to see / Another wild-fire in his axle-tree, / and all fall drenched" (1.2.274-6).

1.1.106 irrevocable] Cf. the anonymous The Life and Death of Jack Straw 1.4 "And when a King doth set downe his decree, / His sentence should be irrevocable" (lines 441-2); Shakespeare Henry the Sixth Part 2 "when I swear, it is irrevocable" (3.2.293); Thomas Forde Love's Labyrinth "No more, / Our sentence is irrevocable" (1.4.51-2).

1.1.109 we, our] (1) both herself and Radagon; (2) royal usage to emphasize the denial of her succession.

1.1.109 native right] the right (to the crown) she was born to (Latin natus). Cf. Shakespeare Henry VI Part 3 "Did I pull Henry from his native right?" (3.3.190). In Menaphon the princess is exiled "from the hope of a crowne" (Grosart 6:46)

1.1.111 have [made] my] All the nineteenth-century editors add "made" to clarify that others' understanding of her chastity is Ariadne's intent; and to correct the

metrification of the line.

1.1.111-12 I could ... innocence] Dent mentions two proverbs in connection with these lines: "As chaste as a lamb" (L33); "As innocent as a lamb" (L34.1). The phrase "lamb of innocence" may also refer to Christ. If so then Pallatio's exclamation "on my faith" at 114 is an anachronistic pun.

1.1.119 hath] "the heavens" is understood as a singular.

1.1.119-20 the heavens ... innocent] common idea. Cf. Rowley and Middleton The Spanish Gypsy "Assist me, O you powers that guard the innocent" (1.3.51); Francis Beaumont The Woman-Hater 5.2 "Heaven, and the powers Divine, guard well the innocent" (Beaumont and Fletcher 10:137); R.A. The Valiant Welshman 1.2 "this be our onely trust: / Heavens suffer wrongs: but Angels gard the just."

1.1.122 the higher frame] i.e., heaven. "Frame" is used to represent heaven as a structure, something capable of being "trod" upon. Marlowe uses the image in three plays: "starry frame" Dido (5.1.302), "glorious frame of heaven" in both Tamberlaine Part 1 (4.2.10) and Tamberlaine Part 2 (3.4.65).

1.2] This scene according to Dilke, p. 12, and Hazlitt, p. 128, occurs along the sea-coast of Thrace.

1.2.6 corsive] corrosive. More particularly, the word had medical implications. Cf. Nashe Christs Tears Over Jerusalem "Surgions lay Corsives to any wounde, to eate out the dead-flesh" (McKerrow 2:147).

In seeking the cure for Palemon, Antimon may hurt himself and so harm Palemon even more: ironically, the healing corsive would truly be corrosive.

1.2.13 allegation] excuse.

1.2.16 roundelays] short simple songs with refrains.

1.2.31 trained up] Cf. Thomas Randolph Hey for Honesty, Down With Knavery 3.1 "all train'd up / At the well-skilled artillery of Bridewell" (2:435); Fletcher The Fair Maid of the Inn 'I'll keep him safe at home, and traine him up / A compleat courtier" (1.1.201-2).

1.2.33 thing that's nothing] a paradox. Cf. Beaumont and Fletcher The Woman's Prize "thou idle thing of nothing" (4.2.128).

1.2.34 invective] literary mode whose aim is to condemn.

Titterus's distaste for women may have two possible literary influences. The most direct one is the strain of misogyny found in pastoral literature, beginning with Mantuan (particularly in his fourth eclogue), evident in plays like Battista Guarini's Il pastor fido, Shirley's The Queen's Arcadia, Day's Humour Out of Breath and Fletcher's The Faithful Shepherdess. The other is the more general and contemporary theatrical satire of Beaumont and Fletcher, Tourneur, Middleton and others.

1.2.38 Love is a law] Opposes the proverb "love is lawless" (Tilley L508). Cf. Fletcher, Middleton and Rowley Wit at Several Weapons 5.1 "that breaks all the Laws of Love" (Beaumont and Fletcher 9:125); Daniel The Queen's Arcadia 4.2 "loves owne lawes" (line 1602); Dekker The Shoemaker's Holiday "would you offend love's laws" (sc. xxi line 77); Thomas Wyatt's sonnet "Farewell, Love, and all thy laws for ever" (line 1). These quotations have themselves a proverbial construction. Tasso's The Aminta 5.1 shows a like idea: "Truly the law whereby Love rules eternally his empire is neither harsh nor devious" (Lord, p. 175).

1.2.46-7 They're ... changing] Cf. the proverb: "Women are as wavering as the wind" (Dent W698).

1.2.46 Lapanthae's shore] This name is taken from Menaphon (Grosart 6:40), but its exact reference is unsure. Sugden, p. 299, says that "possibly Lapathus, spt. on N. coast of Cyprus, is intended; or more likely it is a variant for Lepanto: certainly 'the Lepanthean battle' appears for the battle of Lepanto" in the anonymous, though possibly Heywoodian, play Swetnam the Woman-Hater 1.1.

1.2.48 Syrian flow'r] Two lines in Menaphon are the source of this reference: one, the "hearbe Synara, that when it bloometh most gorgeous, then it blasteth" (Grosart 6:48-9) and "the trophees of my fortunes fell like the hearbes in Syria, that flourish in the morne, and fade before night" (Grosart 6:68). Allen, p. 1013, identifies these as Greene's inventions. The image is a common one to describe the swift passing of beauty. Cf. John Lyly Midas "beautie in a minute is both a blossome and a blast" (2.1.108-9). Shakespeare's Venus and Adonis has the flower of Adonis "Bud, and be blasted, in a breathing while" (line 1142). In Greene's Francescos Fortunes, honour is like the blossoms of a cedar "which vanish ere they begin to burnish" (Grosart 8:125).

1.2.50 Orpheus] Mythological Thracian singer who, after failing to rescue his wife Eurydice from the Underworld, scorns the company of women. A group of women, angry at his

rejection, intoxicated by the rites of Bacchus, tear him limb from limb. See Ovid Metamorphoses 11.1-84 or Virgil Georgics 4.

1.2.50-1 you ... 'em] Titterus is referring to Orpheus' ability to charm animals.

1.2.52 fold up] shut up; pen. (Cited in OED.)

1.2.54-5 strong wind ... door] i.e., fart. Rowley was fond of such humour. Cf. A Shoemaker, A Gentleman "if a gentlewoman such as your selfe, should chance to play too loud of her wind instrument, the creak of the shooe will cover the noyse" (2.1.76-91); All's Lost by Lust "Why what words are there, but words of the mouth? / Except it be words of the tayle, which would sound but ill / In my Lord brothers eares: for words behinde / A mans backe are but winde, you know that" (3.2.41-4); Middleton and Rowley The Old Law "She has a strong wind with her, it stands full in her poop" (5.1.463-4); Middleton and Rowley A Fair Quarrel "the slave has eaten pippins! Oh, shoot no more, turn both thy broadsides rather than thy poop! 'Tis foul play" (4.4.86-8).

1.2.57 fit of mirth] a sudden burst of enjoyment; the

phrase has a more specific meaning of "musical entertainment." The word "fit" refers to the portions or pauses in a ballad or romance. Cf. Heywood The First Part of King Edward the Fourth 1.1 "we have no fiddlers at our feast; but, mother, you have made a fit of mirth" (1:6) Heywood The Rape of Lucrece "Valerius: I was never so hard set yet my Lord, but I had ever a fit of mirth for my friend. Brutus: Prethee lets heare it then while we may, for I divine thy musique and my madnesse are both short liv'd" (5:227); John Lyly Mother Bombie "Come, fellowes, tis almost daie; let us have a fit of mirth at Sperantus doore, and give a song to the bride" (5.3.1-2); George Puttenham Arte of English Poesie "blind harpers, or such like taverne minstrels, that give a fit of mirth for a groat" (2.9.69); Beaumont and Fletcher The Bloody Brother 3.2 "One fit of our own mirth" (4:285).

1.2.59 Hoyse] raise up, the earlier form of "hoist."
Titterus is probably asking to be helped up.

1.2.59 A'] In.

1.2.59 A' God's ... see] Titterus complains to himself or perhaps to the Clown; the Clown takes up the third person.

1.2.59 puppy] simpleton. Cf. John Ford The Lover's Melancholy "I am not ... an ass, a puppy, a widgeon, a dolt, a noddy" (4.2.180-2).

1.2.60-1 sore ... days] Bartolomaeus Anglicus writes that dogs "never take theyr sight after the xxi day, nor before the seventh day: Some saye that when one is whelped alone, the ninth daye he seeth" (Batman uppon Bartholome 18.25, from Pliny 8.41).

1.2.62 Muscod] musk-cod, a small bag of perfume, and hence a scented fop. Its application to the Clown, who has just farted, is sarcastic.

1.2.63 dumps] depression.

1.2.65 paid] i.e., beaten.

1.2.66 humoured] tempered. The word marks the survival of the fashion for humours into the early seventeenth-century.

1.2.67 withal] with. The word is preferred to "with" when a sentence or clause ends emphatically. See Abbott 196 and 274.

1.2.70 venter] venture.

1.2.72 Marry] common mild oath, reduction of "Virgin Mary."

1.2.72 delicate] (1) delightful; (2) exquisite in quality.

1.2.74-5 care not a pin] See Dent P333.

1.2.75 well-pricked] To "prick music" is to set it down by means of "pricks" or notes. A "well-pricked" song is one that is clearly marked. The joke here is on the meaning of prick as penis. "Musical" therefore means "sexually knowledgeable."

1.2.77-8 I care ... to] Hermes, p. 454, notes that Thomas Campion's "I care not for these Ladies" (in A Book of Ayres 1601) is the probable source for this song.

1.2.77 idle toys] worthless trifles. The term here refers to women who do not readily engage in sex. The change from Campion's "ladies" to "idle toys" is indicative of Titterus's contempt for women. The term also occurs at 4.2.57.

1.2.81 first man] Adam.

1.2.82 use] i.e., sexual use. Cf. Shakespeare Romeo and Juliet "I saw no man use you at his pleasure. If I had, my weapon should quickly have been out, I warrant you" (2.4.154-6).

1.2.83 close] private, hidden. Innuendo here is of keeping legs closely shut.

1.2.84 jewel so low] (1) the jewel is chastity, which should be held cheaply since women were created for the use of men; (2) the jewel, a woman's pudendum, is also anatomically low.

1.2.87 Unless ... again] i.e., unless the man's desire is returned with sex. "Again" means "in return."

1.2.90-93 I cannot ... tried] The Clown improvises two lines of the song, acting the part of the girl sung to. Titterus completes the verse, responding that the girl's mother won't object to her daughter's sexual activity because she has acted in the same manner sexually.

1.2.94 will ... hair] will suit her exactly (Dent H26).

1.2.95 him] i.e., Palemon.

1.2.96 delivered] rescued.

1.2.96-8 A fool ... women] Mooney, p. 274, believing in the precedence of The Changeling, says this passage "directly echo[es]" 1.2 of Middleton and Rowley's play. Most likely he refers to the linking of fools and madmen which occurs four times at lines 46, 60, 63, 65-6. Perhaps the expression is more common, however. Cf. Arthur Wilson The Swisser "fooles and madmen" (1.1.28); Shakespeare Twelfth Night "a drown'd man, a fool, and a madman" (1.5.131).

1.2.99-104] The continued use of the polite "sir" underlines the (comic) tension between the two. Rowley in A New Wonder, A Woman Never Vexed (1.1.155-63) and Shakespeare in Romeo and Juliet (1.1.44-60) and As You Like It (1.1.28-40) exploit the repeated "sir" for more serious encounters.

1.2.104-5 my blood begins to rise] i.e., I'm starting to get angry. Perhaps the words also imply that the Clown is starting to bleed from the blow given to him.

1.2.107 felt you busy] i.e., because he was struck by Palemon.

1.2.114 by this hand] a mild oath.

1.2.116 the] Dyce and Hazlitt change to "thy." They transform a question about who is the best woman in Thrace into a more personal one about who the Clown would like to love. Yet, whichever the choice, the question remains awkwardly stated.

1.2.116 mistress] head of or chief among the shepherdesses, because of superior beauty and skill.

1.2.117 somebody] with a play on "some body."

1.2.126 Diana] associated with groves and wells. Appropriately for Palemon, Diana inspired men with enthusiasm and madness. The virgin goddess is also a fit comparison for Serena, who refuses Palemon's advances.

1.2.126-7 Like ... font] These lines conflate two episodes from mythology. The central reference recalls the episode when Diana was surprised bathing and defended her modesty when Actaeon the hunter mischanced upon her. He was transformed into a deer and torn to pieces by his own hounds. See Ovid Metamorphoses 3.155-252.

Arethusa is the divinity whom Virgil (Eclogues 10.1) thought inspired pastoral poetry. While bathing in the Alpheius, Arethusa was surprised by the god of the river who

pursued her. A votaress of Diana, she cried out to her goddess. In pity, Diana turned the nymph into a well. (Ovid Metamorphoses 5.572-641.)

The allusions doubly emphasize Serena's desirability and her chastity and Palemon's desire and frustration.

1.2.126 weed] garb. Short, p. 372, suggests a pun is present in the source passage (Grosart 6:65), since Diana is the goddess of the woods. However, the word was a commonplace for rustic dress. "Summer's weed" might indicate light clothes. Sidney Old Arcadia, p. 293, describes the goddess's appearance: "The first with clothes tucked up, as nymphs in woods do range, / Tucked up e'en with the knees, with bow and arrows prest; / Her right arm naked was, discovered was her breast."

1.2.127 sport] play.

1.2.132 blast] strike, as with lightning.

1.2.132 coy] aloof. "Coy disdain" could mean a calculated repulsion of affection used, paradoxically, to attract. Cf. Shakespeare Venus and Adonis "Yet was he servile to my coy disdain" (line 112). Titterus uses the words in this sense at 2.4.45. Palemon may not be so cynical, but his words hint

disbelief in the sincerity of Serena's rejecting.

1.2.133 services] Palemon, as a chivalric lover, is the servant of his love.

1.2.135 truce-man] mediator. Cf. William Smith Chloris "These weeping truce-men shew I living languish" (sonnet 14, line 14).

1.2.136 'File] defile.

1.2.137 Makes] The nearness of the singular noun "utterance" influences the use of the singular verb (Barber, p. 243).

1.2.142 to accost] to approach (romantically). Cf. Shakespeare Twelfth Night " 'Accost' is front her, board her, woo her, assail her" (1.3.56-7); Chapman The Widow's Tears "I'll accost her countess-ship" (1.1.155-6); Fletcher and Rowley Wit at Several Weapons "Accost her daintily now, let me advise thee" (Beaumont and Fletcher 9:72).

1.2.143 resolve] convince.

1.2.147 low-bend] Cf. Ford The Broken Heart "low-bent

thoughts" (3.5.88).

1.2.154, 155 account, credit] Pun on financial account and credit.

1.2.163 at unawares] by chance.

1.2.166 labyrinth] Thomas Forde emphasized this metaphor, calling his adaptation of Menaphon Love's Labyrinth.

1.2.168 Herculean labours] The twelve seemingly impossible labours imposed on Hercules by Eurystheus at the behest of Juno.

1.2.170 rip up this heart] Palemon's exclamation parallels Ariadne's request to the guards at 1.1.32.

1.2.171 Argive] particularly, a native of Argos, more generally, a Greek.

1.2.171-2 Argive ... beauty] This is a crib from Menaphon which has reference to "the Argive in the Date gardens of Arabia, [who] lived with the contemplation of his Mistres beautie" (Grosart 6:57). This appears to be another invention by Greene.

1.2.174 Whereas] where. "As" is sometimes "superfluously added to words that are already conjunctions. In the case of "when as," "where as," it may be explained from a desire to give a relative meaning to words interrogative by nature" (Abbott 116).

1.2.174 cinquefoil] The early editors retain the quarto spelling "snickfail." Unfortunately, there is no evidence for the existence of this pleasant word. It is probably a mistake for "cinquefoil," which is supported by the Menaphon source (Grosart 6:58).

1.2.177 prefixed] set down in advance. Cf. Daniel Hymen's Triumph "a day / To celebrate the nuptials was prefixt" (1.1.46-7).

1.2.178-9; 192] Cf. Shakespeare Henry IV Part 1 "By heaven, methinks it were an easy leap / To pluck bright honour from the pale-fac'd moon, / Or dive into the bottom of the deep" (1.3.201-3).

1.2.178 starry throne] of Cynthia, the moon, "night's queen." See 2.1.11.

1.2.179 lower orb] earth. Cf. Fletcher and Rowley Maid in

the Mill 2.2 "Come lovely Venus, leave this lower Orb, / And mount with Mars, up to his glorious Sphere" (7:24). Palemon will replace the moon with Serena, who will light the world below. Palemon's identification of Serena with the moon has a number of significances: the moon was thought to be cause of madness and is a symbol of chastity. The allusion is also significant because the moon fell in love once, with the shepherd Endymion. See 1.2.188-9 and 4.2.189.

1.2.180 Pluto ... thee] Pluto was the god who ruled the underworld. He may "offer to embrace" in the way he carried his wife Proserpine away from earth. Gathering flowers, she had wandered too far from her friends and when the god saw her unprotected he grabbed Proserpine and escaped with her into Hades.

1.2.181 Phlegeton] the river of fire in the underworld.

1.2.182 Phoebus] another name for Apollo, god of the sun, and protector of flocks and cattle. See note for 3.1.6.

1.2.184 I'll fetch ... swans] This line confuses the editors of the play and the commentators on Greene's Menaphon. The most likely source is suggested by Short, p. 400, who notes a section in Ovid Metamorphoses 15.713-25:

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"Next the hot pools were reached, and the Linternum, thick
grown with mastic bearing trees, and the Volturnus, sweeping
along vast quantities of sand beneath its whirling waters;
Sinuessa, with its thronging flocks of snow-white doves..."

Earlier attempts at explanation were less successful.
Hazlitt, p. 134, says, "I think I have seen the name Senessa
as the appellation of a certain Druidess." I have not found
any mention of this person, but there is an Island of Sena
where there were seven virgin priestesses who knew the
future and gave oracles to sailors. (See Chadwick, p. 79).
The closest name I have found is that of Sin, a witch in
Celtic mythology. (See Rutherford, p. 76). Joseph Q. Adams,
"Greene's Menaphon," p. 323, suggests the word was "coined
by Greene in his Euphuistic manner from cygne."

1.2.185 Phrygian boy] Ganymede, a beautiful boy from
Phrygia, was beloved by Jove. The god carried him to Olympus
where he became Jove's cupbearer. The phrase is probably
taken from Greene's "Phrygian Ganymede." See note for
5.2.36.

1.2.185-6 The Phrygian ... thy page] Cf. Heywood The Silver
Age "Il'e begge of him the Trojan Ganimed / To be my page"
(3:148)

1.2.188-90 Thou shalt ... Argus-tamer] The first two of these lines are almost exactly Greene's, the third is indebted to him for the idea. Cf. Menaphon (Grosart 6:75).

1.2.189 Luna's ... hill] Luna, the moon, loved Endymion, who is sometimes identified as a shepherd. Latmus was the place where Endymion was put into a perpetual sleep, despite which he fathered Semele's fifty daughters. Palemon, having compared Serena with the moon at line 179, now compares her with the moon's lover, perhaps intended as a mark of his madness.

1.2.190 Argus-tamer] i.e., Mercury, Jove's wing-heeled messenger. Argus, a hundred-eyed monster, guarded Io, loved by Jove and turned into a cow, for Juno. Mercury was commissioned by Jove to steal the cow. He lulled Argus sleep with the sweetness of his flute, then cut off its head. See Ovid Metamorphoses 1.668-721.

Dilke, though preferring Mercury, suggests that the quarto spelling of "Argo's tamer" may refer to Orpheus who sailed on the Argo with Jason. Dyce remarks, however, that "Argos is frequently ... a misprint for Argus." The latter is in Menaphon (Grosart 6:75).

1.2.193 orient pearl] pearl from the Indian seas, of a

higher quality than European.

1.2.197 Art thou gone in haste?] The source for this song is probably "A Swaine persuing a Nimphe that flyes him" (Cutts, p. 16), which corresponds almost exactly to the song here. Hermes, p. 455, believes the source to be a song by John Farmer published in his The First Set of English Madrigals (1599), but the resemblances are not as close.

1.2.212 holla] stop. This was a term of the manège, by which a rider stopped his horse. Cf. Shakespeare As You Like It "Cry 'holla' to thy tongue" (3.2.244). Yet "to holla" is to call to the hounds in hunting which fits the next line.

1.2.208 Ce ... hu] like a hunting cry?

1.3 s.d. A dumb ... Storm Ceases] Dessen, pp. 15-16, links this treatment of shipwreck with Thomas Heywood's in The Captives and The Four Prentices of London. In each case, a shipwreck itself is not shown, but is represented by its resulting wet, bedraggled survivors. Though other plays, most notably Shakespeare Twelfth Night 1.2, may allow a similar treatment, the surprising completeness of the stage directions also link the three plays. See Dessen, p. 35, for a note on the contrast.

1.3 s.d. clouts] swaddling clothes.

Chorus] The Chorus performs here its familiar function of presenting the dumb show. He, like Time in Shakespeare's The Winter's Tale, also helps bridge the years between the scenes just passed and those about to be presented.

1.3.5 princes] Radagon and Ariadne. The word "prince" was used for both sexes.

1.3.6 put to ... boats] The circumstance is common in romances. Cf. Heywood The Golden Age 5.1 "As farre as Naples / The friendly winds her mastlesse boat transports" (3:77); Heywood The Silver Age 1.1 "Oh Danae, when I rude and pittillesse / Threw thee with thy yong infant, to the mercy / Of the rough billowes, in a mastlesse boat, / I then incur'd this vengeance" (3:86-7); Shakespeare The Tempest "Another carcass of a butt, not rigg'd, / Nor tackle, sail, nor mast" (1.1.146-7).

1.3.11 silly] simple. Conventional tag, cf. Spenser The Shepheardes Calender "holden chat / with seely shepherds swayne" "July" lines 29-30; Fairie Queene "Coridon it was, the silly shepherds hynd" (6.11.27); Abraham Fraunce Aminta "Who would thinke that a God lay lurking under a gray

cloake, / Silly Shepheardes gray cloak" (Prologue lines 1-2); John Dickerson Greene in conceipt "Sillie Sheepeherdes haunted securely with their harmelesse flockes, the westernne plaines" (sig d1r). See "silly swains" at 5.1.8.

1.3.15 s.d. Time] Time is usually represented as a bald old man, winged, with a scythe and an hour-glass. The figure is common in masques, but less frequent in full-length plays. It appears as a mute in masques within Jonson's Cynthia's Revels (1600) and William Hemings' The Jewes Tragedy (?1626). Time has a choric function in four plays: in Fulke Greville's Mustapha (1594-6), though there the figure is female: "Daughter of heaven am I" (3:363); in the anonymous A Larum for London (1594-1600), where Time acts as Prologue and Epilogue; in the anonymous Guy Earl of Warwick (?1593), where Time is most vocal, introducing the acts and guiding the audience through Guy's life; and in Shakespeare's The Winter's Tale (1610-11), the most familiar example.

1.3.20 turn his glass again] for a total of two hours, the usual time Elizabethans assigned to their plays. Chambers (Stage 2:543) lists the references.

2.1.14 fearful rest] i.e., the rest we all are in awe of.

2.1.16 clear] free of infection.

2.1.20 Phalaris] ruler of Agrigentum in Sicily, infamous for his inhumanity and cruelty, (cf. Erasmus "Phalaridis imperium" in Adages I X 86 - to rule like Phalaris).

2.1.25 Pallatio] The quarto reads "Pallation," which the other editors accept, even though "Pallatio" occurs elsewhere, referring to an important lord of Thrace.

2.1.36 s.d. Cornets] Cornets are pipes of horn or wood covered with leather and employing a cupped mouthpiece. The music announces the entrance of Pheander.

2.1.37 Heyda!] exclamation of surprise or wonder.

2.1.39 to ... heels] a proverb (Dent H392). This is a simple pun on the two main meanings of the proverb: "to dance" or "to die."

2.1.41 time] a pun, using the idea of "musical time" and "occasion."

2.1.41 s.d. gown and cap] Pheander's bed attire suggests his lack of care for the country; he is literally sleeping

on the job. Dessen, pp. 40-2, shows that the stage direction is a common one.

2.1.45 devilish dances] (1) Sometimes the plague victim's agony took the form of dance-like gyrations (Nohl, p. 32); (2) allusion to the "dance of death," an allegorical theme, inspired by the Black Plague, of Death leading all classes into the grave.

2.1.46 Here's ... breath] Dyce notes a resemblance to a line referring to the dead Lady Jane in Webster and Dekker Sir Thomas Wyatt "Here's one has run so fast, she's out of breath" (5.2.172).

2.1.51 court-disease] Sophos is saying that the court cares for only self-interest and so will not tell the king his mistakes nor defend what is just. Cf. Heywood A Challenge for Beauty "I am not so much infected with that same Court-sickness Philautia, or selfe-love, to scorne the service of any generous Spirit" (5:13).

2.1.57 subtle] cunning; treacherous, working harm unobtrusively.

2.1.58 shadow] conceal.

2.1.59 poisoned paper] Pheander claims Sophos has infected the letter with the plague. This false belief was once held. In real life, the scholar Hemkengripper at Leyden was supposed to have been infected by a Greek manuscript (Nohl, p. 171).

2.1.61 By the blest sun] Sophos takes his oath by Apollo, the god of justice. Sicilia also swears by "yon bright sphere" at 5.1.33. An appeal for clear sight is also implicit. Cf. Shakespeare King Lear:

Kent See better, Lear, and let me still remain
The true blank of thine eye.

Lear Now, by Apollo -

Kent Now, by Apollo, King,
Thou swear'st thy gods in vain

(1.1.159-61).

2.1.63 poison ... strength] (1) the poison is strong and powerful; (2) the poison is the strength and power [of Pheander].

2.1.68 him] i.e., Radagon.

2.1.71-2 suffering ... suffer] pun on the meanings of "suffer": (1) "to allow" (2) "to endure." Cf. 5.2.260.

2.1.74 lay ... shallow baits] The baits are easily seen and so ineffectual. Dame Juliana Berners The boke of hawkynge huntynge and fysshynge recommends fishing in deep water: "Here I wyll declare unto you, in what place the water ye shall angle, ye shall angle to a poole or to a standing water in every place where it is anything depe" (L3v).

2.1.75 discovered] discernible.

2.1.79 seeming] a false show of.

2.1.89 Devouring crocodile] i.e., Pheander is as hypocritical as the crocodile, which supposedly weeps for the creature it is about to eat. Cf. Tilley C 831; Erasmus' Adages II IV 60: "Crocodili lachrymae."

2.1.90 to die forever] (1) to suffer eternal damnation; (2) to go to nothingness. Cf. Shakespeare Measure for Measure "Better it were a brother died at once / Than that a sister, by redeeming him, / Should die for ever" (2.4.106-8). Contrast with belief in eternal life stated in 2.1.97.

2.1.95 blaze] blazon, proclaim.

2.1.100 we [had] best] The addition, made by all the

nineteenth-century editors, is necessary to make sense of the line.

2.1.101 apparently] plainly.

2.1.108 Golgotha] where Christ was crucified, its name from its shape, or from the skulls of executed persons found there ("golgotha" is Hebrew for "skull"). Cf. Heywood How a Man May Chuse a Good Wife from a Bad "O this Golgotha, / This place of dead mens bones" (lines 1915-16).

2.1.112 As ... Sylla] i.e., when Sylla warred against Marius. Sylla, more commonly known as Sulla, 138-78 B.C., was dictator of Rome 82-79 B.C.; Gaius Marius 157-86 B.C. was a military leader. In 88 B.C. Marius was defeated in his military attempt to remove his enemy Sylla from the consulship, and was exiled from Rome. When Sylla left Rome in 87 B.C. to lead the troops in Asia Minor, there was an uprising of the Marian party headed by consul Cinna. Leading a formidable army, Marius and Cinna marched on Rome, taking it. Marius then took revenge, murdering all he considered his enemies. Cf. John Mason The Turk "The streets of Florence like the streets of Rome / (When death & Scylla raingd) shall run with blood" (lines 1478-9).

2.1.113 shun ... plague] See Dent P379.11.

2.1.120 water-spring] i.e., he has to see his reflection in a water-spring because he will not be allowed inside a house to see a mirror.

2.1.121 wonted] customary.

2.1.122 the presence] i.e., of the king.

2.1.123 lawyers] Identified by their scribbling.

2.1.123 they're not dumb] A jibe at the verbosity of lawyers.

2.1.125 stranger] foreigner.

2.1.126 in the guard] within the protected area.

2.1.130 outsides] appearances: clothes and possibly their bearing.

2.1.135 fore-passed] previous.

2.1.135 extinguish] conceal, blot out from memory.

2.1.139 s.d. ready] "Properly dressed or attired; having finished one's toilet" (cited in OED).

2.1.141 resolve] answer; inform.

2.1.146 satisfaction] compensation.

2.1.156 ancient] long-established.

2.1.157 capitulate] "make the subject of negotiation" (obs; cited in OED).

2.1.157 cause] justifiable motive, legal justification. Cf. Beaumont and Fletcher Philaster "What cause couldst thou shape to strike the Princess?" (4.6.60); Shakespeare Othello "It is the cause, it is the cause, my soul" (5.2.1).

2.1.169 Suspected, but not proved] Cf. Heywood The Brazen Age (3:238) "My guilt was but suspected, but not prov'd." The words are reminiscent of the Scottish verdict "not proven."

2.1.171-2 rude multitude ... hearts] Cf. Marlowe Edward II Gavin: "Why do you not commit him to the Tower?" King Edward II: I dare not, for the people love him well" (2.2.232-3);

the anonymous Thomas of Woodstock Tresilian: "It must be done with greater policy / For fear the people rise in mutiny." King: "Ay, there's the fear: the Commons love them well" (2.1.45-7); Shakespeare Hamlet "How dangerous is it that this man goes loose! / Yet must not we put the strong law on him. / He's lov'd of the distracted multitude" (4.3.2-4).

2.1.175-7 I ... mercy go] The idea is a commonplace, which has its most famous expression in Shakespeare The Merchant of Venice [mercy] "is an attribute to God himself; / And earthly power doth then show likest God's / When mercy seasons justice" (4.1.195-7). "It is in their mercy that kings come closest to gods" (Tilley M898).

2.1.178 We spake, before, a king] Cf. Rowley All's Lost by Lust "we speake a king to you" (2.1.119).

2.1.192-3 Mercy's immortal ... passion dies] This passage may be explained by having Mercy = God, so that only after death in heaven can mercy be obtained.

2.1.196 vale of misery] Cf. Psalm 84.5-6 in The Book of Common Prayer: "Blessed is the man whose strength is in thee; in whose heart are thy ways / Who going through the

vale of misery use it for a well"; An Homelie against Disobedience and Wylfull Rebellion: "this wretched earth and vale of all miserie" (Bond, p. 210).

2.1.199 dispatch] leave promptly.

2.1.202 Thy crown ... hire me to't] Cf. Heywood The Four Prentices of London "Kingdomes nor Crownes can hire it at our hands" (2:237).

2.1.206 post] go quickly.

2.1.206 Delphos] a form of "Delphi," current until the late seventeenth century (Spencer, p. 201).

2.1.210 Cleanthes] name of Stoic philosopher (331-232 B.C.) Perhaps more pertinently, this is the name of a character in Middleton and Rowley's The Old Law. The philosopher appears in Lyly's Alexander, Campaspe, and Diogenes and is the name of a duke in Chapman's The Blind Beggar of Alexandria.

2.1.213 Mistrustful] suspect.

2.1.214 awe] fear.

2.1.214-16 What is't ... here] The sense of this is unclear. Perhaps "It is useless to be a king if one is in awe of others; but kings who treat their subjects with fear have an authority equal to that of the gods." These lines have an echo in Heywood The Rape of Lucrece 2.3: "Kings are as Gods, and divine Sceptres bear; / The Gods command, for mortal tribute, feare. / But Royal Lord, we that despise their love, / Must seeke some meanes to maintain this awe" (5:188).

2.1.215 entreat] treat, handle (a subject or question) (OED obs.).

2.2.2 watchfulness] wakefulness.

2.2.3 chief star] most important guide.

2.2.3 our calender] A "shepherd's calendar" is an almanac containing astrological information pertaining to lucky days, etc.

2.2.4 affect] like.

2.2.5 forwardness] eagerness (as in his early rising).

2.2.7 proved] experienced.

2.2.11 night's queen] Cynthia, the moon.

2.2.13 philosophy] natural philosophy. Through the study of the stars Radagon will gain knowledge of nature.

2.2.14 aspects] influences, favourable or unfavourable, of the planets. The aspect of a planet is also its relative position as seen from the earth. The influence of a planet can be modified by any other planet which is at a certain distance or aspect from it.

2.2.16 prejudice] injury, harm.

2.2.14-16 And by ... prejudice] Radagon's astronomical skill is a traditional accomplishment of a shepherd. E.K. notes in his "Glosse" at the end of Spenser's The Shepheardes Calender, "skill in starres is convenient for shepeardes to knowe, as Theocritus and the rest use."

2.2.17-18 I find ... royalties] The idea is common. Lines 12-18 are adaptations from Menaphon (Grosart 6:38), but the sentiment is also in Shakespeare Henry VI Part 3 (2.5.41-54), Lyly The Maid's Metamorphosis "And many Kings their

scepters have forsooke: / To lead the quiet life we
 shepheards know / Accounting it a refuge for their woe"
 (1.1.331-3) and Thomas Blenerhasset The Second Part of the
 Mirror for Magistrates (1578) "The Complaint of Carassus"
 "so kinges distressed are / With doutful dread, and many
 other thinges: / The shepherdes life is better then the
 kinges" (lines 334-6).

2.2.21 passions] lamentations.

2.2.26 thank my stars] See Dent SS22. This is a homely
 contrast to Radagon's astrological skills.

2.2.26 estimate] value.

2.2.27 imparadiseth] brings to supreme happiness, as if in
 Paradise. The word is evidently a coinage.

2.2.30 Have ... self] Cf. the proverb "A friend is one's
 second self" (Dent F696).

2.2.38 hoyting] idle and noisy mirth.

2.2.39 Pan's holiday] Here the celebration is New Year's,
 which was celebrated in England on March 25, Annunciation

Day. There is also a masque by Ben Jonson called Pan's Holiday, which celebrates King James' birthday.

2.2.43 This place ... flowers] Flowers may have been placed on stage. Their presence would enhance the masque-like atmosphere of the scene. Cf. the strewing of flowers in Shakespeare and Fletcher's The Two Noble Kinsman 1.1 s.d.

2.2.43 strowed] archaic form of "strewed."

2.2.48 roundelays] the competitive singing of songs.

2.2.51 What countryman?] Of what country?

2.2.54 covet] covetousness. Not recorded in OED as a noun.

2.2.60-3 Son, set ... tickled it] These lines have a secondary sexual meaning, to which Antimon is oblivious, but to which the Clown responds. The meanings would be clear with the Clown pantomiming just out of Antimon's sight.

2.2.60 hook] (1) sheephook; (2) slang term for penis.

2.2.60 shake it lustily] (1) dance with spirit; (2) make vigorous love.

2.2.61 garland] the crown of the shepherds' king.

2.2.62 wethers to make merry] Wethers are (1) castrated rams (2) whores; and "to make merry" means to feast on the one and have sex with the other. Cf. Dekker The Honest Whore Part 2 "A poore man has but one Ewe, and this Grandy Sheepbiter leaves whole Flockes of fat Weathers (whom he may knocke downe) to devoure this" (2.1.256-8). "Knock down" means both to slaughter and to have sex with (Henke, p. 146).

2.2.63 a' tickled it] (1) ensured a satisfactory result. Cf. Jonson Cynthia's Revels "I am sorry the revels are crost. I should ha' tickled it soone" (4.5.64-5); (2) caused sexual excitement.

2.2.64-5 the cast ... placket-jump] These are invented dances, all of which have sexual meanings. A "cast" means an "opportunity," which is here "of the leg"; "standing" refers to an erection, and "caper" is frisky movement in dancing, so that the name of this dance is also a paradox (a "caper" is also a he-goat so there is a pastoral connection); a "placket" is the opening in a petticoat and thus the vagina, and "jump" has the meaning of athletic dancing, but also of sexual intercourse.

2.2.66 let me alone] i.e., trust me. Also at 4.2.159.

2.2.66 firke] dance, be lively or frisky; but given the dance titles, "firke" has a sexual implication. "Of dubious etymology, firke, probably, is partly from L. facere, and partly a euphemistic pronunciation of f*ck" (Partridge. p. 113). An equivalent in Modern English is the euphuism "fork."

2.2.67 you'll make one] be one yourself, i.e., be a dancer. Cf. Dent MM2.

2.2.73 s.d. Mariana] This is a commonly used name in Elizabethan drama, as in Fletcher and Rowley's The Fair Maid of the Inn, the anonymous Fair 'Em, Markham and Machin's The Dumb Knight, Beaumont and Fletcher's The Wild-Goose Chase, Shakespeare's Measure for Measure and All's Well That Ends Well. The name echoes the Latin marinus "of the sea" and celebrates Ariadne's rescue.

2.2.73 s.d. makes congee] makes a bow in obeisance. Cf. Heywood The Silver Age (3:116); The Rape of Lucrece (5:203); Webster, Massinger and Ford The Fair Maid of the Inn 3.1.143 s.d.

2.2.76 This shall confirm't] Antimon begins honouring the king by bowing.

2.2.80 meat] food.

2.2.81 So, so] i.e., Good! good! Also at 5.2.55.

2.2.82 s.d. ridiculously] comically.

2.2.82 s.d. apples, nuts, and cheese-cakes] typical foods of such a country feast. Tityrus mentions these three foods to his friend Meliboeus when inviting him to his home at the end of Virgil Eclogues 1.80-1.

2.2.83 Janus] double-faced Roman god who had the power of entrance to heaven. He was the god of the beginning of everything, and protected the beginnings of all the occupations and activities of humanity. New Year's Day was his principal feast. People wore festive clothes, gave presents of sweetmeats and copper coins, began things they would like to continue during the year, tried to be amiable and made sacrifice to the god.

Laroque, p. 152, notes that the Puritans condemned New Year's celebrations and gift-giving as "scandalously ostentatious and also because, like Prynne, they saw them as

a survival of the ancient January feast of the Calends."

Laroque sees in Wonder's "drinking song dedicated to the god Janus" the influence detected by the Puritans.

2.2.86 fence] to defend against.

2.2.87 hatchet] tool associated with Janus. See Tuve, p. 145.

2.2.87 firing] firewood.

2.2.88 juice of grape and barley] Wine and barley were among the sacrifices offered to Janus, along with cakes (called janual) and incense (Smith 2:552).

2.2.93 Bacchus ... Ceres] the two great Roman gods of the earth, givers of drink and food: Bacchus god of the vine; Ceres goddess of the corn.

2.2.95 Boreas] the north wind.

2.2.96 Hiems] Latin, for winter. The quarto reads "Hymens," which would refer to Hymen, the god of marriage. The emendation, which the nineteenth-century editors also make, is a logical substitution.

2.2.97 Father Janevere] Janevere is an obsolete form of January, the month named after Janus. "Father" may simply be a term of respect, but Janus was known as "matutinus pater" "father of the morning"; and the word is appropriate for the beginner of things. Seneca's Apocolocyntosis mentions "Father Janus."

2.2.111 May] traditional contrast between the cold and age of January and the warmth and youth of May. Cf. ODEP M768. The comparison normally refers to an old man and young woman in marriage. Mooney, p. 283, says that in the comic episode which follows, "Palemon and the Clown pervert the solemnity of Tityrus' song in re-enacting a farcical literalization of the Janus and May topos: the story of January and May found in Chaucer's The Merchant's Tale." (Tityrus' reference to himself as "a youthful May" is, of course, ironic because of his age.)

2.2.114 s.d. climbs up a tree] Not an uncommon direction. The "tree" was perhaps a post, situated at the front of the stage. If It Be Not Good, the Devil is in it and The Honest Lawyer, both Red Bull plays, have stage directions calling for trees to be climbed. Shirley's The Arcadia has a tree and the girl hiding in it is taken for an owl.

2.2.117 gentle] noble, magnanimous.

2.2.117 Eolus] or Aeolus, mythical god of the winds (a mortal in Odyssey 10, a minor god in the Aeneid 1).

2.2.122 an owl in an ivy bush] an absurd or silly spectacle (Dent 096). Used in Middleton and Rowley The Spanish (XPRY: "I sit like an owl in the ivy-bush of a tavern!" (4.3.51).

2.2.129 black] dismal. The earliest instance in OED of this sense is 1659. There is also a confusion in "pale and black" of white and black. A close comparison is Chaucer Romaunt of the Rose "And while I stod thus derk and pale" (line 3217).

2.2.130 black i'th' mouth] a proverb (Dent M1246.11). Mentioned in Thomas Bretnor's almanac and prognostications for 1615 (Crow, p. 261), but Dent's other examples come only from Rowley and Middleton works. John Crow, p. 278, has "no profitable suggestion" as to the meaning, but it seems to be a sign of death. William Bullein in Dialogue Against the Fever Pestilence mentions "corrupted mouthe, with blacknesse" (p. 38) amongst the symptoms of the plague. Middleton and Rowley The Old Law has these lines:

Simonides

Now, by this hand, he's almost black in the mouth
indeed.

Courtier

He should die shortly, then.

(3.2.56-7)

2.2.139 to sea] to go to sea to cause sea-sickness and so
to purge?

2.2.140-2 And purge ... and purge the better] Purge means
both to cleanse and to bleed. Perhaps both meanings are
intended. Still, Palemon shows a madman's confusion because
he says the blood which gives a rosy cheek is responsible
for dimming it; or the line may be taken as Palemon meaning
the Clown's blood dims his cheeks from white to red.

2.2.141 purge] (1) vomit; (2) empty the bowels.

2.2.143 embark] pun on "tree bark," also on a "bark" or
"sailing ship."

2.2.143 hollow tree] The Honest Lawyer, a Red Bull play,
mentions a hollow tree in which an abbot hides his clothes.
A tree, most likely the same one, is also climbed in the

same play.

2.2.145 we'll dance to Jericho] Cf. the proverb: "To Jericho with him" (Dent J39), i.e., to go a long way away.

2.3 s.d. Consort, a lesson] Hazlitt, p. 151, gives "concert" as the meaning of "consort." However, the word more likely refers to a company of musicians since "lesson" is the indication of performance.

2.3.1 goddess] Pythia was not a goddess, but a priestess. See notes for dramatis personae.

2.3.7 s.d. curtains] The quarto adds that "Pythia speaks in the Musick-room, behinde the Curtains." Hosley, p. 114, takes this direction as evidence for a second-level music room, at the back of the stage. (Schelling 1:170 and Lawrence, pp. 91-2, also note the direction.) The curtains would normally conceal the musicians, except when the script required their presence and for between acts performance.

2.3.15 schedule] slip or scroll of parchment or paper containing writing; memorandum of instructions.

2.3.16 at large] in full.

2.2.22 lambs ... lions] Cf. Isaiah 11:6-7, 65:35, and Virgil, Eclogues, 4.21ff; these impossible resolutions of traditional opposition are known as adynata.

2.3.29 misdeem] think evil of.

2.4.1 Minion] hussy.

2.4.13-14 hawk and dove] This image follows quickly the oracle's hope of reconciliation between lamb and lion, reasserting the "real world" where enemies are enemies.

2.4.14 silly] defenceless.

2.4.15 sensible] sensitive to.

2.4.20 If I ... believ't] The idea is similar to Phebe's demand of Silvius in Shakespeare As You Like It "Now show the wound mine eye hath made in thee" (3.5.20).

2.4.22 fear a wound] be afraid of a physical cut or a wound of love.

2.4.23-4 Cold ... die with] Elizabethans believed that as the body aged it became colder and drier. Antimon is

"strike-free" because no "strike" or stab could kill him because his age has dried all the blood out of him. However, if the "wound of love" metaphor is continued, another meaning is possible. Antimon is also "strike-free" because he is incapable of sexual activity, "strike" meaning "to copulate." He has "no blood to die with" because his "blood" or sexual desire is depleted and he cannot therefore attain an orgasm or "die." More particularly, since semen was thought a distillation of the blood, Ariadne says Antimon does not have enough to ejaculate. He has not enough life to die.

2.4.25 sear-cloth] (1) cerecloth, a winding sheet for a corpse; (2) thin, worn fabric.

2.4.26 monumental] i.e., funeral.

2.4.28 'Tis long of] i.e., on account of (aphetic form of "along of"). Cf. the anonymous The Tragedy of Master Arden of Feversham " 'Twas long of Shakebag" (sc. 14 line 52); Beaumont The Knight of the Burning Pestle " 'Tis long of yourself, sir." (5.279); Shakespeare A Midsummer Night's Dream "all this coil is long of you" (3.2.339).

2.4.28 Menalchus] The name is associated with disguise.

Virgil uses it in his Eclogues, 9, as a mask for himself; in Sidney's Old Arcadia, Menalchus is the shepherd from whom Musidorus borrows his home and clothes to pose as the shepherd's brother; in E.K.'s notes for "June" in Spenser's The Shepheardes Calender the name is said to mean "a person unknowne and secrete." Only in the anonymous A Knack to Know an Honest Man does the name simply signify a shepherd.

2.4.29 With that hand] Antimon gestures her away.

2.4.29 wrack] destruction.

2.4.31 salt drops] The impression given here is that of bitter, corrosive multitudes.

2.4.37 spite] aphetic form of "despite" = malice; ill-will.

2.4.41 yet ... chief] Eusanius was the chief happiness of her life, even in comparison with the kindnesses shown to her after her shipwreck.

2.4.42 in spite] notwithstanding? Lines 42-3 could read: "even though death is the end of the journey, may Fate send me to Eusanius"; or, "may malicious Fate send me to Eusanius though death is the end." Cf. Day, Rowley and Wilkins The

Travailes of the Three English Brothers "My Journey['s]
towards heaven; fate sent me hither, / You, like kind
guides, send mee the next way thither" (p. 367).

2.4.44 a lass, alas] a simple and common pun. Cf. Wyatt's
"Alas, ah lass" from "How should I be so pleasant?" or
Spenser's The Shepheardes Calender for "January" "I love
thilke lass, (alas why do I love?)."

2.4.46 Dolly] Doll was a common name for a prostitute. Cf.
Doll Tearsheet in Shakespeare's Henry IV Part 2, Doll Common
in Jonson's The Alchemist, Doll Target in Dekker's 2 Honest
Whore.

2.4.48 I ... Dolly] A similar line is in a song in Heywood
The Rape of Lucrece 2.4. "When I dally with my Dolly"
(5:195).

2.4.50 mountain above her valley] i.e., she's now pregnant
above her privates.

2.4.54 female heigho] "female sigh." A "heigho" is a loud
sigh. Titterus is mocking the sadness in Ariadne he believes
caused by love.

2.4.56 clown] rustic, rude, crass person.

2.4.58 Will he not do ... as he is] Possibly this means "Can you not be satisfied with him, the "filthy churl," as he is?" There is also a pun on the sexual meaning of "do."

2.4.59 churl] rude, rustic person.

2.4.66 fine ... eyes] Cf. the proverb: "To look babies in another's eyes" (Dent B8). The proverb refers to the "small image of oneself reflected in the pupil of another's eye" ODEP p. 482. The meaning here may also indicate Titterus' wish to father a child by the fertile-looking Ariadne.

2.4.68 Satyre] satirist. A satyr is also a lustful woodland deity, part goat, part man, a character sometimes found in pastoral dramas.

2.4.71 turn my tale] pun on "to turn tail" (Dent T16).

2.4.71-2 shepherds' ... heighos] Epithalamiums are nuptial songs in honour of the bride and groom; sonnets are not the specific form of poetry as understood today, but are more generally poems of praise, usually of a mistress. "Io" is a Greek and Latin exclamation of exultant joy found in song,

perhaps conventionally associated with weddings. Cf. Middleton and Rowley A Fair Quarrel "This is a sweet epithalamium / Unto the marriage-bed, a musical, / Harmonious Io" (5.1.328-30); John Marston Antonio's Revenge "Why then, Io to Hymen" (5.4.19). "Heighos" are sighs and so opposite to "Ios" in feeling. They are used as a song refrain at lines 144 and 149. Cf. the anonymous Charlemagne or The Distracted Emperor 3.1 "sonnetts to ye tune of syghes & heyhos" (lines 1314-15).

2.4.80 His bringing ... beauty] (1) beauty causes love to spring; (2) Cupid's mother is Venus, the goddess of beauty.

2.4.83; 88; 96] The final line of each stanza is foolish, emphasizing Titterus' lack of experience. Stoll, p. 37, mocks the song, apparently unable to enjoy its obvious foolishness.

2.4.85 celestial wonder] This is the first connection of Ariadne with the "wonder" of the title. Subsequent references at 4.1.33, 4.1.72, 5.2.284 and 5.2.318 reinforce the identification.

2.4.88 Now it fries] A similar idea is used more seriously in Sidney Old Arcadia (p. 56). "I find no shade, but where

my sun doth burn; / No place to turn; without, within, it
fries; / Nor help by life or death who living dies."

2.4.89 rustic] unmannerly.

2.4.89 and no generous spirit] and (you are) no generous
spirit.

2.4.103 have at you in prose] Cf. Peele The Old Wives Tale
"To her in prose" (lines 688-9); James Shirley The Cardinal
"All the truth in prose" (2.1.121); Chapman The Widow's
Tears "In prose, thou wept'st" (4.1.48); Marston The Dutch
Courtesan "In most sincere prose thus" (1.1.14). Besides
Wonder, only in Peele is there a shift from verse to prose.
The phrase emphasizes the "plain-speaking" sincerity of the
speaker.

2.4.104 meeter] fitter.

2.4.107 1a] exclamation used to call attention to an
emphatic statement. Titterus evidently stops Ariadne from
leaving and is underlining his oath not to harm her.

2.4.110-1 nurse ... language] Cf. Ford The Broken Heart
"Your nurse sure taught you other language" (4.1.84).

2.4.111 afford it you] bestow it on you.

2.4.112 that very word] i.e., "love."

2.4.112 feather ... feet] like Mercury, who wore winged sandals.

2.4.118 Fortune's battery] Fortune is the mythological female creature who distributed the chances of life, and whose usual symbol is a wheel. Here she is more aggressive, vindictively firing a battery or cannon.

2.4.122 unkind] unnatural, as well with the modern meaning.

2.4.123-4 Love and Hate mistaken their quivers] Cupid carried two quivers, one containing golden arrows that caused love, the other leaden arrows that caused hate. (Ovid Metamorphoses 1.468-71.)

2.4.127 store] savings.

2.4.133 give thee day] time for repayment.

2.4.134-6 He that should ... witch] Cf. "I think you are a witch" (Tilley W585) which is explained in Heywood Fair Maid

of the West Part 2:

Clem And I think you are a witch.

Tota How, sirrah?

Clem A foolish proverb we use in our country, which to give you in other words, is as much as to say you have hit the nail on the head.

(1.1.55-9)

The word "witch" could apply to either sex.

2.4.137 strange meditations] unaccustomed thoughts. Cf.

Heywood The Rape of Lucrece "matter too to breed / Strange meditations" (5:167).

2.4.138-9 Some ... howsoever] Some of his "strange meditations" have got to be expressed, as they are in the song that follows.

Act 3

3.1.10 sorrow's spring] Cf. Thomas Forde Love's Labyrinth "That name it is that is my sorrows spring" (4.5.18).

3.1.13 abandoned] banished.

3.1.17 redress] remedy.

3.1.19 &c] The actor probably gave the full oracle, but the printer and perhaps the manuscript broke off here, with this indication of continuance. Also at 4.1.1 and 5.1.89. Cf. Fletcher and Rowley The Maid in the Mill 2.1 "why all my Speech lies in the main. And the dry ground together: The thundering seas, whose, &c" (Beaumont and Fletcher 7:17)

3.1.20 moral mysteries] religious riddles? Mystery has its religious association as a truth known only from divine revelation.

3.1.20 incredulous] incredible.

3.1.22 Comets ... blaze] The belief that a visitation of a comet prophesies change is an ancient and lasting one. Cf. Lyly Euphues "the appearing of blasing Comettes, which ever prognosticate some straunge mutation" (1:293); Shakespeare Henry VI Part 1 "Comets, importing change of times and states" (1.1.2).

3.1.22-5 Comets ... council-house] The appearance of comets foretells great events, but the events themselves are not of the comets' doing, but of destiny's. Like comets, oracles also foretell events but do not determine them. The will of the king in council shapes what occurs.

3.1.25 in your council-house] a strangely democratic statement from Pheander. Possibly the printer mistook "your" from the next line; or Pheander is reassuring the lords by stating that they too have control over their destiny. Another possibility is the use of "your" in the sense of an appropriation of "an object to a person addressed" (Abbott 221). The meaning would be "as you know, in council-houses."

3.1.27 commons] commoners.

3.1.28 several censures] different judgements.

3.1.30 smooth] free (from frowns).

3.1.31 clime] region.

3.1.32 limitation] bound.

3.1.33 domestic] internal.

3.1.35 s.d. Fisherman] The piscatory is a minor, though popular, branch of the pastoral, the fisherman playing a role equivalent to that of the shepherd. The fisherman here is a link to the shepherds' world.

The fisherman's costume might be most recognizable by

his use of trousers. Other possible articles of clothing would be: a sleeveless leather jerkin worn over the shirt, a high shaggy fur or felt hat, leather leggings, and leather, greased canvas or tarred garments. See Williams-Mitchell, p. 34, and Marly pp. 38-9.

2.1.36 villain] rustic (arch.). The quarto reads "villains," but Pheander seems to be directly addressing the Fisherman.

3.1.40 number numberless] Cf. anonymous Thomas of Woodstock "in numbers numberless."

3.1.40 tell] count.

3.1.49 We'll ... steel] Cf. Rowley The Birth of Merlin "We'l hear no parly but by our swords" (4.2); Day, Rowley and Wilkins The Travailes of the Three English Brothers "weele talke with him in steele" (p. 388).

3.1.55 We'll ... rods] In Heywood's The Four Prentices of London (2:244) Tancred challenges his Persian enemy, claiming he will "lash your armour with these rods of steele." Cf. the proverb "To rule with a rod of iron" (ODEP).

3.1.58 midway] middle of the way, presumably between the two forces.

3.1.60 certain days] a fixed number of days.

3.1.71 broil] fight, battle.

3.1.75 Base ... slaves] Cf. Marston Antonio's Revenge "base fear's the brand of slaves" (1.3.80). Not in Tilley or Dent, but perhaps proverbial.

3.1.76 They ... graves] Cf. Heywood The Four Prentices of London (2:217) "Since they demeane themselves so honourably, / This earth shall give them honourable graves."

3.2.5 He'd lash ... steel] Cf. Thomas Randolph The Muses Looking-Glass 1.4 "As one, whose whip of steel can with a lash / Imprint the characters of shame so deep" (1:189).

3.2.7 He'd drag ... streets] This is a common topos of conquest from Iliad 22-395-404, in which Achilles drags Hector behind his chariot, to movies of the American west. The idea is repeated at lines 49-50. Cf. Shakespeare Troilus and Cressida "Come, tie his body to my horse's tail; / Along the field I will the Trojan trail" (5.8.21-2).

3.2.9-13 The voice ... me] Cf. Webster and Dekker Sir Thomas Wyatt "The word is given, arme, arme, flies through the camp / As loude, though not so full of dread as thunder" (4.1.68-9).

3.2.12 voice ... clouds] metaphor for thunder, associated with Jove.

3.2.17 approved] tested by experience. Also at 5.2.168.

3.2.27 dread] doubt, that is the soldiers' valour or ability.

3.2.28-30 As ... age] Cf. the proverb: "Like a candle, to lighten before going out" (Dent C43.11).

3.2.35 braving] defiant, boasting.

3.2.37 hornets'] Dilke and Hazlitt say "soft and plaintive music" is played. Given the unbraced drums and Pheander's supposed conversion to peace, a religious chant might be appropriate. "Hornets' sound" seems to condemn the music as buzzing and irritating, like the noise of the insect. It is doubtful "hornets" is a mistake for "cornets."

3.2.37 s.d. palmer's gown, hat, and staff] In Day's Humour Out of Breath Octavio, Duke of Venice, also disguises himself as a pilgrim, to spy on his sons and so separate them from their loves.

3.2.39 Mummers] foolishly dressed actors of a mummer's play.

3.2.40 we'll ... crowns] The climax of a mummer's play is a combat between characters such as St. George and The Turkish Knight. The Antagonist often boasts of his "crowns" (Chambers, Folk-Play, p. 24). The Sicilian lord takes on the role of the challenger who wishes to win these crowns by conquest. He means, "We'll fight for the kingship of Thrace."

3.2.43 unbraced] the tension of a drum relaxed, symbolic of the silencing of the call to war; possibly, however, indicative of greater damage to the drum, which could be seen by audience. Jonson The Staple of News has "He doth sit like an unbraced drum with one of his heads beaten out" (Induction, lines 68-9).

3.2.49 curled tails] "curled" is an epithet characteristic of gentility; Shakespeare Othello "curled darlings"

(1.2.68); William D'Avenant The Just Italian 3.1 "The curled and silken nobles of the town" (1:235); Shirley The Cardinal "Her curled minion" (3.2.137). Here the use makes the horses and, by implication, their owners, effete and prissy.

3.2.52 life in statues] Cf. Rowley A Shoemaker, A Gentleman "As well may you give life unto a stone, / A sencelesse statue" (1.1.9-10); Ford The Broken Heart "Could it move / Distraction in a senseless marble statue, / It should find me a rock" (5.1.45-7).

3.2.60 motion] propose.

3.2.62 essential] actual. A similar combination of "real" and "essential" is in Heywood The Captives 2.1 "my comfort is not meare Imadginary / but reall and essentiall" (lines 722-3).

3.2.63-4 They dwell ... within] A similar idea is found in Hamlet. Hamlet tells his mother not "the fruitful river in the eye, / Nor the dejected havior of the visage, / Together with all forms, moods, shapes of grief, / That can denote me truly. ... / ... / But I have that within which passes show" (1.2.80-5).

3.2.64 here within] He touches his breast.

3.2.72 merely] utterly.

3.2.76 policy] strategy, connivance.

3.2.77 Machiavellian cunning] Niccolo Machiavelli 1469-1527, author of The Prince, was a proverbial figure of political deceit. Cf. the anonymous Thomas of Woodstock "that sly machiavel Tresilian" (1.1.63); Shakespeare Henry VI Part 1 "that notorious Machiavel" (5.4.74); Henry VI Part 3 "set the murderous Machiavel to school" (3.2.193).

3.2.99 Withal] at the same time.

3.2.89 her fair beauty] i.e., Ariadne.

3.2.93 deserts] uninhabited country.

3.2.93 discovered] explored.

3.2.102-14 This pilgrim's ... pursue] His kingly symbols and ornaments are now transformed to pilgrim's equipage. The kingdom he now pursues is the kingdom of God. A similar comparison is in Shakespeare Richard II (3.3.145-52); in

Heywood The Four Prentices of London (2:213-4) a reverse idea is exploited, a rejection of a pilgrim's outfit for a soldier's.

3.2.104-5 before, / Is now] The quarto reads: "my Sword, the Sword of Justice born before now, is now no better than a Palmers Staff." The first "now" has bothered editors. I think the word is a mistake; this emendation emphasizes the authority the king is supposedly abandoning. In processions the sword was carried "before," as in Heywood Londons Jus Honorarium "the Sworde before you Borne" (4:279). A similar expression is in Heywood If You Know Not Me, You Know Nobody Part 1 "Before you let that Purse and Mace be borne" (1:246).

3.2.109 pomegranate wine] Song of Songs 8.2 speaks of the "spiced wine of the juice of my pomegranate." The reference is appropriate for its sensual associations.

3.2.110 scallop] a vessel shaped like a seashell. The scallop was also a sign of pilgrimage to the shrine of St. James at Compostilla. The opening lines of Sir Walter Raleigh's "The Pilgrimage" offer a similar picture of the pilgrim:

Give me my scallop-shell of quiet,

My staff of faith to walk upon,
 My scrip of joy, immortal diet,
 My bottle of salvation,
 My gown of glory, hope's true gage;
 And thus I'll take my pilgrimage.

3.2.136 harbour] shelter.

3.2.140 Here ... blows] Fleay used this line to support his idea that this play was really Heywood's lost War Without Blows. If this identification is invalid, the verbal similarity may be another evidence of Heywood's authorship.

3.2.144 He ... best] Cf. the proverb: "He gets a double victory who conquers himself" (Dent V51).

3.3.5 stoutest] bravest.

3.3.7-8 In Africa ... Christendom] The Moors have restricted their excursions to Africa and have not yet entered Europe.

3.3.8 searched] penetrated.

3.3.10 justicer] a supporter or vindicator of right. Also

at 4.3.108.

3.3.11 To patron right] to champion justice. The earliest use of "patron" in this sense in OED is 1624.

3.3.13 ignomy] shortened form of ignominy.

3.3.14-16 They ... boundless] The rulers who restricted their conquests to Africa, leaving Europe free, limited themselves.

3.3.23 mistress] The word refers to Lillia Guida's position as princess, and so Eusanius' superior, but it also carries the idea that she is his love.

3.3.24 wonder of her sex] Possibly a play on "Thracian wonder," but the phrase is a commonplace. Cf. Thomas Heywood How to Choose a Good Wife from a Bad "Your daughter is the wonder of her sexe" (line 98); Philip Massinger The Renegado "the wonder and amazement of / Her sex" (3.3.66-7).

3.3.25-6 Like ... nation] (1) Lillia Guida's beauty far outshines her rivals; (2) contrasts her white skin with the dark skins of her nation. An allusion may also be touched on. Cassiopeia, an Ethiopian queen, after dying, was placed

among the stars and forms the constellation of that name.
Her fame, like Lillia Guida's, was beauty.

3.3.28 Helen] of Troy, the most beautiful woman of the
ancient world.

3.3.35 wrought nightcap ... quilted calves] implications of
weakness. Night-caps were associated with elderly men and
invalids who wore them even in the day-time. A "wrought"
nightcap would be a specially designed one, showing how
necessary it is to the owner. Quilted calves are fake calf
muscles which are used to disguise thinness of the leg.
Dyce, p. 297, quotes Middleton Family of Love, 1608, Sig.
C2. "Nay some (as I have heard) wanting lyniaments to their
liking, and Calfe to support themselves; are fayne to use
Arte, and supply themselves with quilted Calves, which
oftentimes in Revelling fall about their Ancles." Both the
nightcap and weak legs are commonplace signs of feebleness.
Cf. the anonymous The Merry Devil of Edmonton sc. 2 "are my
legs too little for my hose? ... Do I wear a night-cap?";
Beaumont and Fletcher The Night-Walker 3.1 "Anointed hammes,
to keep his hinges turning, / Reek ever in your nose, and
twenty night caps, / With twenty several sweats" (7:339);
Beaumont Knight of the Burning Pestle "get to your nightcap
and the diet / To cure your broken bones" (2.242-3); Jonson

Bartholomew Fair "he will sting through your wrought
nightcap" (3.4.84).

3.3.36 agues] fevers.

3.3.39 privilege] authority.

3.3.40 your ear] They converse apart.

3.3.42 favour] i.e., the scarf mentioned at 50. A favour is
a physical token, usually a kerchief or sleeve, of the
regard of a lady for her knight.

3.3.43 puissance] strength.

3.3.47 grace me] favour me.

3.3.49 bravest] (1) most beautiful; (2) finest.

3.3.52 they're ... desire] The line is unclear and perhaps
means: "Impossibilities are easily conquered by those who
love." Hazlitt, p. 169, suggests another interpretation:
"Easily overcome by him who desires to overcome them."

3.3.56 jealous] suspicious.

3.3.66 infused] Echoes line 50. Cf. Heywood The First Part of King Edward the Fourth "My Lord, your wordes are able to infuse / A double courage in a coward's breast" (1:17).

3.3.73-4 sirrah. / Sirrah] Both men taunt the other with the term used in addressing an inferior.

3.3.74 This] i.e., his sword.

3.3.81 halberds] A halberd combines spear and battle-axe, and consists of a sharp-edged blade ending in a point, and a spear-head, mounted on a handle five to seven feet long.

3.3.81 pikes] A pike is a long wooden shaft with a pointed head of iron or steel.

3.3.81 deadly-killing] mortal. Cf. "dead-killing" in Shakespeare Richard III (4.1.35) and The Rape of Lucrece (line 540).

3.3.82 battles] "Battle-ranks" Hazlitt, p. 170. Cf. Thomas Kyd The Spanish Tragedy "Our battles both were pitch'd in squadron form" (1.2.32).

3.3.88-91 how dares ... life] To draw weapons in the royal

presence was criminal, even though no violence was offered to the crown. Cf. Henry VI Part 1 3.4.38-40. See Blackstone 4:124-6 for a discussion of the legality.

3.3.100 Suspect] suspicion.

3.3.100 jealousy] mistrust.

3.3.106-8 Let him ... sanctuary] Sanctuary was a church or other sacred place where a fugitive from justice was immune to arrest. In England, until 1625, actual or supposed precincts of palaces were also sanctuary, as at Whitefriars, the Savoy and the Mint. Within forty days a fugitive could confess and take an oath to banish himself. Perhaps coincidentally, this is the punishment Alcade allots to Eusanius. (See Blackstone 4:326-7.)

3.3.115 It shall be done] 1 Moor who relays the command to the guard remains.

3.3.117 Durance] imprisonment!

3.3.128 pretended] intended.

3.3.129 wanton] irresponsible.

3.3.146 sable ensigns] These ensigns are probably symbolic of the death the Africans will inflict. (Pirates of the seventeenth century flew flags of solid black.) Cf. Heywood The Brazen Age (3:201) "since his blacke ensigne death displayes, / I dye, cut off thus in my best of dayes"; Marlowe Tamberlaine Part 1 "Black are his colours, black pavilion; / His spear, his shield, his horse, his armour, plumes, / And jetty feathers menace death and hell" (4.1.60-2); Tamberlaine Part 2 "And set black streamers in the firmament, / To signify the slaughter of the gods" (5.3.49-50). The colour of the Africans may also perhaps be intended.

3.3.148-9 livers ... Pale] White livers are a symbol of cowardice. Elizabethans believed a deficiency of bile in the liver caused cowardice.

3.3.149 we] i.e., the African troops.

3.3.150 golden soil] tawny skins. "Soil" carries the common meaning of the body as clay or earth.

Act 4

4.1.11 doubt] suspicion.

4.1.14-15 in ... myself] John Day's The Isle of Gulls contains the near exact words and use: "And in the search of him have lost my selfe" (2.1.54). Day's character Demetrius also is "lost" because he has fallen in love. A similar play on words is in Shakespeare The Comedy of Errors "So I, to find a mother and a brother, / In quest of them, unhappy, lose myself" (1.2.39-40).

4.1.17-19 That Jove ... as she] The source in Menaphon has Jove and Nature agreeing to "make a woman of the Firmament" (Grosart 6:84), of the ethereal matter of the eighth heaven where the stars are fixed. This hyperbole probably relates to the common compliment of confusing a woman with a goddess. Kermode, p. 37, notes that each of Shakespeare's romance heroines "is mistaken for a goddess" and lists a number of other works which contain the same formula.

4.1.24 base-born] Ironically, Pheander is contemplating an act similar to that for which he condemned Ariadne: marriage and parenthood with a commoner.

4.1.25-6 The stars ... powers] Two ideas are here. The first is the belief that the stars, like the planets, are fed by vapours from the earth so that they may continue shining. Joseph Q. Adams, in his edition of The Turk, p. 83,

noting a similarity of thought in John Mason's play, gives as sources of the belief Seneca, Quaestiones naturales I.i, Aristotle, Meteorologica 1.3 and Lucretius, De rerum natura 1.231 and 5.523-5. Also the concept is alluded to in Marlowe Tamberlaine the Great Part 1 "every fixed star / To suck up poison from the moorish fens" (4.2.5-6).

The second idea is that the stars influenced people's temperaments. The four humours (phlegm, blood, choler and melancholy) were composed of the four elements and these were acted upon by the stars and so acted upon people.

The two lines point out the reciprocal nature of earth and heaven. Metaphorically, the lines also illustrate Pheander's political hopes: the "sky-born" Ariadne (the stars) by marrying the earthy king would benefit (gain her light); in turn, the king (our humours) would from Ariadne gain an heir (the star's lights) who would return the throne to his father.

4.1.34 s.d. &c] Et cetera indicates other stage business is performed, perhaps in this case, kneeling and other gestures of pleading. Cf. Chapman The Widow's Tears 4.2 s.d. "He discovers the tomb, looks in, and wonders, etc."

4.1.41 hard] hard-hearted.

4.1.41 s.d. franticly habited] insanelly dressed.

4.1.41 s.d. antic-like] an antic is a performer who plays a grotesque or ludicrous part, a clown, mountebank, or "merry Andrew."

4.1.41 s.d. Maid Marian] character in May-games and morris-dances, commonly played by men, noted for outrageous clothing and immoral behaviour. Probably the Clown was dressed this way for the shepherds' feast. The direction for Palemon's dancing links this episode with the end of 2.2, extending the gag.

4.1.44 Dedalian maze] the complex labyrinth built by Daedalus, architect and inventor, for King Minos of Crete to house the half-man, half-bull Minotaur.

4.1.46 searching] probing, a term of surgery.

4.1.46 his] i.e., Palemon's.

4.1.46-7 searching ... myself] Cf. Shakespeare As You Like It (2.4.44-5) in which Rosalind sees her love for Orlando in Silvius' passion for Phebe: "Searching of thy wound, / I have by hard adventure found mine own."

4.1.48 purse-net] a bag-shaped net with a mouth fastened by draw strings to catch rabbit and fish. Probable sexual innuendo.

4.1.50 woodcock] an easily caught bird, commonly used to describe a fool. Cf. "As wise as a woodcock" (Tilley W746). See 5.1.106.

4.1.55 A thing ... common] "Thing" classifies woman as an object and is also a slang term for a woman's sexual organ. "Common" has its obvious sense, but also means "sexually promiscuous."

4.1.58 fell] referring to the fall from heaven to hell of the rebellious angels, with the additional sexual idea of falling.

4.1.59 hell] Hell has a double meaning, as place of punishment, and as a slang term for the vagina. Cf. Shakespeare King Lear "But to the girdle do the Gods inherit, / Beneath is all the fiend's: there's hell, there's darkness, / There is the sulphurous pit" (4.6.126-8); Shakespeare's sonnet 144 "I guess one angel in another's hell" (line 12). The Tenth Story of the Third Day in Boccaccio's Decameron about a hermit putting his devil into

a young woman's hell is an explicit elaboration of the idea.

4.1.61 distraction] madness.

4.1.62 dotage] mental derangement, not necessarily connected with old age. Cf. Ford The Lover's Melancholy "Delirium this is called, which is mere dotage" (3.3.45).

4.1.63 in general] common to all.

4.1.64 suppressed] Dilke changes this word to "oppress'd," Hazlitt to "oppress" (perhaps influenced by Romeo and Juliet "thy good heart's oppression" 1.1.184). Daniel Hymen's Triumph 2.2 also has the expression "oppresse your tender heart" (line 634). However, I do not see any reason for change. See note at 5.2.79.

4.1.65 s.d. like a shepherd] i.e., in a gray cloak.

4.1.67 hanging of his head] one of the identifying poses of a lover. Robert Burton in "The Argument of the Frontispiece" of The Anatomy of Melancholy describes the stereotypical lover:

there doth stand
Inamorato with folded hand;
 Down hangs his head, terse and polite,

Some ditty sure he doth indite.

4.1.75 lie] lodge.

4.1.78 and be thy will] Cf. "If (And) it be thy (your) will" (Dent WW19). Eusanius is placing his fortune in the hands of God.

4.1.80 Not for blessing] Eusanius is kneeling as a lover, not for his mother's blessing. John Donne remarks in his sermons: "Children kneele to aske blessing of Parents in England" (9:59). In Rowley's A Shoemaker, A Gentleman the disguised princes Crispine and Crispianus kneel for blessing from their mother before the eyes of the soldiers who are bringing her to prison:

Qu. On thy knee Child, why dost thou kneele to me?

Cri. Tis my duty Madam, misery hath not chang'd your
name,

Tho bated of your power, you are my Queene still.

Qu. Heaven blesse thee for't, [aside.] I have stolne
thee a blessing.

[To Crispianus.] Wouldst thou adde something too?

Cri[spial]. I would bee as Dutifull as my Brother,
Madam.

Qu. Is he thy Brother, blessing on you both:

[Aside.] This was a happinesse beyond my hope,
That I should once more blesse my Children really.

(1.2.121-9)

4.1.80 foul disgrace ... virgin] The disgrace would be the implication that the virgin is really a mother and so has had a bastard.

4.1.8 For aught ... mother, sir] The double irony is that neither mother nor son recognizes the other.

4.1.93 favoured] resembled.

4.1.95 regeneration] re-birth through children.

4.1.96 honest] chaste.

4.1.96-7 she's fair ... contrarities] Cf. the proverb: "Beauty and chastity seldom meet" (Dent B165). Shakespeare's Hamlet (3.1.102-14) plays with the contrarities of "fair" and "honest."

4.1.100 reposure] OED gives the definition of this rare word as "rest, repose"; however, "place of rest" may be more accurate in this case. Cf. Marston Antonio and Mellida "seat

your thoughts / In the repose of most soft content"

(2.1.161-2).

4.1.101 entertain] reception (into your home). See also at 4.2.120 and 5.2.122.

4.1.103 command ... courtesy] Ariadne offers him an equal favour for this favour.

4.1.104 I doubt it not] Radagon sarcastically twists Ariadne's words, implying she will be as sexually free with him as he imagines her to have been with Eusanus.

4.1.105 cates] delicacies.

4.1.107 comes] The proximity of the singular "this" influences the use of the singular verb (Barber, p. 243).

4.1.107-9 Shepherds ... Jupiter] Shepherds are most like the gods in that they both welcome hospitality that is simple. The example refers to an occasion when Jupiter and Mercury, in human shape, visited Phrygia. Every door refused the travellers, except that of the humble cottage of Baucis and her husband Philemon. Despite poverty, the old couple entertained the disguised gods with dinner and friendliness.

Ovid Metamorphoses 8.620-724.

4.1.110 For that ... you] Radagon's bare cupboard (and half-hearted offer) prompts Ariadne to treat both Radagon and the pilgrim to dinner.

4.1.127 decipher] "i.e. characterize" Hazlitt, p. 177. Cf. Lyly Euphues (1:180) "he that disciphereth the qualities of the mynde, ought aswell to shew every humor in his kinde."

4.1.129 compliment] observance of ceremony in social relations; formal civility. Webster and Dekker's Northward Ho "Nay no complement, your loves comand it" (2.2.111) also shows a waiving of ceremony to emphasize friendship.

4.1.134 continent] region.

4.1.146 appropriate] suitably select.

4.1.153 Dishonour ... progeny] Cf. Middleton and Rowley A Fair Quarrel "The son of a whore / There is not such another murdering piece / In all the stock of calumny: it kills / At one report two reputations, / A mother's and a son's" (2.1.1-5). Annibale Romei The Courtier's Academie says that he who is "deprived of naturall honor, is incapable of any

other" (p. 110). Natural honour comes from the womb, so a mother's unchastity denies her children honour.

4.1.171 servile] "Politically enslaved; subject to despotism or oppressive government or to foreign dominion" (cited in OED).

4.1.172-3 To Turks ... found] Cf. "To be worse than the Turk" (Dent T608.11).

4.1.173 Dotard] old fool.

4.1.178 rests in suspicion] is based on conjecture.

4.1.185 commix] copulate (cited in OED).

4.1.186 felon] The metaphor of lines 181-2 is capped here. Reputation is the life of honour; her behaviour has lost that life. She has "murdered" her reputation.

4.1.189 virtue lives in poverty] This sentiment contrasts with common wisdom. Cf. Annibale Romei The Courtier's Academie "it is likewise difficult where povertie is, that there should be good education, and consequently, vertue" (p. 93).

4.1.206 Had ... mother] Cf. the proverb "To have had a mother" (Dent M1201.1). Perhaps the meaning is "Remember your mother and have consideration for me, another woman." Again, there is obvious dramatic irony in Ariadne's unwitting remark to her son.

4.1.210 just-moved] justly moved.

4.1.213 fallacy] trickery. The quarto has the spelling "fallery," which the early editors retain. I have not found any other evidence for the existence of the word and believe it to be a misspelling. Perhaps another alternative is "gullery," as in Heywood The English Traveller 4 (4:75).

4.1.214 prescribe] advise.

4.1.215 approve] demonstrate.

4.1.218 palmistry and physiognomy] the arts of telling the future and character of people from, respectively, their palms and their faces.

4.1.219 accidents] incidents. Cf. Lyly Mother Bomble "They say there is hard by an old cunning woman, who can tell fortunes, expound dreames, tell of things that be lost, and

devine of accidents to come" (3.1.25-8).

4.1.223 Troth I do] Radagon is also a student of the stars.

4.1.226-8 For in ... Venus] His stars show Eusanius to be sexually inclined. William Lilly writes that a man, even if born under a favourably placed Venus, is "prone to Venery, oft entangled in Love-matters"; if Venus is ill-placed he is "wholly given to Loosnesse and Lewd companies of Women, nothing regarding his Reputation, coveting unlawful Beds, Incestuous, an Adulterer" (p. 74). Cf. Rowley All's Lost by Lust "Venus is in conjunction / With Mercury, wit and lechery are both in labour / At once" (1.1.107-9).

4.1.229 auxiliary heavenly helps] supporting heavenly assistance.

4.1.230 physic] healing.

4.1.231 invoke] call in prayer upon. Also at 5.2.78.

4.1.238 device] trick.

4.1.243 palmer] pilgrim (who as sign of his pilgrimage to the Holy Land carried a palm branch or palm-leaf).

4.1.247 twenty] possibly a definite number, but see note at 1.1.32.

4.1.253 speed] be successful.

4.2 s.d. Antimon brave] "radiant with self-satisfaction," Hazlitt, p. 182.

4.2 s.d. brave clothes] finery. See 4.2.20.

4.2.3 smugness] (1) smart appearance; (2) conceitedness.

4.2.8 jordan] chamber pot. For another use of "looking-glass" for "chamber pot" see Thomas Middleton A Chaste Maid in Cheapside "Hyda, a looking glass; they have drunk so hard in plate, / That some of them had need of other vessels" (3.2.201-2).

4.2.10 phisnomy] face. Mooney, p. 277, sees a pun here, perhaps on "fizz" or "piss." In Greene's "The Host's Tale" in Francescos Fortunes, the clownish Mullidor's "I had tasted of the liquor of your sweete phisnomie" (Grosart 8:216) implies the same meaning.

4.2.11 clear ... river Jordan] Though OED is doubtful of

the derivation, the term "jordan" for the chamberpot may derive from the bottles in which pilgrims brought back water from the river Jordan.

4.2.12 I smell ... match] i.e., I sense there will be a marriage. Cf. Heywood and Rowley Fortune by Land and Sea 5.2 "I smel another wedding towards" (lines 2375-6).

4.2.13-14 If you smell ... fire] This section is another example of the Clown's double entendre. The Clown puns on match to mean "fire-starter" and from that two possible jokes follow. (1) Antimon's nose will be burned by venereal disease, his penis the "little thing" causing the fire; (2) "Nose" means "penis," "the little thing" a vagina and the fire sexual excitement. Cf. Marston Antonio and Mellida "a little thing pleaseth a young lady" (5.2.136). The nose in the later stages of syphilis underwent obvious decay. Cf. Randolph The Jealous Lovers 4.3 "a fellow that had ruined the noses of more bawds and panders than the disease belonging to the trade" (1:139); Shakespeare Timon of Athens "Down with the nose, / Down with it flat; take the bridge quite away" (4.3.157-8).

4.2.16 impertinent suit] (1) pun on suit of clothes; (2) inappropriate love suit. Rowley same puns twice on the

word "suit" in A New Wonder, Woman Never Vexed: Stephen now for a suite of apparell. Jack At whose suit I pray? (2.1.62-4); Speedwell I have found my nativity suited to my name, as my name is Speedwel, so have I sped well in divers actions. Jane It must needes be a faire and comely suit then. Lambskin You observe very well, sweete Virgine; for his Nativity is his Dublet, which is the upper part of his suite" (3.1.36-41).

4.2.17 cannot choose but] See Dent CC11.

4.2.17 old] Age is not being indicated, because the character was a youth. "Old" probably indicates a familiarity with the character because the story had been around for a while.

4.2.18 Menaphon] title character of Greene's work (1589). Short, p. 276, suggests the name was taken from a minor Persian lord in Marlowe's Tamberlaine Part 1 (1587). Thomas Ford's The Lover's Melancholy (1628) also has a character with this name. Shakespeare The Comedy of Errors (1589-94) makes reference to a Duke Menaphon (5.1.369).

4.2.20 bravery] finery.

4.2.22-3 go ... me] Cf. "To set together by the ear" (Dent E23). The meaning is "to put or be at variance" ODEP p. 716.

4.2.25 glittering] showy, splendid.

4.2.35 butts] targets in archery, with pun on "but." The same joke is in Middleton and Rowley's A Fair Quarrel:

Captain Ager

I have done, sir, but -

Russell

But! I'll have no more shooting at these butts.

(1.1.119-20).

See note at 5.1.59.

4.2.37 in this shape] dressed like this.

4.2.40 make a ballad] a common threat. Cf. Rowley A New Wonder, A Woman Never Vexed "And Ile proclayme thy basenesse to the world; / Ballads I'l make" (1.1.192-3); Shakespeare Henry IV Part 1 "And I have not ballads made on you all and sung to filthy tunes, let a cup of sack be my poison" (2.2.44-6); Jonson Bartholomew Fair "I'll find a friend shall right me, and make a ballad of thee" (2.2.16-17); Dekker The Honest Whore Part 1 "doe you long to have base roags ... make ballads of you" (1.1.75-7); Webster and

Dekker Northward Ho "perswade him as you are a Gentleman, there will be ballads made of him" (5.1.39-40).

4.2.42 obdure] obdurate. Lucas, p. 147, notes this as a "rare Heywoodian word." Cf. Heywood The Silver Age "neither obdure heaven, relentlesse sea, / Nor the rude earth will pittty" (3:144); The Bronze Age "The third that followes we finde more obdure" (3:171); Love's Mistress "Unhappy Psiche, Venus most obdure" (5:138); The Rape of Lucrece "in the night the obdure gates are lesse kinde" (5:219); The Rape of Lucrece "I am obdure" (5:224); Heywood and Rowley Fortune by Land and Sea "The boy's inflexible, and I obdure" (6:375). Though truncated forms were fairly common in Renaissance writing, Heywood is possibly the only dramatist to use this particular truncation; certainly he is the only dramatist to use it regularly. See pp. lxii-iii for more detail.

4.2.44 travails] labours.

4.2.49 simples] medicinal herbs.

4.2.52-3 But where ... mind] proverbial, but not in ODEP or Dent. Cf. Heywood The Brazen Age "no spell at all can find / To bondage love or free a captive minde" (3:214); Greene James IV "The body's wounds by medicine may be eased, / But

griefs of mind by salves are not appeased" (4.4.17-18);

Beaumont and Fletcher Philaster "Nature too unkind, / That made no medicine for a troubled mind" (3.1.303-4). The idea can be found in Seneca Hercules furens "nemo polluto queat / animo mederi" (lines 1261-2), meaning "no one could cure a polluted mind."

4.2.53 virtue] power.

4.2.54 Mind] The same play on "mind" is also found at 1.2.104-5.

4.2.54 the more fool he] See Dent F505.1.

4.2.61 Lucretia's fall] Lucretia, noted for her beauty and virtue, is a proverbial example of female chastity. After she was raped by the Roman prince, Sextus Tarquinius, she stabbed herself. The word "fall," besides indicating the death of Lucretia, also retains its sexual sense, so that even in this supposed praise of a woman's virtue Titterus retains his contempt for women. He presents her implicitly as a partner in her own rape.

4.2.65 empery] empire.

4.2.65-6 Some ... she] This woman's chastity is not a result of virtue, but of a malady (Titterus might consider the pox or lesbianism as such) that makes her far worse than Lucretia. The sense is reminiscent of Francis Bacon's poem "The World's a Bubble": "Those that live single take it for a curse, / Or do things worse" (lines 19-20).

4.2.67 Out ... all] See Dent 003.

4.2.70-3 He must love ... much] The man who only expresses disapprobation of women must love them well because women deserve a great deal more abuse.

4.2.78 the devil ... all] See Dent DD11.

4.2.83 I'll ... word] Cf. the proverb: "Women will have the last word" (W722).

4.2.86 send ... woolgathering] Cf. Tilley W582. This proverbial expression for wandering thoughts is doubly appropriate for a mad shepherd.

4.2.88 What the devil] See Dent DD12.

4.2.89 surcease my suit] discontinue my legal proceedings.

4.2.104 genius] tutelary spirit, governing a person's fortunes and character.

4.2.112 Flora] Roman goddess of flowers and spring.

4.2.116-17 I crave ... acquaintance] The Clown's words can be taken at face value. Cf. Heywood If You Know Not Me, You Know Nobody Part 2 1.1 "He shall be welcome. Beseech you, gentleman, / Lesse of your courtesy" (1:260). Additionally, the greeting may play with the proverb: "Less of your courtesy and more of your purse" (Dent L208).

4.2.130 Thrace his king] common form of possessive.

4.2.131 russet weed] a coarse homespun woollen cloth of a grey, reddish-brown or neutral colour.

4.2.140 The cause ... die] Cf. the proverb: "Remove the cause and the effect will cease" (Dent C202).

4.2.142 injurious] malicious.

4.2.143 scarce man ... ripen] i.e., what is still immature in me my desire shall make mature. Cf. Shakespeare Richard II "elder days shall ripen and confirm" (2.3.43); Beaumont

and Fletcher The Night-Walker 4.1 "though my anger / Stoop
 not to punish thy green years unripe / For malice" (7:368);
 Beaumont and Fletcher The Maid's Tragedy "His youth did
 promise much, and his ripe years / Will see it performed"
 (1.1.56-7).

4.2.147 perforce] by violence.

4.2.150 Old as I am] according to Robb, p. 133, a favourite
 phrase of Rowley's. A variation is also at 5.1.78. Cf. A
Shoemaker, A Gentleman "For the hopes that I have yet as old
 as I am" (2.1.9); All's Lost by Lust "as old as She is, I
 will undertake she shall wrastle a fall" (1.1.147-8).

4.2.153 handsomely] conveniently.

4.2.154 quarter-staff] a weapon used by the English
 peasantry, a stout pole six to eight feet long, tipped with
 iron.

4.2.156 frantic] insane.

4.2.157 'tis Serena is] i.e., " 'tis Serena [who] is." The
 omission of a pronoun is common in Elizabethan English. "In
 many cases the antecedent immediately precedes the verb to

which the relative would be the subject" (Abbott 244).

4.2.164 presently] immediately.

4.2.165 Who] The use of "who" for whom" is common. Only Hazlitt makes the change. See Abbott 274.

4.2.166 rabble] not contemptuous at this time. Cf. Shakespeare and Fletcher The Two Noble Kinsmen "We are a merry rout, or else a rabble, / Or company" (3.5.104-5).

4.2.169 noble] splendid, but also a dramatic pun on his disguised royalty.

4.2.174 I'll leap ... moor.] Most likely Palemon uses the Clown as a horse. The Clown's words at lines 176-7 indicate a response to some action of Palemon's. The line also recalls the parody of Hotspur's speech on honour in Act 1.

4.2.177 strange Bucephalus] Bucephalus was the favourite horse of Alexander the Great. The words here refer to the Clown. Rowley mentions Bucephalus in two of his works: his pamphlet A Search for Money "hee is a very Alexander for none but himselfe dares mount his Bucephalus" (p. 9). and The Changeling "Get up, Bucephalus kneels" (3.3.61).

The action in The Changeling is similar to that in Wonder: Franciscus, the supposed madman, kneels, offering his back to be ridden like a horse.

4.2.180 place it mel i.e., place it for me.

4.2.183 axletree] the imaginary line around which the moon revolves: its axis of revolution; also the beam of a cart on which the wheels revolve. Palemon will ride the moon as Phoebus does the sun.

4.2.184 mount] Palemon tries to ride the Clown again, but the Clown puts him off.

4.2.188-9 'tis a shepherd ... man in the moon] another reference to Endymion which began in 1.2. However, here the Clown could by gesture at least make a joke of the image. The use of the man in the moon as a figure of amorous union is "common as a bawdy jest in comedies, ballads, etc," Webb, p. 80.

4.2.191 Ta ... tan] Cyrus Hoy, in his note for Dekker's Satiromastix (Epilogus, line 4), points out that tantara is the Latin onomatopoeia for the sound of a trumpet. There seems to be an individual onomatopoeia for the drum, though

it contains the trumpet sound. The Clown's imitation of a drum has its parallels in other works. Cf. the Heywood section of Anthony Munday Sir Thomas More "rantantarraran" (2.1.8); Heywood The Four Prentices of London in which the prentices hear the excitement of battle in the drum "Ran, tan, tan" (2:173; 174); Webster and Dekker Northward Ho "O that the welch Captaine were here againe, and a drum with him, I could march now, ran, tan, tan, tara, ran, tan, tan" (2.1.255-6).

4.2.192 possessed] taken charge of.

4.3.3 pretence] intent. See "pretend" at 4.3.17.

4.3.11 They'll fly ... frowns] a proverbial contrast. Cf. Shakespeare Coriolanus "Where he should find you lions, find you hares" (1.1.171); Troilus and Cressida "They that have the voice of lions and the act of hares" (3.2.88).

4.3.17 their regiment] "Their arrangement, mode in which they are drawn up" Hazlitt, p. 190.

4.3.20 s.d. tucket] flourish on a trumpet.

4.3.23 mischievous] harmful. Given the context, the modern

meaning of "playfully annoying" also seems implicit, though the earliest example cited in OED is in 1676.

4.3.40 rout] (1) rabble; (2) gathering, cf. note at 4.2.166.

4.3.47 at unawares] by surprise.

4.3.51 bring ... head] (1) make these people into a single fighting force, "head" meaning "armed force"; (2) bring these people under my single command as head or leader.

4.3.52 crown] (1) complete; (2) pun on coronate.

4.3.52 full event] complete success. Cf. Rowley Birth of Merlin 5.2 " 'tis in thy power to show the full event, that shall both end our Reign and Chronicle."

4.3.55-8 We would ... arms] A captain, in considering a truce, should take the advice "of them of hys counseyll upon every poynt that they [the enemy] putte forthe" (Pisan, 1.20 [p. 70]). A private conference, as suggested by Pheander, would oppose such a consultation.

4.3.61 make a shift] find a strategy.

4.3.62 discipline] military knowledge.

4.3.63 martialists] military men.

4.3.67 convert] to turn aside; change.

4.3.68 capitulate] "recapitulate," Hazlitt, p. 192.

4.3.76 honoured badge] i.e., "his grey hairs," Dilke, p. 78, and Hazlitt, p. 193. "Badge" means sign, like the brooches and emblems worn by tradesmen to denote their skills, or the devices of knights.

4.3.78 List] be attentive.

4.3.105 our charge] The quarto reads "your charge" which may mean that by command or "charge" of the shepherds the festival would take place. However, the emendation has been made in keeping with the generosity of the offered terms, to have Pheander propose a festival and then to pay the cost or "charge" of it. Also, retention of the quarto reading would have Pheander place his will beneath that of the shepherds which seems too humble a position for him.

4.3.108 Great Justicer] i.e., Apollo, the god of justice.

4.3.108-11 Occasion ... event] Why Radagon says this is not understandable. He does not wish to hurt his father, nor has he any reason for revenge. If "father" means father-in-law, then Radagon has reason for revenge, but he has no army to work it since the men he commands are now allies of Pheander.

4.3.113-16 I have a foolish ... lords] The cynical desire for a lordship contrasts with the proud awe displayed by the Clown and Old Shepherd over their transformation into gentlemen in Shakespeare The Winter's Tale 5.2.129-75.

4.3.116 mad lords] Cf. Heywood The Rape of Lucrece (5:194)
"We ha beene mad Lords long."

4.3.119 general voice] collective vote. Cf. Ben Jonson Sejanus His Fall "Relieve me, fathers, with your general voice" (3.1.91).

Act 5

5.1 s.d. colours] banners.

5.1.19 'Tis ill ... foe] Cf. the proverb: "Take heed of a reconciled enemy" (Dent H373).

5.1.24 kings [are] forbidden] The nineteenth-century editors follow the quarto, reading "kings" as "king's." The retention, however, does not make sense, logically or grammatically. My change balances the halves of the couplet, matching kings with kings; and the addition of "are" is necessary to provide a verb.

5.1.22 'tis ... worst] See Dent W912.

5.1.27 fall off] i.e., leave their posts. Cf. Fletcher and Rowley Weapon at Several Wits "Sir Gregory is fall'n off / From his charge" (Beaumont and Fletcher 9:130).

5.1.30 break] The word is valid for its time. There was then a greater choice in the use of past participles (Barber, p. 249). Also, a writer could use "brake" or "broke" to describe the same action (Barber, p. 251).

5.1.33 bright sphere] the sun.

5.1.33-5 if there be ... conscience sting] Cf. Rowley and Middleton The Spanish Gypsy "there's no true sense / Of pain but what the law of conscience / Condemns us to" (3.1.10-12).

5.1.37 You spirits] i.e., Sicilia's men.

5.1.39 In equal ... gods] Like gods, the men have demonstrated a power equal to fear and death.

5.1.40-1 Let ... women] Cf. "A woman's strength is in (a woman's weapon is) her tongue" (Tilley W675); Henry Porter The Two Angry Women of Abington 1.1 " 'tis but a woman's jar, / Their tongues are weapons, words their blows of war" (p. 105); Thomas Forde Love's Labyrinth " 'Tis well you are a woman (not a man,) / And have no other weapon but your tongue" (5.3.23-4).

5.1.43 s.d. soft charge] muted trumpet call? See the note for 5.1.71 s.d.

5.1.44 Beat a defiance] beat out the challenge to the enemy on our drums.

5.1.45 s.d. Alarum] Backstage sound effects might include "a gong insistently clanging, trumpets blaring, recognizable military signals, then steel clashing, ordnance firing" (Harbage, Theatre, p. 52).

5.1.49 career] encounter, charge (on horse).

5.1.50 good old man] Though not exclusively Heywood's (Shakespeare, for example, uses it nine times), this expression, according to Holaday, p. 154, is one of Heywood's favourites. Cf. The English Traveller "The good Old Man doth never sit to meat, / But next his giving Thankes, hee speakes of you" (4:55); "The good old man / Possest with my sincerity" (4:68); The Rape of Lucrece "I can laugh with Scevola, weepe with this good old man" (5:192); The Wise-Woman of Hogsdon "What should I more, if ever I would see; / That good old man alive" (5:338).

5.1.51 oak] In the traditional hierarchy of trees, the oak is king.

5.1.53-9 He does ... shoot at me] Sicilia's attitude is a familiar heroic stance. Cf. Beaumont and Fletcher The Maid's Tragedy "And may thy armour be, as it hath been, / Only thy valour and thine innocence" (1.1.3-4); Jonson The Poetaster "A just man cannot fear ...; / His innocence is armour 'gainst all these" (5.3.61-7).

5.1.53 fearful] full of fear.

5.1.54 base disguise] Sicilia does not hide his rank beneath an inferior's clothes. Cf. John Day Humour Out of

Breath 1.2 "twere base to go disguised; / No, my revenge
shall weare an open brow; / I will not play the coward, kill
him first / And send my challenge after; ile make knowne /
My name, and cause of coming" (p. 419).

5.1.57 Is innocence] Dilke, p. 83, omits these words, "as
weakening the sense and destructive of the metre."

5.1.59 I am ... shoot at me] See note at 4.2.33.
Holdsworth, p. 46, notes archery metaphors as a
characteristic of Rowley. Cf. his letter to Robert Grey,
introducing A Fair Quarrel "'Tis but a play, and a play is
but a butt, against which many shoot many arrows of envy"
(lines 8-9); A New Wonder, A Woman Never Vexed "They both
are suiters Sir, yet both shoote wide" (4.1.92); Middleton
and Rowley A Fair Quarrel "My father yet shoots widest from
my sorrow" (2.2.90).

5.1.63 court of guard] "place where the guard musters"
(Hazlitt, p. 197).

5.1.67 ensign] i.e., the white flag.

5.1.71 s.d. soft alarum] The relative quiet probably
indicates a distance from the battle. Cf. the use of Soft

alarum in Heywood's The Rape of Lucrece (5:247); Low alarums in Shakespeare Julius Caesar (5.5.23).

5.1.104-7 We should be ... leader too] Wild-geese have a type of military discipline, flying in formation, behind a leader. Woodcocks are incapable of following a leader.

5.1.111 fight like devils] a commonplace. Cf. Rowley A Shoemaker, A Gentleman (3.4.1); Heywood The Four Prentices of London (2:235); Shakespeare Henry V (3.7.151).

5.1.116; 118 her victory ... his victory] her = the shepherds' queen's; his = king of Sicilia's. A sense of one-upmanship may also be here, the "female" victory bested by a "stronger" male claim.

5.1.128 a greater happiness] i.e., the victory Alcade's help assures.

5.1.129-30 fair victory ... crest] Reference to Nike, winged goddess of victory. In Rowley's A Shoemaker, A Gentleman the Roman eagle, over King Huldricke's plume, "clasps her wings on high, / With ecchoing shout of present victory" (3.4.33-4). The same image is also used by Thomas Randolph The Jealous Lovers 3.10 "May plum'd victory / Wait

on your sword" (1:130).

5.1.131 Let us ... detraction] i.e., by ignoring the most important issues, let us not lose our victory.

5.1.135 rests undisposed of] remains unsituated.

5.1.136 demi-negroes] light-skinned blacks. Cf. Joshua Sylvester's translation of Jean Bertaut The Parliament of Vertues Royal "Those daring Demi-Moores" (p. 5). Alcade's request is an interesting one. Does he feel whites are too cowardly; blacks too lustful to be guards for his daughter? Are demi-negroes a balance of natures; or a political balance satisfying his African forces and his European allies?

5.1.136 called] Dilke and Hazlitt change this word to "culled"; however, as the original makes sense, I see no necessity for change.

5.1.136 either] i.e., both.

5.2.8 So ho, ho] a cry in hawking. Cf. Heywood The Iron Age Part 1 5.1 "so ho, so ho. / Lure backe my soule againe, which in amaze / Gropes for a perch to rest on" (3:344);

Middleton and Dekker The Roaring Girl 2.2 "so ho, ho, so ho"
 and gets the response "dost thou go a-hawking after me?"

5.2.10 I know ... retreat] Retreat may possibly refer to a privy, though the earliest OED citation is 1653. The Clown is responding to the charge of being a "fowler," understood as a "fouler" or soiler of his drawers. Cf. the use of "foul" in 1.2.53. Another possibility is the use of "fowler" as "womanizer," as in Rowley [?] A Match at Midnight "You a new fangled fowler, came to shew your Art i'th darke" (5.2.182-3). Cf. Rowley A New Wonder, A Woman Never Vexed "we went about fowling / For the Alderman's daughter" (4.3.48-9). "Retreat" then would be a secret place for romantic interludes.

5.2.13 engineer] (1) constructor of military engines;
 (2) one who invents, contrives, or designs.

5.2.18 Nestor] the oldest and wisest of all the Greek leaders at the siege of Troy.

5.2.23-6 if we limed ... wings] Hunters limed bushes so that birds would be stuck to them and so caught. Dekker Newes from Hell defines birdlime as "the sweat of the Oake tree; the dung of the Blackbird falling on that tree, turnes

into that slimie snare, and in that snare, is the Bird her selfe taken" (2:138).

5.2.27 wings] army divisions which are positioned usually on both sides of the main body of the army.

5.2.31 time ... mind] See Dent T332.2.

5.2.32 father] term of respect.

5.2.32 shall's] shall us = shall we.

5.2.32 gorgeless] A "gorge" is "the meal of a hawk." This hawk is "gorgeless" - without food.

5.2.34 souse] swoop.

5.2.36-7 Jove's bird ... Ganymede] The eagle was sacred to Jove and in some stories it was an eagle that carried Ganymede to heaven. Jove is sometimes described as transforming himself into the bird and performing the abduction. See Ovid Metamorphoses 10.255; Lucian Dialogues of the Gods 4. Cf. Shakespeare Cymbeline "Jove's bird, the Roman eagle" (4.2.348).

5.2.39-40 light stuff] (1) of little weight; (2) wanton.

5.2.41 venter upon] (1) attack; (2) have sex with. Cf. the second meaning in Day, Rowley and Wilkins The Travailes of the Three English Brothers "but if a woman have a true appetite to them [fine men] they'le venter that" (p. 341).

5.2.41 ringtail] "the female of the hen-harrier" (cited in OED). A ringtail is a minor bird of prey and not the best choice for hawking. Cf. its use as term of contempt in Beaumont and Fletcher Philaster "thou royal ring-tail fit to fly at nothing but poor men's poultry" (5.4.50-1).

A sexual pun is also intended: "ring" and "tail" both referring to the vagina. "Tail," however, also refers to the penis and this joke is more vivid because it offers an image of sexual congress and a greater opportunity for gesture.

5.2.43 Pyrrhus ... Priam] The night Troy was taken, its king, Priam, with Queen Hecuba and his daughters, took refuge at the altar of Jupiter. While there, his youngest son Polites, wounded and pursued by Pyrrhus, son of Achilles, collapsed and died at his father's feet. The enraged king hurled his spear at the Greek, but the aged man was feeble. Pyrrhus killed Priam. Shakespeare Hamlet describes the murder (2.2.452-97).

5.2.44 Nero] A.D. 37-68, Roman emperor A.D. 54-68. With Nero's approval, his mother Agrippina was assassinated in March A.D. 59. Three men entered her home; she bared her abdomen to them, challenging them to destroy the body that bore their emperor.

5.2.47 bells] Bells were attached to hawks so that they could be more easily followed. Palemon may have sheep bells or the bells could be imaginary.

5.2.49-50 I'll show you ... a pair of heels] See Dent P31.

5.2.52; 53 Angelica and Orlando] characters from Ariosto's Orlando Furioso. She is a ravishing princess of Cathay who is desired by many knights. One of these is Orlando, Charlemagne's nephew and the greatest of his paladins, who loses his mind when he discovers that Angelica does not love him. Greene's play might be more familiar to theatre-goers than Ariosto's epic poem.

5.2.53 bilbo] "a sword noted for the temper and elasticity of its blade" (OED). The term is derived from Bilboa, Spain, the place of manufacture.

5.2.55-6 Alexander ... Caesar] The two military leaders are

linked as they are in Plutarch's Lives.

5.2.62 redress] heal.

5.2.66 recure] remedy.

5.2.75 and] if.

5.2.79 Fair ... beams] He would do so in his role as god of the sun.

5.2.87 Rub ... fire] The fire would help heat the blood and so speed its flow. Palemon's blood is now slow and cold, so heating would restore the blood to a healthy temperature. See Batman uppon Bartholome 3.23.

5.2.88 prescribe] describe beforehand.

5.2.109-10 Love ... obtained] The idea is common. Cf. Spenser Fairie Queene "Much dearer be the things, which come through hard distresse" (4.10.28).

This rhyme could indicate an exit for Palemon and Serena.

5.2.112 jury of women] This is the fate of the woman-hater

in Swetnam the Woman-Hater. Cf. Heywood The Rape of Lucrece

3.3 "Oh this were a brave controversie for a jury of women to arbitrate" (5:208); Shirley The Lady of Pleasure "I would not / Be tried by a jury of ladies" (5.3.35-6). The expression is also present in Thomas Heywood and Richard Brome The Late Lancashire Witches "Heres good stuffe for a jurie of women to passe upon" (line 1948), though here it refers to those who examined the bodies of women who claimed to be virgins. Juries of women were also used to search for witch marks on women accused of being witches.

5.2.113 cast] (1) convicted; to be found guilty;
(2) coupled.

5.2.115 peace] Probably a sexual pun is also intended.

5.2.116-17 take ... hand] take hold of a penis.

5.2.117-18 ne'er able ... them] (1) can't succeed in a case of law; (2) can't stay erect for long inside a woman's "case" or vagina. Cf. Rowley A New Wonder, A Woman Never Vexed "meddle no further in this case" (3.1.22-3); Middleton and Rowley A Fair Quarrel "I make it mine own case: 'tis a foul case" (5.1.298-9); Shakespeare The Merry Wives of Windsor "Vengeance of Jenny's case! Fie on her" (4.1.56).

5.2.120 all that's here] This is an address to the audience.

5.2.131 thy crown's ... me] "The person of him that was vanquished, was by honourable custome given unto the Prince of the place, or else unto some other Prince whom the vanquisher served or loved: but this was done by use, not of dutie" (William Segar, Honor, military and civill, p. 120).

5.2.143 That ... battle] i.e., his [Radagon's] desertion caused the shepherds to lose the battle.

5.2.153 by ... war] Cf. the proverb: "The chance of war is uncertain" (Dent C223).

5.2.167-8 hand ... opposition] Dyce, p. 297, notes "In single opposition, hand to hand" Shakespeare Henry IV Part 1 (1.3.99). Another correspondence, first recognized by Barron Field, p. 80, is in Heywood and Rowley's Fortune by Land and Sea (6:389):

Anne: And hand to hand?

young For. In single opposition.

[2.3] 861-2.

Also in Gervase Markham and Lewis Machin The Dumb Knight (4.1).

5.2.192 your] i.e., Sicilia's.

5.2.213 happy] fortunate.

5.2.216-17 Nay ... division] Let us sit together until the outcome of the fight divides us.

5.2.221 thrust] with sexual meaning. Cf. Middleton and Rowley The Old Law "A sound old man puts his thrust better home / Than a spiced young man" (3.2.169-70).

5.2.226 device] a painting on a shield, here without the usual accompaniment of a motto.

5.2.244 transmigration] transformation, i.e., the greying of his hair.

5.2.259 This greater ... less] Eurymine's amazement at a similar revelation is described in like terms in The Maid's Metamorphosis 5 "So great a tyde of comfort overflows" (sig G4).

5.2.259 the less] pun on loss? Yet his child's disappearance is not a joy of any sort. Brown, p. ix, notes that the printer of Heywood's The Exemplary Lives printed

"lest" for "lost." Because the Wonder quarto has few errors, perhaps this particular spelling stems from following the original manuscript. If so, then this mistake of "less" for "loss" is another (if slight) link to Heywood.

5.2.265 panther's skin] Eusanius' nobility and courage are connoted by this dress. In Aeneid 8.460, Evander, king of Arcadia, wore a panther's skin. Paris (a king's son who lived as a shepherd) also challenged the Greeks to single combat dressed in one, though his behaviour was less distinguished than his clothes (Iliad 3.15f.).

5.2.266 garland] Eusanius' royal status is also underlined by the crown of flowers.

5.2.265 sporting] playing.

5.2.284 Here is the wonder] i.e., Ariadne. In this choice Wonder differs from its source. In Menaphon the old woman who reveals the oracle tells the king "Neptune hath yeelded up the worlds wonder, and that is young Pleusidippus nephew to thee" (Grosart 6:143), which would make Eusanius "the wonder."

5.2.286 These are the lions ... lambs] Radagon and Eusanius

are the "lions," the princes and warriors who lead the
 "lambs," subjects and shepherds.

5.2.288 these] i.e., Radagon and Eusanius.

5.2.289 tides] flows or surges, as the tide (cited in
OED).

5.2.292 rugged] stormy.

5.2.293 this] i.e., Radagon.

5.2.305 With ... heart] See Dent HH16.

5.2.306 co-partners in our wars] Cf. Heywood The Silver Age
 "You that have beene co-partners in our warres / Shall now
 co-part our welcome" (3:109).

5.2.316 On] within the space of (obs). The quarto gives
 "One," which the nineteenth-century editors retain, but
 which makes no sense.

5.2.319 Twenty] The "Forty" of the quarto appears
 unrealistic. Twenty suits Eusanius' youth, the retention of
 Ariadne's beauty, and her remark at 4.1.245 about having not

felt love for "this twenty years." The quarto "forty" is probably a carry-down from line 316. However, both numbers have a general meaning of "many," cf. Shakespeare Richard II "I have learned these forty years" (1.3.159); Shakespeare Henry VI Part 1 "I myself fight not once in forty years" (1.3.91); and see the note at 1.2.31-2 for the use of "twenty." In that sense, either number could stand.

Appendix A: An Old-Spelling Text of The Thracian Wonder

This is a collation of seventeen of the twenty-four existing copies of The Thracian Wonder. The position of the stage directions is as close to the original as possible. Words broken by a hyphen have been healed except when the break occurs at the end of a page. The long s has been modernized. The songs originally in two columns now are printed fluently. Display capitals are normalized, but the capital that follows is retained.

<Air>

THE
THRACIAN
WONDER.

A COMICAL
HISTORY.

Asit hath been several times Acted
with great Applause.

Written by JOHN VWEBSTER and
VVILLIAM ROWLEY.

Placere Cupio.

LONDON:

Printed by Tho. Johnson, and are to be sold by Francis Kirkman, at his Shop at the Sign of John Fletchers Head, over against the Angel-Inn, on the Back-side of St. Clements, without Temple-Bar, 1661.

<A2r>

The Stationer to the Reader.

Gentlemen,

IT is now the second time of my appearing in Print in this nature, I should not have troubled you, but that I believe you will be as well pleased as my self; I am sure that when I applied my self to buying and reading of Books, I was very well satisfied when I could purchase a new Play. I have promised you three this Tearm, A Cure for a Cuckold was the first, this the second, and the third, viz. Gamer Gurtons Needle is ready for you. I have several others that I intend for you suddenly : I shall not (as some others of my profession have done) promise more then I will perform in a year or two, or it may be never; but I will assure you that I shall never leave printing, so long as you shall continue buying. I have several Manuscripts of this nature, written by worthy Authors, and I account it much pity they should now lye dormant, and buried in oblivion, since ingenuity is so likely to be encouraged, by reason of the happy Restauration of our Liberties. We have had the private Stage for some years clouded, and under a tyrannical command, though the publick Stage of England has produc'd many monstrous villains, some of which have deservedly made their exit. I believe future Ages will not credit the transactions of our late Times to be other than a Play, or a Romance : I am sure in most Romantick Plays there hath been more probability, then in our true (though sad) Stories. Gentlemen, I will not further trouble you at this time, onely I shall tell you, that if you please to repair to my Shop, I shall furnish you with all the Plays that were ever yet printed. I have 700 several Plays, and most of them several times over, and I intend to increase my Store as I sell; And I hope you will by your frequent buying, encourage

Your Servant,

Francis Kirkman.

<A2v>

Dramatis Personae.

PHeander King of Thrace, Father to Ariadne.
King of Scicillia, Father to Radagon.
Alcade King of Affrica, Father to Lillia Guida.
Sophos, Brother to Pheander.
Radagon, Son to the King of Scicillia, and Husband to
Ariadne.
Eusanius, Son to Radagon and Ariadne.
Leonardo, a Thracian Lord.
Two Thracian Lords.
Two Scicillian Lords.
Two Afffrican Lords.
Antimon an old shepherd, father to Serena & the Clown.
Titterus, a merry shepherd.
Pallemon, a shepherd in love with Serena.
The Clown, son to Antimon.
Two Shepherds.
Two Shepherdesses.
A Fisher-Man
A Priest.
Pithia, a Goddess.
Ariadne, Daughter to Pheander, and Wife to Radagon.
Lillia Guida, Daughter to Alcade.
Serena a Shepherdess, Daughter to Antimon.
Chorus and Time.

<B1r>

THE
THRACIAN WONDER.

Act. I. Scene I.

Enter Pheander King of Thrace, with his Sword drawn, two Noblemen holding him; Ariadne flying before him with a Childe in her arms.

1 Lord. GOod my Liege.

2 Lord Dear Sovereign.

Phean. Why do you keep the Sword of Justice back
From cutting off so foul a blasted branch?

2 Lord. Oh let your milder sence censure this Fate,
And cast her not away in hate of spleen.

1 Lord. Consider Sir, she is your onely Childe, your
Kingdoms

Heir, your Countries future Hope, and she may live

Phe. To be a Strumpet, sir: Do not vex my soul with
extollation of a thing so vile. Is't possible a Lady of her
Birth s'hould stain her Royal Race with beastly lust, and mix
the blood of Kings with a base issue? Was it for this you
were so long mew'd up within your private Chamber? Was it
for this we gave so strict a charge to have your tedious

Sickness lookt unto? But our examples shal be such on thee, as all the world shal take a warning by. What man, or devil in the shape of man was he, that durst presume for to pollute thee? Either confess him, or by all our gods Ile plague thy body with continual tortures; that being done, I will devise a death, that time to come shall never pattern it.

Enter Radagon with his Sword drawn.

Rad. There's not the smallest torture while I live That shall afflict, or touch her tender body.

Phe. What Traitor-slave dares interrupt the passage of our will? Cut him in pieces.

Ariad. Oh, hold your hands; for mercy let him live, And twenty pieces within my bosom give.

<Blv>Phe. Death? Now 'tis probable, Ile lay my life this Groom is Father to the Strumpets Brat. Enter a Guard. A Guard there: seize him, make the Slave confess; And if he will not, kill him instantly.

Rad. Villains, unhand me, Ile reveal the truth, I will not die in base obscurity. Pheander, know I am not what I seem (an abject Groom) but Royal as thy self: My name is Radagon, son to thy Enemy, Cicillia's King; this thirteen moneths I have continued here, in hope for to obtain what now I have, my Ariadnes love. 'Tis I am Father to this Princely Boy, and Ile maintain't even with the utmost hazard of my life.

Phe. Thy life, base Letcher, that is the smallest satisfaction that thou canst render for thy foul Transgression. And wer't not 'gainst the Law of Arms and Nature, these hands should sacrifice your guilty souls; and with your bloods wash the foul stain from off our Royal House. As for the Brat, his brains shall be dasht out, no base remembrance shall be left of him, Ile have my will effected instantly.

1 Lord. Dear Sovereign, let Pity plead this Case, and Natural Love reclaim your high displeasure. The Babe is guiltless of the Fact committed, and She is all the children that you have, then for your Countries cause, and Kingdoms good, be pleased to take her to your grace agen.

2 Lord. Besides my Liege, 'tis known that Radagon Is by his Noble Birth, a worthy Lord, Princely descended, of a Royal Stock, Although not Heir apparent to a Crown; Then since their hearts have sympathiz'd in one, Confirm with love this happy Union.

Phe. This hand shall be his Priest that dares agen presume to speak for her. What worse disgrace did ever King sustain, than I by this luxurious couple have? But you shall see our Clemency is such, that we will mildlier sentence

their wilde Fact, than they themselves can look for, or deserve. Take them asunder, and attend our Doom.

Rad. Before you speak, vouchsafe to hear me, Sir: It is not for my self I bend my knee, Nor will I crave the least forgiveness, <B2r>But for your Daughter; Do but set her free, And let me feel the worst of Tyranny.

Ariad. The like Submission do I make for him.

Phe. Stop her mouth, we never more intend to hear her speak: I would not have a Token of Remembrance, that ever I did bear the Name of Father. For you, lascivious Sir, on pain of death we charge you leave our Kingdom instantly: two days we limit you for your departure; which time expired, 'tis death to tread upon our Thracian Bounds.

But Huswife, as for you,
You with your Brat, wee'll send afloat the Main,
There to be left, never to Land again:
And that your Copes-mate may be sure to loose
The chief content of his desired Bliss,
You shall be guarded from our Kingdoms Confines,
And put to Sea, with several Windes and Tides,
That ye may never more enjoy each other:
She in a small Boat without Man or Oar,
Shall to the mercy of the Waves be left.
He in a Pinnace without Sayl or Pilate,
Shall be dragg'd forth some five leagues from the shore,
And there be drencht in the vast Ocean.
You hear your Doom, which shall for ever stand irrevocable.
Make no reply: Go strumpet, get thee hence,
No sin so vile as Disobedience. Exit Phe. the rest stay

Ariad. A heavy, bitter Sentence! when for Love we must be banisht from our Native right. Had his high Rage but suffered me to speak, I could have my Chastity as clear, as is the unspotted Lamb of Innocence.

1 Lord. Alas, good Lady: Now on my faith I do believe as much, Ile back return unto his Majesty, and urge him to recal his heavy Doom.

Ariad. Oh no, I would not for the world, believe me sir, Endanger you in such an Embassy.

Let him persist, the Heavens hath ever sent,

A Tower of strength to guard the innocent.

Oh Radagon, we two shall never meet,

Until we tread upon the higher Frame.

<B2v>Farewel, Dear Love. Poor Babe, thy wretched Birth

Makes us to part eternally on earth. Exit Ariad. & Guard.

Rad. My life, my soul, all my felicity,
Is in a trice divided from my sight!

No matter now what ere become of me,

All earthly joys are lost in loosing thee.

Exeunt.

Enter Titterus and Pallemon.

Tit. Come, I must know your cause of Discontent.

Pal. I know it is your love to urge thus far, and 'tis my love thus to conceal it from you: should I relate my cause of Sorrow to you, and you seeking my remedy, should wound your self, think what a Corsive it would prove to me. And yet I wonder you conceive it not; if you consider truly your own state, you'll finde our cause of grief to be alike.

Tit. You have found a pretty way to silence me, but 'twill not serve, indeed it will not, sir, because I know you do dissemble with me. The strongest Allegation that ye have, is that you sorrow for a Fathers death, and that I know is feigned; for since that time my self have heard you in your Roundelays more frolick far than any of the Swains; and in your pastimes on the Holidays strive to surpass the activest of us all, therefore that cannot serve you for Excuse; And for your flocks, I'm sure they thrive as well as any shepherds do upon the plain, that makes me wonder, and importunate to know the cause that might procure this sadness.

Pal. Since nothing but the Truth will satisfie, Take't in a word, brother: I am in Love.

Tit. Ha, ha, what's that?

Pal. A god which many thousands do adore.

Tit. A Fable that fond fools gives credit too: I that have bin a Shepherd all my life, and ne're train'd up to School as thou hast bin, would scorn to be deluded by a Fiction, a thing that's nothing but inconstancy. Didst never hear the Invective that I made? Pal. No, nor desire it now.

Tit. Yes, prithee mark it, Ile tell thee my opinion now of Love.

Love is a Law, a Discord of such force,
That 'twixt our Sense and Reason makes divorce.
 <B3r>Love's a Desire, that to obtain betime,
We loose an Age of Tears pluckt from our prime.
Love is a thing to which we soon consent,
As soon refuse, but sooner far repent.

Enter old Antimon & Clown.

Then what must women be that are the cause,
That Love hath life? that Lovers feel such laws?
They'r like the Windes upon Lapanthaes shore,
That still are changing. Oh then love no more.
A womans Love is like that Syrian Flow'r,
That buds, and spreads, and withers in an hour.

Pal. See Orpheus, you have drawn Listners.

Tit. What, dost make beasts of 'em?

Ant. Come son, let's make haste to fold up our flocks,
I fear we shall have a foul Evening.

Clown. I think so too Father, for there's a strong
winde risen in the back door. S'nails! yonder's Mr. Titterus
the merry Shepherd, and the old fool my Father would pass
by; wee'l have a Fit of Mirth before we part.

Tit. Hoyse a Gods-name, cannot the Puppy see?

Clown. Hardly sir, for he has been troubled with sore
eyes this nine days.

Tit. Muscod, come hither, what shall I give thee to
put my brother Pallemon from his dumps?

Clown. I do not know what you'l give me, but promise
what you will, I'm sure to be paid if I meddle with him:
he's the strangest humor'd man now of late that e're I met
withal; he was ready to lay his Hook o're my pate t'other
morning, for giving him the time of the day. But upon one
condition Ile venter a knock this once.

Tit. What's your condition?

Clown. Marry, that you would give me a delicate Song
to court my Wench withal; but it must be a good one, for
women are grown so musical now adays, they care not a pin
for a Song unless it be well prickt.

Tit. Oh, I have one a purpose: hark, shalt hear it.

<B3v>I Care not for these idle toys
that must be woo'd & praid too,
Come sweet Love, let's use the joys,
that men and women use to do.

The first man had a woman
created for his use, you know;
Then never seek so close to keep
a jewel of a price so low.

Delay in love's a lingring pain
that never can be cured,
Unless that love have love agen,
'tis not to be endured.

Clown. But then you shall have her say,
I cannot, nor I dare not,
For fear my mother she do chide.

Tit. Tush, she'l ne're blame thee to use the game,
Which she her self so oft hath tri'd.

Clown. Oh excellent! this will fit her to hair ifaith:
Ile to him presently.

Tit. So, I'm deliver'd, a fool and a mad-man are
well put together; for none but fools or mad-men will love
women.

Exit Tit.

Clown. How do you sir? Pal. What's that to you sir?

Clown. 'Tis something to me sir, as I take it.

Pal. You shall have more sir, if you trouble me.

Clown. You shall not need sir, this is more than I
lookt for. I tell you sir, my blood begins to rise.

Pal. You might have past by me then, you saw me busie.

Clown. I felt you busie, though I saw you not.

Pal. My mind was busie. Clo. I minded not that indeed.

Pal. Muscod, come hither: come, we'll sit together.

Clown. Not within the length of your Hook, by your
leave:

Pal. Come nearer man, I will not strike believe me.

I prithee tell me, dost thou love a woman?

Clown. Yes by this hand do I, two or three.

Pal. Wert thou to chuse 'mongst all our Thracian Dames,
Who would'st select to make the Mistriss of?

Clown. Why, I would chuse, a woman, some body that I
like't, I know not who

Pal. What thinkst thou of my Mistriss? is not she
the fairest Shepherdess we have in Thrace?

Clown. The fairest? do you make a doubt of 't? is
there any body dares compares with her? Who is your
Mistriss?

<B4r>Let me know that before I praise Enter Serena.
Her any further. Pal. See where she comes, like to Diana in
her Summers Weed, going to sport by Arethusa's Font.

Clown. This is my Sister! what an ass was he could
not have told me so before, I might have spoke a good word
for him: I'm glad she's come, Ile eene sneak away, and glad
I'm so rid of him.

Pal. Will you still blast me with such coy disdain?
shall all my services be still neglected with disdainful
scorn? Could I dissemble Love, make Tears my Truce man, file
my Faith with Oaths, that in the utterance makes the hearers
tremble: should I prophane, in seeking to compare with
flattery: should I do this, I surely should obtain what
loyal service never can make mine.

Seren. I cannot answer in such Eloquence as you have
studied to accost me with; but in plain tearms resolve your
self I hate you: who can do less than hate such impudence,
that having had so many flat denials, dares prosecute agen
his hated suit?

Pal. With low-bend knee I do submit my self, and
beg your pardon for presumption; if my endeavors might
deserve your love, what would Pallemon for Serena do?

Seren. If e're Pallemon then have hope to gain the
smallest favor from Serena's Love, he must perform a Task I
will impose.

Pal. I shall account me blest by your employment.

Seren. I will not credit you, unless you take an Oath for the performance.

Pal. By all the gods we Thracians do adore, I will perform it whatsoe're it be, so you'll consent to love me when 'tis done.

Seren. My hand and faith upon't. Now mark my words, You never shall agen renew your suit, nor see my face until I send for you, unless we chance to meet at unawares; and meeting so, to turn away your eyes, and not to speak, as you respect your Vow.

Pal. Oh everlasting Labyrinth! Dear Love, recal this Doom, and let me undergo Herculean labors: 'tis too great a woe to be debarr'd your sight, rather command me to rip up this heart, these hands shall do it; barre me my food, Ile like the Argive live in contemplation of my Mistriss beauty; Ile make the Arbors in those shadie valleys whereas the Snick-fail grows, and Hiacinth, the Cowslip, Primrose, and the Violet, shall serve to make thee Garlands for thy head.

<B4v>Seren. Nothing shall serve, but what I have prefixt.

Pal. Ile pluck the Moon from forth the Starry Throne,
And place thee there to light the lower Orb;
And if stern Pluto offer to embrace thee,
Ile pitch him head-long into Phlegeton.

Seren. Phebus defend me! Oh, I fear he's mad.

Pal. Or if thou'lt live and be the Shepherds Queen, Ile fetch Senessa frown the Doun of Swans to be thy handmaid; the Phrygian Boy that Jove so doted on, shall be thy Page, and serve thee on his knee: Thou shalt be guarded round with Jolly Swains, such as was Luno's Love on Latma's hill: Thy Musick shall surpass the Argo's tamer. If this content thee not, Ile dive into the bottom of the Deep, and fetch thee Bracelets of the Orient Pearl, the Treasure of the Sea shall all be thine.

Ser. He's stark mad! some power withhold him here,
Until I finde some place to shelter me. Exit.

Pal. Art thou gone in haste?

Ile not forsake thee;

Runn'st thou ne're so fast,

Ile o'retake thee:

Or the Dales, or the Downs,

through the green Meadows,

From the fields through the towns,

to the dim shadows.

All along the Plain,

to the low Fountains,

Up and down agen

from the high Mountains:
Eccho then, shall agen
tell her I follow,
And the Floods to the Woods,
carry my holla, holla, ce, la, ho, ho, hu
Exit.

A dumb show.

Thunder and Lightening.

Enter old Antimon bringing in Ariadne shipwrackt, the Clown
turning the childe up and down, and wringing the Clouts.
They pass over the Stage. Exeunt.

Enter Radagon ali wet, looking about for shelter as
shipwrackt. Enter to him Titterus, seems to question him,
puts off his Hat and Coat, and puts on him, so guides him
off. Exeunt. Storm cease.

Enter Chorus.

Chor. This storm is o're, but now a greater storm is
to be feared, that is, your Censures of this History. From
cruel shipwrack you have here beheld the preservation of
these banisht Princes, who being put to sea in Mastless
Boats, with several Windes and <Clr>Tides were driven back
to the same Coast that they were banisht from; which
understanding, lest they should be known, they change their
Names and Habits, and perswade the silly shepherds they are
Foreigners: in several Cottages remote from Court these
Lovers live, thinking each other dead. The sighs, the tears,
the passions that were spent on either side, we could
describe to you,

Enter Time with an Hour-glass, sets it down, and exit.
But time hath barr'd us: This is all you see
That he hath lent us for our History.
I doubt we hardly shall conclude so soon:
But if you please to like our Authors Pen,
We'l beguile Time, and turn his Glass agen. Exit.
Finis Actus Primi.

Act.2. Scene.I.

Groans of dying men heard within.

Enter two Lords of Thrace, severally.

1 Lord GOOD Gods, be merciful. Within. Oh, oh, oh.

2 Lord. Some Power defend us from this noisome Sickness.
Stand: who's that, the Winde?

1 Lord. Keep distance then. Oh my Lord, is't you? this
is a fearful Visitation, the people as they walk, drop down
in heaps.

Enter Lord Leonardo.

Retire and keep the winde, here comes another.

Leo. Oh, oh, falls dead. 2 Lord. Mercy, he's dead!

1 Lord. Who is't? 2 Lord. I cannot well discern him,
but I think it is the Lord Leonardo: Yes, 'tis he.

1 Lord A fearful rest receive him, he was vertuous.
My Lord, I would fain exchange some private words with you,
I think you are clear. Enter Sophos the Kings brother,

2 Lord. Upon my life I am. reading a Letter.

1 Lord. Let's walk together then.

Soph. Alas poor Neece, cruel unnatural Father, a
Falleris, a smiling Tyrant, to use his Daughter with such
cruelty: Bless me, I feel I have taken the Infection.

1 Lord. 'Tis Sophos the Kings Brother come to Court.

<Clv> Soph. I heard some speak, keep off what e're you be:
Who is't, Pallation? where's the King my Brother?

1 Lord. In his Bed-chamber. Soph. Tell him I am here.

1 Lord. I shall my Lord. Some there remove the body.

Exit Lord

Soph. No, it shall lye,

Himself shall see in what a state we live:

His Daughter's murdered, banisht I should say,

And the Cicillian Prince, both innocent.

Cor. Flor. A little infant perisht, the Gods know
As lawfully begot as he or I.

Nay, never stare, 'tis true: the Gods

Are not displeased without cause.

Heyda! Is this a time for Musick?

And so it is indeed; for every one

Is ready to kick up his heels.

Within. Oh, oh, oh. I marry sir, here's musick fits the
time.

Enter Pheander in his Gown and Cap, I Lord.

Phe. What horrid shrieks and clamors fills our ears?
Are groans fit Musick for a Princes Court?

Soph. 'Tis Musick fit for Princes that delight in
devilish Dances: Look sir, behold here's one hath danc'd
himself quite out of breath: here's good Leonardo gone, your
Daughter's dead, poor Neece, with tears I speak it, and your
Land infected with a Plague incurable, your Court, and 'twas

not wont to be the Court-disease: what should occasion this but -- would I durst speak what I suspect: suspect, said I? nay what is truth, for that's beyond suspition. Read that, then guess the cause of our inflictions.

Phe. Ha, ha, ha, ha. This was a subtile and shrewd Device to shadow Treachery, was it not my Lords? Having wrapt Treason in a poisoned paper, delivers it to us to take the infection.

Soph. By the blest Sun 'tis false, I am no Traitor, as loyal as the truest Subject here; yet there is poison in't of power and strength to make a Fathers heart to swell and burst at the recital of such Tyranny. Thy Daughter's chaste, a Royal spotless Princess, she here doth vow, and call the Gods to witness, she ne're admitted him unto her bed, until the Nuptial Rites were celebrate; yet Tyrant-like thou putt'st her unto sea, not suffering her <C2r>to plead her innocence, where she and her poor Babe did suffer death.

Phe. Dissembling hypocrite, art not asham'd to lay such shallow baits to catch a Crown? Observe what a discover'd way he treads, thinking her dead, which all you know she justly merited, has forged this Letter, to turn your hearts with seeming pity to dispossess us, and be King himself: But you whose hearts have ever yet bin loyal, know how to censure of such Treachery with true discretion. Pray ye use him kindly, let him not feel too many cruel tortures, he is our Brother, though he have transgress the Law of Gods and Nature, we are loath to punish with too much severity.

Soph. Ha, ha, ha. Now give me leave to laugh, devouring Crockodile, dost think I fear to die? Let death fright those that fear to die for ever: let me behold him in his ugliest shape, he's then most lovely; if I did fear, I'd ne're have uttered this, it was to clear thy Daughters innocence, and blaze thy infamy unto the world, for this I did it: if for this I die, I die for truth, live with eternity.

Phe. Take him aside until we call for him.

Soph. Do not touch me, slaves, I scorn to run.

Exit Guard with Sophos.

Phe. Your counsel Lords what we best to do,
You see his guilt apparently appears:
We dare not call a Publique Consultation
For fear of the Infection, unto you
We will referre the manner of his death.
Here seat your selves, and every man set down
His several Censure; which when we survey,
We'll give our Sentence, either Life or Death.

Exit.

They seat themselves at a Table severally,
and fall to writing.

Enter a Noble-man of Cicillia, the I Lord.

1 Sicil. L. I think this be the Land of Golgotha, inhabited by none but by the dead, except some airy shadows, and they'r silent, the streets are strewed with breathless carcasses, as 'twas in Rome when Marius Silla warred. All that do see me, shun me like the Plague, and shut their doors, sure I am not infectious. Entering the Court, the Guard stood gazing at me, and gave me <C2v>free access into the Palace, without demanding whence, or what I came for; the strangeness of their looks and fearful action, makes me imagine that I am transformed: would I could meet but with a Water-spring, to see if I retain my wonted shape. This should be near the Presence: what are these? they should be Lawyers, they'r not dumb I'm sure.

1 Th. Lord. What's he? 1 Lord. Some stranger.

3 Th. Lord. How came he in the Guard?

1 Sc. Lord. They speak, Ile try if they can hear.

1 Th. Lord. Keep back, who are you? The cause of your approach so near the King?

1 Sc. Lord. Your out-sides speak you noble. Know my Lords, the Cause of my arrival in this Land, is in the search of Princely Radagon, now Son and Heir to the Scicillian King; if ever you did hear of such a Prince, let not fore-passed hate extinguish him, but glad an aged Father with a Son, who now is all the children he hath left. They shake their heads and weep: Good Gods I fear they have ta'ne away his life by tyranny.

Enter Pheander ready.

Phe. What stranger's that? what makes him in our Court? What, are you dumb? Why do you not resolve us?

1 Lord. He is a Subject to Cicillias King, and comes in search of banisht Radagon. 1 Sc. Lord. How, banisht?

Phe. I sir, banisht. And 'twas too milde a satisfaction for the base wrongs that I sustained by him: in a small Boat hopeless of help or life, he was put forth to sea by our Command. This you may tell your King, and so be gone.

1 Sc. Lord. You could not be so unmerciful, to use a vertuous Prince so cruelly: you durst not so transgress the Law of Kings, to murder him, although your Enemy. I know no cause of his did merit it, but the stern hate of ancient Enmity.

Phe. How dare you sir, capitulate the Cause? Go, bid your Master come himself to know, and then perchance we may resolve it him.

1 Sc. Lord. Be sure he will, thou cruel Homicide, and ask the Cause in such a thundring Language, will make both thee and all that hear it, tremble. Exit Scil. Lord.

Phe. We'l answer him as loud, sir, fear it not.

<C3r>But to our first Affairs: what is your Censure? is Life or Death the Sentence we must give?

1 Lord. Mine is his Life, my Liege. 2 Lord. And so is mine.

3 Lord. Mine is his life, but not his liberty.

Phe. Why not his death as well? His fact is Treason.

1 Lord. Suspected, but not proved; therefore 'tis fit he should be kept close Prisoner, till we hear how the rude multitude do stand affected, for he was deeply seated in their hearts.

Phe. We are resolved, let him be streight brought forth,

We'll use him with what clemency we may;
I know the Gods, whom Kings should imitate,
Have plac'd us here to rule, not overthrow. Enter Sophos.
Justice shall hand in hand with mercy go.
We speak before a King, but now a brother;
If you will yet confess your Guilt and Cause
That moved you first unto this Forgery,
We may perhaps forgive you; otherwise
There is no other favor but to die.

Soph. Ha, ha, ha, to die! I do not think I shall be made so happy, for death's the honest mans felicity, there is no favor that I crave but death; in living here I shall more torments finde, but being dead, there ends my misery.

Phe. If you will yet confess, we will have mercy.

Soph. Mercy, on whom, for what? You are deceiv'd,
It is a thing not in thy power to give.
Mercy's immortal, and to humane eyes
Is never seen till fleshly passion dies.

Phe. It seems then sir, you do desire to die?

Soph. With full consent, for life's a loathsom vale of misery.

Phe. In which thou still shalt live: thy life we give, but doom thee to perpetual banishment: we limit you no time, therefore dispatch. See that he instantly depart the Court.

Soph. Dost think Ile stay, by all our gods thy Crown and Kingdom shal not hire me to't. Tyrant farewell, if e're I do return, cities that now stand, shall be heaps of stone.

Exit Sophos.

Phe. This foggy Cloud disperst, I hold it fit some poste to the Delphos to the Oracle, to know what shall ensue these Thunder-claps that threaten such destruction, we our self will see you fur- <C3v>nisht for the Offering. Whom shall we send? Cleanthes? No: you two prepare for your departure presently. What though he was our Brother? 'tis not fit mistrustful men should live within our Court: what is't to be a King, and stand in aw?

Cor. Flor. Those that intreat, and may command with fear,
Are fitter to climb up than tarry here. Exeunt omnes.

Enter Titterus and Radagon severally.

Tit. Stirring so early, Partner, then I see you'll prove a wealthy shepherd; watchfulness is the chief star within our Kalendar: 'twere vain to ask you how you affect this life, your forwardness expresses that you like it.

Rad. Who can dislike a peaceful happiness? Methinks I never proved a sweeter happiness; in every corner here Content sits smiling: the Mountain tops I make my Morning-walks, the evening-shades my recreation, and when Nights Queen puts on her gorgeous Robe, I take delight to gaze upon the stars, in which methinks I read Philosophy; and by the Astronomical Aspects I search out Natures secrets, the chief means for the preventing my Lambs prejudice. I tell you sir, I finde in being a shepherd, what many Kings want in their Royalties.

Tit. I joy in your content, yet wonder sir, you do frequent such melancholly Walks; I have observ'd your passions many times, and seen you sit sole companied with thought, as if your passions were your Comforters, I fear some foolish female has entrapt you.

Rad. Not any sir, believe it, that's a thing I thank my stars I ne're did estimate. Love that imparadizeth some, to me Is hell it self, if hell on earth there be.

Tit. Blest be the hour that e're I met with thee, Not love a woman? have I a second self? Oh happy, happy man, not love a woman!

Rad. I do not yet, assure you.

Tit. Nor ever do, if you do love your self; of all things in the world take heed of 'em: I have a brother mad forsooth, for Love. But that I had a mother, I could wish that there were no such things as women are. We shall have such a hoyting here anon, you'll wonder at it. 'Tis Pan's Holiday, the chiefest Festival <C4r>the shepherds keep, 'tis held upon this Green.

Rad. I thought as much, belike then that's the cause Musick. This place is so bedeckt and strowed with flowers.

Tit. The very same: they come, observe the custom.

Enter old Antimon and another old Shepherd, after them two Shepherds to dance, then the Crown with Garlands upon his Hook, himself drest with Ribbons and Scarfs, then Ariadne the Princess like a Shepherdess, with Serena and two other Shepherdesses to dance. Cease Musick.

Ant. Titterus! well met, you are the welcomest man I see to day, the wenches were afraid you'd not have come, and then our Roundelays had all bin spoiled.

Tit. Sir, you may thank this man: pray bid him welcome, he's a stranger here. Ant. What Countrey-man?

Rad. Scicillia gave me life, on whose fair Promontories I have lived this many yeares, till Covet to see change, brought me to Thrace, which I affect so well, I would continue.

1 Shep. And welcome. 2 Shep. Welcome,

Clown. Y'are very heartily welcome.

Ant. Son, set down thy Hook, and shake it lustily, Win me the Garland, and I promise thee Ile give thee two fat Wethers to make merry. Oh, when I was a young man, I'd a tickl'd it.

Clown. I warrant ye father, for the Cast of the Leg, The standing Caper, or the Placket-Jump, Let me alone, Ile firk 'em up ifaith.

1 Shep. Sir, you'l make one? Nay, no excuse shall serve,
We know you can, and will not be denied.

Rad. I shall but shame our Countrey-men. Will you?

Tit. Who I? And 'twere not to observe the Ceremony, They should not have me here. I must do somewhat.

Ant. Come, y'are well matcht, strike Musick and begin, We two will sit as Judges.

Dance, wherein Ariadne, alias Mariana, dances with Radagon. Dance ends.

Soft Musick. The Men all pass by the two old Shepheards with obeysance, Radagon last; as he makes Congee, they put the Crown <C4v>upon his head, he offers to refuse it, they put it on him, and set him betwixt them.

Ant. Nay, you must not refuse it, 'tis deserved, you have it with a general consent, this shall confirm't.

1 Shep. And this. { The rest of the Shepherds pass by

2 Shep. And this. { him with obeysance.

Rad. I thank you.

Musick agen. The wenches come with obeysance to Ariadne, crown her Queen of the Spherdesses, they lead her to Radagon their King; she and they make obeysance to him, he rises and kisses her. Musick ceases.

Ant. Come, spread the Cloth, and bring away the Meat: So, so, sit down. Daughter attend the Queen, It may be thy turn next. Enter Clown with a Table-cloth, That's a good boy. he and Ant. spread it

ridiculously on the ground, they all sit down.

Musick. Dishes of Apples, Nuts, and Cheese-cakes.

Enter Titterus like old Janus, with a Coat girt to him, a white Beard and Hair; a Hatchet in one hand, and a Bowl in

the other, he sings.

Now does Jolly Janus greet your Merriment;
For since the Worlds Creation,
I never changed my fashion,
'Tis good enough to fence the Cold:
My Hatchet serves to cut my firing yearly,
My Bowl preserves the Juyce of Grape and Barley:
Fire, Wine, and Strong Beer, makes me live so long
here,
To give the merry New-year a welcome in.

All the potent Powers of Plenty wait upon
You that intend to be frolick to day:
To Bacchus I commend ye, and Ceres eke attend ye,
To keep encroaching Cares away.
That Boreus blasts may never blow to harm you,
Nor Hymens frosts, but give you cause to warm you.
Old Father Janivere, drinks a Health to all here,
To give the merry New-year a welcome in.

<Dir>Ariad. Good Janivere depart: Another time
 We'll bid thee welcome as befits thy years,
 But now our Flocks are young, and should they feel
 But the smallest breath from thee sent in a storm,
 They would go near to perish, Prithee leave us.

Tit. Since you desire my absence,
I will depart this Green,
Tho loath to leave the presence
of such a lovely Queen,
Whose Beauty like the Sun,
melts all my frost away.
And now in stead of Winter,
behold a youthful May.

Omnes. Titterus? Welcome.

Enter Pallemon. I come, I come, I come. Exeunt running.

Manent Clown & Pall.

Clown. I go, I go, I go.

Ser. Oh hide me from him. Exeunt.

The Clown climbs up a tree.

Pal. Puff, they'r blown away with a Whirlwinde:
 Thanks gentle Eolus, th'ast left my Love upon a lofty Pine.

Clown. Yes, I shall pine, for I'm like to get no
 Victuals whilst he is here.

Pal. That's not her voice: no, now I see her plain,
 'Tis an Owl in an Ivy-bush.

Clown. I'm glad he takes me for an Owl: now if I

could but cry like one, ta witt, ta woe.

Pal. Oh 'tis my Love, she says I come to woee, 'tis true;

Come down, dear Love; or stay, I come to thee.

Clown. No, no, no, I come, I come down to thee.

He'll break my neck, if he get up once. Comes down.

Pal. Alas poor heart, how pale and black she looks, I think she's almost starv'd, she's black i'th mouth! See, here's a Banquet; come sit down my Love.

Clown. I'm glad a this, we shall feed agen.

Pal. Yet stay: now I remember, those that are kept from victuals a long time, must not be cloyed too much for fear they surfeit. Clown. I warrant you my Love, I will not feed.

Pal. No, do not feed. Clown. Yes, yes, a little.

Pal. No, 'tis dangerous, we'll first to sea, and purge the blood that dimns thy rosie cheeks.

Clown. Lets fill our bellies, and we shall purge the better.

<Div>Pal. It is not good to purge on a full stomach.

Come we'll embarque us in this hollow Tree,

The Dance. And sayl to Jericho. Musick, shall we dance?

Clo. I, I, we'll dance to Jericho. A mad Dance, they dance off.

Consort a Lesson. A Table and Tapers. Enter Priest and two Thracian Lords. Ceremonies ended, the Priest speaks.

Priest. Know sacred Goddess, these are sent From fertile Thrace, whose discontent By noisom Sickness is increast: But how, or when it shall be ceast, { Pythia speaks in the Their King Pheander craves resolve, { Musick-room behinde The reason of his Countreys grief, { the Curtains. And when they shall regain relief?

Pythia above, behinde the Curtains.

Pith. The ileful gods with full consent, Have plagu'd the Thracian Continent, Their Court and Countrey woe shall sing For the Transgression of their King; Who 'gainst all Right and Piety, Hath quite expell'd pure Chastity: But for the time when Plagues shall end, This Schedule to the King I send, Wherein at large is full exprest When all your woe shall be redrest. Throws down a paper.

Priest reads. Content shall keep in Town and Field, When Neptune from his Waves shall yield A Thracian Wonder; and as when

It shall be prov'd 'mongst Thracian men
That Lambs have Lions to their Guides,
And Seas have neither Ebbs nor Tydes;
Then shall a Shepherd from the Plain,
Restore your Health and Crown agen.

Priest. The Oracle pronounces still obscure;
But what is writ, is truth most sure.
Tho ne're so hard to you it seem,
Time will make clear what you misdeem.

Exit.

1 Lord. But we that time shall never live to see.
<D2r>What Thracian Wonder can the Sea waves yield?
Lambs ne're will have stern Lions for their guide:
Or when will Seas leave off their Ebbs and Tides?

2 Lord. Never, oh never.

1 Lord. Then ne're shall Thrace be blest.
But we will bear this Problem to the King,
And let him know that for his tyranny,
His Subjects suffer this calamity.

Exeunt:

Enter Antimon and Ariadne.

Ant. Minnion, take heed, turn not my proffered Love
By peevishness and folly, to disdain; for if thou dost,

Ariad. You'l turn me out of all, I know it is the
sequel of your words, which I unhappy wretch must undergo:
were every Lamb increast unto a Flock, and every Flock to
thousands multiplied, I must not love you.

Ant. You must not?

Ariad. And worse, I must for ever hate you, if you
name but Love agen: I must ingrateful be for all the
courtesies you have bestowed. Love, or the thought of it, to
me is like the Tallon of a soaring Hawk striking a silly
Dove, it murders me.

Ant. So, you are sensible of your own grief, but no
other pity, I am wounded too, but you feel it not.

Ariad. Where are you wounded, sir?

Ant. Even at the heart: I'm wounded for thy Love.

Ariad. If I could see it bleed, I should believ't.

Ant. You would, I thank you heartily for that.

Ariad. Sure sir, I think you would not fear a wound,
cold and decaying nature has made you strike-free, you have
no blood to die with, y'are now buried in your skins Sear-
cloth, and would you warm that monumental Robe at Loves fire
in your grave?

Ant. Scorn'd and abused, 'tis long of Meralchus, go
with that hand preserved thee from the wrack of the
devouring Billows, that ravenous and merciless assembly of
salt Drops, that charitable hand that long hath been the
tender Foster-father to thy wants, with that hand now I turn
thee off: turn thou thy face no more to any house of mine,
Ile burn them all e're they shall cover thee. Thou wert my

joy, but this thy scornful spight,

Has made me hate where I took most delight.

<D2v>Ariad. My sweet Eusanius,

It is his Loss makes me unfortunate, that weighty grief
Followed by mercies, yet wert thou the chief;

Where e're thou art, Fate in spight send me hither,

Tho in the arms of Death we meet together. Ent. Titterus.

Sings. I loved a Lass, alas my folly,

was full of her coy disdaining,

I courted her thus: what shall I sweet Dolly
do for thy dear Loves obtaining?

At length I did dally so long with my Dolly,
that Dolly for all her faining,

Had got such a mountain above her valley,
that Dolly came home complaining.

Ariad. Oh misery, misery! which way should I turn
from thee?

Tit. Ha? there's a foolish Lover upon my life, a
female heigho ifaith: Alas poor heart, why dost thou sit
dejected, pretty soul, he is a hard hearted stubborn Clown I
warrant him, what e're he is; but I hold him the wiser man
for't though: will he not do, filthy churl as he is? poor
heart, would I had a heart could pity thee.

Ariad. What e're you are, sir, my miseries have not
deserved your scorn; I do beseech you leave me with my
sorrows, for I desire no other company.

Tit. Ha? a good face ifaith, a special good face,
fine Babies in her eyes, those lips speak now methinks, and
say, Come kiss me. How now Titterus! the singing Satyre
against all women, the Madrigal-maker against good faces,
Beauties Despiser, are you in contemplation now? I must not
turn my tale sure from Shepherds Roundelays to
Epithilamiums, and Sonnets, and Io's, and Heighos? this were
odd if I should, and yet by my troth I think I must for
ought I can perceive; that thievish god Cupid that useth to
steal hearts, affections, and sighs out of mens bosoms, is
now crept into mine, and spite of my proud heart makes me
confess, that

Love's a lovely Lad,

his bringing up is Beauty,

Who loves him not is mad;

for I must pay him duty

now I'm sad.

Hayl to those sweet eyes,

that shine celestial wonder,

From thence do flames arise

burns my poor heart asunder,

now it fryes.

<D3r>Ariad. Sir, you are rustick, and no generous spirit
to make Calamity your merry Theam. Beseech you leave me.

Tit. Cupid sets a Crown
upon those lovely Tresses;
Oh spoil not with a frown
what he so sweetly dresses.
Ile sit down.

Ariad. You'll force me then to rise, and flie your
folly;

Yet why should you have power to banish me
From this free spreading Air, that I may claim
For mine as well as yours? but 'tis no matter,
Take this place to ye, where e're you force me go,
I shall keep still my sad Companion, Wo.

Tit. Nay then have at you in Prose, if Meter be no
Meter for you, you must not leave me thus; And as even till
this hour I hated women, and therefore must needs be the
honestest man, I will not stay you for any ill, by my hook
and troth la: And now do not I know what to say to her
neither, but you have a good Face, white Neck, a dainty
Cheek, soft Hand, and I love you: if my Nurse had ever
taught me better language, I could afford it you.

Ariad. That very word will feather my slow feet, and
make me flie from you. I hate all love, and am in love with
nought but hate and scorn, sorrows and griefs, I am exposed
to them, turned from a Charity that fed me once, to naked
poverty, thrust into the mouth of Fortunes battery, to stand
all malice that she can shoot at mortal.

Tit. What heart could be so cruel? hand so ungentle?

Ariad. Old Antimon's, till this hour courteous,
Now most unkinde and spiteful.

Tit. Why then, has Love and Hate mistaken their
Quivers to day? He that was courteous to women is now turn'd
unkinde, and I that ever halted am struck most pitifully in
love with 'em. Here, take all the store I have to defend
thee from common necessities, to feed and lodge: I will be
thus bountiful, though I never have better of thee while I
live, and I am sorry I am no better furnisht; if thou
remainest in these fields, Ile lend thee enough to stock
thee with a Flock, and give thee day enough for <D3v>payment
too. He that should have said I would a bin thus bountiful
to day morning, I would have said by this time he had bin a
witch. Fare thee well, I have some strange meditations, that
I desire to be alone my self now, some of 'em must out agen
howsoever.

Whither shall I go
to escape away from folly?
For now there's love I know,
or else 'tis melancholly.

heigh, heigho.

Yonder lies the Snow,
but my heart cannot melt it:
Love shoots from his bow,
and my poor heart hath felt it.
heigh, heigho.
Exeunt severally.
Finis Actus secundus.

ACT.3. SCENE I.

Enter Pheander with the two Lords from the Oracle.

Phe. What news from Delphos? what says the Oracle?
Wherefore is Thrace thus pesterred with these plagues?

1 Th. Lord. My Liege, we have performed your dread
Command, yet not command so much, as our desire did make our
tedious travels to seem short, until we heard Apollo's
ireful Doom; but then. Phe. What then? nay quick, go on
I say, we long to hear the Oracles Decree.

1 Th. Lord. Having pronounc't the gods were all
displeased
With woeful Thrace, she said our sorrows spring
Was caused by the Transgressions of our King,
Who 'gainst the Law of Equity and Right
Had from his sight abandon'd Chastity.
But for the time when Plagues and Woes shall end,
Deliver this unto your Thracian King:
Till this be full accomplisht, 'tis in vain
Ever to hope, or seek redress agen.

Phe. reads. Content shall keep in town and field,
When Neptune from his waves, &c.

Pish, these moral Misteries are incredulous, nor can they
contradict the will of Kings: Comets portend at first blaze,
but take <D4r>effect within the bosom of the destinies, so
Oracles at Delphos, though foretold, are shap'd and finisht
in your Councel-house; and yet I charge you both upon your
lives, let not the commons understand so much, lest several
censures raise a Mutiny: 'Tis death to show a discontented
brow, but smooth your over-burthened grief with smiles,
there's no disaster that afflicts a Clime but it contains
some limitation.

Enter a Fisherman.
Lets wait the time, and with domestick care,
A Cry within. Strive to maintain those Honors we have won.
Arm, arm. Lets stand upon our guard, I fear some Treason.
Speak Villains quickly, what means this noise?

Fish. My duty, mighty King, made me presume
To press thus holdly to your Highness presence,
To bid you make prevention 'gainst your foes,
They are in number numberless to tell.

Tucket. And as I guess are of Cicillia.

Phe. What Trumpet's this? is it our enemy?

2 Lord. One from the enemy. Enter 1 Cicillian Lord.

Phe. Quickly the News, that we may give an Answer.

Cic. Lord. My Royal Master, the Cicillian King.

Phe. We know your Message sir, in that one word:
In naming him we understand the Cause.

1 Cic. Lord. Desires to parley with your Majesty.

Phe. We'l parley in no language, but in Steel:

This shall maintain the Justice I have done,
Against my Daughter, and base Radagon;
Whose hateful name when I but think upon, addes vigor to my
heart to take Revenge. Be gone, and tell your King for his
presumption, we'll lash him from our Land with iron rods, and
dragg him at our stirrop through the streets.

1 Ci. L. Prepare for battel, when this Answer's known.
Exit.

Phe. We'll meet him in the mid-way: say we come.

1 Th. Lord. Your Grace were better parley with the
foe, and take a Truce, my Liege, for certain days; let your
pretence be search of Radagon, which proposition they'll
consent unto, then have we time to fortifie our Land, and
muster stronger powers to make resistance; for as we are, we
are but a handful to a multitude.

Phe. Were they ten times as many, and we fewer,
they should <D4v>not rest one night within our Bounds, till
I have sated my revenge in blood: Have we so many foreign
Conquests won, and shall we fear a Broil in our own Land?
our powers shall march and issue forth the Towns, Armies
shall grapple, and the earth shall groan to bear the burthen
of Wars horror.

Come let's on; base Fear's the brand of slaves,
Trom Flor. They that die nobly, shall have honor'd gra~~ve~~seunt
Enter Cicillia, 1 Lord, 2 Lord, Captains, Drums,
and Soldiers.

Cicil. Did he receive our Message with such scorn?

1 Cic. Lord. With such a barbarous and proud disdain,
he scarce would suffer me to utter it; but bid me back
return, and tell your Grace he'd lash you from his Land with
whips of Steel, and when he had ta'ne you Prisoner hand to
hand, he'd dragg you at his stirrops through the streets.

Cicil. I'm glad they are so valiant: then they come.

1 Cic. Lord. The voice of Arm, Arm, hurried through
the Court as swift as Lightning, and their clattering Arms
put on in haste, made such a horrid noise, as if a voice had
issued from the Clouds, and all the way pursued me; methinks
my ears still tingle with the sound.

Cic. Courage Cicilians, let this be your honor,
they are no Cowards that you fight withal; for they have
been approved in foreign Lands.

Cic. 2 Lord. Let 'em be what they will, we stand
prepared, if they be bold, we are as resolute; if valiant,
we undaunted and resolved. Let it be seen which of our
swords this day carves deepest wounds upon the breast of
Thrace.

Cic. 1 Lord. In equal balance since our fortunes lye,
Let each man strive to conquer, vanquisht die.

Cic. I like your forward spirits, and commend 'em:

in all our Troops I cannot spie a man whom I mislike or dread; and for my part, as you have seen a burning Taper fall and burn most bright when it begins to fade, so shall you see me in declining Age. Methinks I cannot hear their Drums to thunder, nor their hoarse brazen pipes breath forth a sound, to publish their defiance.

Cic. 1 Lord. Does not that Eccho issue from the town?

Cic. These are no braving Tones.

<Elr>Cic. Lord. Yet neerer, neerer still.

Cic. Beat up our Drums, and drown their Hornets sound.

Enter the King of Thrace and Lords, his Drum unbrac'd, Ensigns folded up, himself in a Palmers Gown, Hat, and Staff.

Cic. How now, what are these?

1 Cic. Lord. Mummers my Lord, I think. Set down your Drums, we'll play for all your Crowns; I am sure you know me, you have too much cause.

Phe. Behold great Sir, my Ensigns folded up, my Drums unbrac'd, and all those instruments that should encourage War, quite put to silence; there's not a hand in all our warlike Host that's armed for opposition or defence.

2 Cic. Lord. Is this the man would lash us from his Land with whips of Steel?

Cic. Where are the horses, to whose curled 'tails we must be bound and dragg'd along the streets?

1 Th. Lord. Can you, my Lord, bear these injurious brands?

This would put life in statues carv'd with hands,
Much more encourage Cowards; we that late
Perswaded you to peace, upon our knees
Entreat you to command your Ensigns wave,
And by our ancient Honors, which our foes
Cannot without a blushing cheek deny,
We'll make 'em know they do defie their Victors.

Phe. He forfeits his Allegiance that agen presumes to motion War: I wish my sorrows shadows, but alas they are too real, too essential, they dwell not in the face and outward brow, but have their habitation here within, where they torment me, and shall ever till I behold Cicilia's Son secured, and my fair Daughter fast closed in my arms, those two poor innocent and spotless souls whom my remorseless rage and tyranny hath sold to all afflictions

Cic. Speak Pheander, are not those passions meerly counterfeit? Do they proceed from Fear and Cowardise, that thus thou fold'st thy warlick Ensigns up, and without stroke of battel giv'st the day? Or which I rather deem, from Policy and Matchevillian cunning?

Phe. Neither Prince: but meer repentance for my late misdeed, which is so hainous in the eyes of Heaven, it

seems beyond <Elv>their pardon; therefore now in expiation of that horrid act, and to inflict due penance on my self, all Regal ornaments of State put off Awe and Command that wait on Majesty. I henceforth vow a lasting Pilgrimage, either to bring the Prince thy Son alive, and tender him to safety in thine arms withal, with her fair Beauty in rich Thrace, Rob'd of so rare a Jewel; Or if dead, end the remainder of my afflicted hours in exile and forsaken solitude, in desarts scarce discovered. Cic. A sad Vow.

Phe. To make which good, to thee Cicillia's King, in part of recompence to thy great wrongs, I here resign all State and Empire up, my Crown, my Scepter, and Majestick Orb, until the Truce prefixt be quite expired; And charge you all on your Allegiance, Lords, that you the Faith and Homage sworn to me, pay to this King in all just Loyalty. This Pilgrims weed be now my Robe of State, no other gay Trim will Pheander wear; my Sword, the Sword of Justice born before now, is now no better than a Palmers Staff, by which I will do justice on my self in humble penance; and in stead of Gold, and Cups of hollowed Pearl, in which I us'd to quaff deep Healths of rich Pomegranate Wine, this Scallop shall be now my Drinking-cup to sip cold water. I am now, Cicillia, a man reformed; for loe I die to State, Live onely to Devotion. Lords adieu, These are my arms yon Kingdom to pursue. Exit.

Phe. I hear your Princes minde, and hope his vows are out of his meer zeal and penitence which I accept, will you accord with him, and promise your true Fealties to us?

1 Thr. L. As we to him were, we are now to you, as loyal and as faithful, 'twas his pleasure, and we submit to both, acknowledging his wrongs to you, and take them at the best, far above all forgiveness.

2. Thr. L. You cannot boast of any Conquest won, To gain a kingdom, and loose such a Son.

Scicil. This to us is a full satisfaction, and my Lords, we know how to requite your gratitude, the Regency by him assigned to us we in our bounty reassign to you, be your own Lords, excepting still the fealty due to your Sovereign at his back return, in whose forc'd absence should you use our aid, we shall be your Protector.

Thr. Lords. Noble in all his Arts is Scicilly.

<E2r>Scicil. Billet our Soldiers in such Neighboring-towns, where Victual and best Harbor may be had; withal Proclaim not the least violence be done to any Thracian, they are ours now, tho under your command. Here was a happy War fought without blows, yet no dishonor in't, he that endures such War within, can be no coward sure.

In all designs this must be confest,
He that himself subdues, conquers the best.

Exeunt.

ACT. 3. SCENE. 2.

Enter Alcade King of Affrica, Sophos, Lillia Guida,
Tromp. Flor. Eusanius, and Moors, and Guard.

Alcad. Where's Sophos? Soph. Here my Lord.

Alcad. Has our command been well effected that we
gave in charge?

Soph. Great King, it has.

Alcad. Our purse and people are at thy dispose, leave
an army of the stoutest men Affrick affords: we love thee,
thou art honest. In Affrica the Moors are onely known, and
never yet searcht part of Christendom; nor do we levy Arms
against their Religion, but like a Prince and Royal
Justicer, to patron Right, and supplant Tyranny.
We are in this as Gods, and in like care,
Should punish Ignomy, and Vertue spare.

Eusan. They gave a partial measure that subscribed
Affrick within so small and strict a limit, making great
Europe boundless. Royal Sir, give me but leave to go with
Sophos to the Thracian Wars, that I may speak your Fame unto
the world, and where you are but heard of, make you famous.
If ever Fame or Valor crown my youth with the least Honors,
all my services Ile dedicate to you and my fair Mistriss,
Wonder of her Sex, whose beauty shines like to a Star
amongst so many clouds of her own Nation. Lillia Guida's
name shall be as much in Christendom, as Greekish Hellen's
was. God sir, speak for me.

Sophos. 'Thad bin my first request, but that I fear'd
It would offend your Mistriss: she being pleas'd,
<E2v>Upon my knee I do entreat for you.

Lillia. To show my willingness, Ile be the third my
self, and humbly crave it may not be deny'd; I do not love
to be attended on in a wrought Night-cap, obeyed with
quilted calves, give me a man that Agues cannot quake, nor
fire tremble. Pardon me Princely Father, it is your spirit
speaks, I am your own, and by that priviledge become your
Suitor.

Alcad. Our Daughter has prevail'd, Sophos your ear.

Lillia. To give encouragement unto thy hopes, receive
this favor; may it prove a charm unto thy arm, and double
puissance adde unto thy strength, when any danger's extant.

1 Moor. This it was that I long since suspected, this
shall prove his tragick Fate, and ruine to her love.

Eus. You grace me beyond merit; while I live I will
make known your honors, rank your name amongst the bravest
Dames of Christendom; and when I view this Scarf, it will
infuse undaunted vigor, make me overcome impossibilities,
there easie to desire.

Alcad. Treason, didst say?

1 Moor. Against your Majesty, dishonor of your fair and beautiful Childe, their motions, gestures, looks, and conference I have observed and watched with jealous eyes, and finde 'em all corrupt. Lack, my Liege, behold before your face their amorous fire breaks forth into bright flames, is't not apparent? his suit to leave the Court, her seconding his Treason with a Boon and Favor too. You thought 'twas his desire to go to Wars, believe it not, there's no such man in him: It is some secret Plot they have contrived to flie away. Prevent it speedily.

Alcad. Thou hast infused a spirit into my brest I never yet did feel: strange impudence! Ambition never heard of in a Peasant! A slave that neither knows his birth nor breeding, should thus presume for to seduce a Princess! Hence with that Traitor, let him have a death as horrid as his crime.

Soph. How's this? Eus. A Traitor?

1 Moor. I Traitor: Traitor, sirrah.

Eus. Sirrah, you lie, this shall maintain't 'gainst thee or any dares affirm this Title. Mount us, great King, upon some lofty spire, where is but room for two, place him amidst an host in this <E3r>just Cause to clear my honor, and her innocence: Ile pierce thorough armed Guards, and make my way through Halberts, Pikes, and deadly killing shot, break through many Battels, sally thorough whole Squadrons, and make him like a confused lump that ne're had form. Guard me you sacred Powers, lest I forget time, presence, place, and on this ugly slave commit an out-rage.

Alcad. Kill, and stop his fury: insolent boy, how dares thy violence offer it self in blows, and we in presence? Had we no other cause, this were enough to take away thy Life. Away with him.

Soph. Stay yet, dear sir, as ever I deserved grace at your hand, hear me first speak: Behold him bow to you, that in your Cause hath made great Kings to kneel, and tender you submission; for my sake let him not suffer death, 'tis undeserved, I will engage all that I have on earth that he is loyal; let not false surmize, suspect, and jealousy beget belief to wrong your Princely thoughts. In killing him, you make me guilty, and a murderer; for I first brought him hither, to my hands he did commit his life, being a childe, when on the Plain of Thrace I took him up, let him not loose it at a holy Altar, and Princes Courts are such, and should maintain as divine Priviledge as Sanctuary: For Kings that circle in themselves with death, Poison the Air in which themselves draw breath.

Lil. Blest be that Orator: Gracious Father.

Alcad. Let her not speak, her words confirm suspect: bear her away unto her private chamber, there let her be

confin'd a prisoner, till we determine further.

1 Moor. It shall be done. Exit. Guard with Lillia.

Alcad. Sophos, his life is thine, but not his freedom.

Eus. Durance? Worse then death.

Alcade. No banishment save Affrica; make all the world thine own. Soph. The Kings all mercy.

Eus. Ile Proclaim as much.

1 Moor. I but my Lord, what safety for my life, which he so much hath threatned?

Eus. I scorn to touch thy life, thou timerous slave, But Traitors are all Cowards: Fare thee well,

And my deer Foster-father, wanting whom

<E3v>I loose my better part; Thus they thrive,

That cannot flatter Kings, feel death alive. Exit Eusanius.

Alcade. Nay Sophos, be not sad, 'tis thy pretended good that we pursue, the Girl was wanton, and the Boy was young, and Love is kindled by desire as soon in one poor minute as an age of time: we banisht him that she might fancy thee, whom we intend shall have her, 'tis true as we are royal, if you please for to accept of her.

Sophos. 'Tis an honor that I shall never merit, to spouse a Princes of her exellency;

For I have nothing worthy her affection,

She cannot give consent to love a man,

That's bannisht from his Land and native soyl:

I have no titles for to honor her,

And that's a thing that women most affect.

Alcade. Sir, you inherit vertue, that's a thing no mortal can restore, all other State we will invest you with, the crown of Thrace shall be your own, or cost ten thousand lives, our sable Ensigns never yet before displayed beyond the Mediteranean Sea, shall now be seen to fly, men have livers there pale as their faces, and when we appear, will frightened run from such a Golden soyl; our home-bred fear have end, forei'gn foes must be our conquest now.

Come my best Sophos, e're the next moon spring,

My childe shall call thee husband, Thrace her King.

Tromp. Flor.

Exeunt Omnes.

Finis Actus Tertii.

Act. 4. Scene. I.

Enter Pheander in a Pilgrims habit alone reading the Oracle.

Phe Content shall keep in town and field, &c.
I know not in what sence to apprehend it,
So intricate this matter seems to me;
Yet in these latter lines I read a comfort.

Read. Then shall a shepherd from the plains,
Restore your Health and Crown agen.

<E4r>There is a sign of truth already past, for when
Apollo did pronounce this doom, I was a king, and did enjoy
my Crown, and I must be deposed before restored. But then
the man, I there's the doubt of all, for ever since I took
this Pilgrims habit, I have wandered up and down to finde
this shepherd; wandered indeed, for in the search of him I
have lost my self, siting upon the plain, I saw a face of
such surpassing beauty, that Jove and Nature should they
both contend, to make a shape of their mixt purity, could
not invent a sky-born form so beautiful as she, be she a
mortall, and a shepherdess, her beauty may become a Princes
Court. Why may not I wedding this shepherds Queen, beget an
heir that may restore my Crown? Ile lay my life the Oracle
meant so, the stars from earthly humors gain their light,
our humors from their lights possess their powers: but now
the means for to obtain this prize, Ile send a private
messenger to Court, to bid Pallatio with a well Armed-troop,
at such a certain hour to meet me here, and lie in secret
ambush 'bout the house.

I will conceal my self, and watch a time,

To bear away this Wonder of our Clime.

Stands aside.

Enter Ariadna and Titterus after her singing, &c.

Titter. Oh stay, oh turn, oh pittty me,
that sighs, that sues for love of thee,
Oh lack I never loved before,
if you deny, Ile nere love more.

No hope no help, then wretched I,
must loose, must lack, must pine, and die,
Since you neglect when I implore,

Dance. Farewel hard, Ile nere love more.

Enter Pallemon frantickly habited, dancing over the Stage,
old Antimon, antick-like, Clown-like maid Marian.

Tit. Here's a sight gives a fresh wound unto my
love-sick heart, to think a man that was reputed wise,
should loose himself in a Dedalion maze, and run mad for a
woman, woman that's the cause, it is indeed happy
remembrance in searching out his wound, I have cured my
self, shall I see my brother wits caught in a purse-net, and
run my head into the same noose, then count <E4v>me for a

Woodcock; no, I am now the man I was, and will still say,

There is not any wise man,
that fancy can a woman,
Then never turn your eyes on
a thing that is so common;
For be they foul or fair,
They tempting devils are,
since they first fell,
They that love do live in Hell,
and therefore men beware.

Exit.

Ariad. What a distraction's this? was ever seen so strange a dotage, not in him alone, but 'tis in general? that did not grief usurp too much upon a heart suppress, 'twere mirth would move to laughter.

Enter Eusanius like a Shepherd.

This is no Lover sure, I know him not,
 Yet I mistrust the hanging of his head,
 Ile note him further; 'tis a handsom fellow.

Eus. This habit is most frequent in this place, Ile wear't for fashion sake, 'tmay be a means to gain sight of the fair Shepherdess, whose beauty fills the Clime with wonderment.

Ariad. Alas poor man, he's troubled too in minde, Would I could over-hear him: how he stands!

Eus. I know not where to lye, and it grows late, I have not since I enter'd on these Plains, seen any creature that has humane sence. A woman first! good luck and be thy will.

Ariad. Why kneel you, sir?

Eus. Not for blessing, Sweet,
 That were a foul disgrace unto a Virgin.

Ariad. For ought you know I am a Mother, sir.

Eus. Would you were mine. Please you, Ile make you one.

Ariad. I thank your love sir, but I am one already.

Eus. Then my suit's at an end; yet one word more.

Ariad. What is't, sir? I'm in haste. Enter Radagon.

Eus. No more but this, nay in your ears, lest you mis-construe me.

Rad. So close and privately, then I perceive I have been too neglectful, shallow fool! that having had such opportunity, so long continuance, place, and privacy, durst never utter thy affections. When I beheld her first I fancied her, and more because she favored my dead wife, whose memory I still mourn: but since <Flr>she's gone, rather than loose regeneration, I could wed with her; she's fair, and may be honest, though the world deem 'em Contrarieties: I'm seen, and must go on.

Ariad. Menalchus! you come as wisht for: here's a stranger, Sir, that wants reposeure, will you for my sake allow him entertain; the night draws on, and 'twere unhospitable to deny him, you shall command as great a courtesie.

Rad. I doubt it not. To me y'are welcome sir, such homely Cates as a poor Cottage yields, you shall be sure to taste. Shepherds in this comes nearest to the Gods; for they allow the smallest hospitality, witness when Bawcis feasted Jupiter:

Ariad. For that Ile interrupt you, you shall both before you part from hence, taste of our cheer. Whence is that aged man? pray question him, let him not go before he have relief.

Rad. Come nearer, father, 'tis a great wonder to see a Pilgrim wander in these parts. What Countrey-man?

Phe. A Roman, gentle sir, one that hath vowed in weary pilgrimage, to spend the poor remainder of his days; to such you know all places are alike.

Eus. How long have you continued in this Land?

Phe. But a small time.

Eus. You have not seen the Court?

Phe. Not yet, fair sir.

Rad. What should we do at Court? we have a King knows no Religion, heathens, infidels inhabit there; the poor live most secure, for as they know no good, they fear no ill: but we must not decipher. Come sit down.

Eus. Fair Mistriss. Ariad. Good sir sit, this is my place.

Menalchus seat you. Fie, fie, complement.

Ariad. Here's no variety, but such as 'tis, if you can feed, y'are welcome, shepherds fare. Eus. We thank you.

Rad. Sir, fall to, y'are sad methinks.

Phe. Not sad, but somewhat griev'd to think report should scandalize so sweet a Continent, not onely Foreigners, but Thracians born, hate and abhor the Clime and Government, saying, it is infectious, and your King a misbelieving Tyrant, infamous.

Ariad. Where heard you this?

Phe. All Thrace proclaims as much.

<Flv>Rad. I cannot tell: but trust me sir, 'tis thought it was a cruel deed, not like a King, much less a Father, having but one childe to banish her, and for so small a fault.

Eus. What was the offence? Rad. A customary thing, I cannot well appropriate a name.

Ariad. Is it so sleight? and do you shame to utter't?

Rad. Your presence must excuse me, otherwise I should have found a Title.

Ariad. Then Ile speak. It was so hainous, and so vilde a fact, the King could not in justice pardon it, 'twas a disgrace to him, shame to her Sex, dishonor to her self and Progeny. What greater infamy unto a King, than for to blot his name with bastardy?

Rad. You speak well in the defence of Vertue, Sweet; but if such defaults should be so punisht, we should have but few women in our kingdom: Admit the Princess in her wanton blood committed such an error, do but think what frailty is, the baits, nay more, 'tis thought that they were man and wife; if it were so, he could be little better than a Tyrant.

Phe. A Tyrant, nay a villain, murderer. Pray pardon me, I must and will have leave to speak my conscience, should I see the King, I'd tell him to his face he were a Tyrant. Say she did err, he was the cause on't, not suffering her to wed where she did love: What may his Subjects think, he being dead for want of Issue, they shall servile be to Turks and Infidels, if worse than he can any where be found?

Ari. Dotard forbear, thou hast already spoke more than thy life can ever satisfie. If that the King had known they had bin married, questionless he would have been more merciful; but that rests in suspicion, his sentence was pronounc'd as they were guilty, not as man and wife, and then what punishment can be too great? his supposed ill was so much lenity, to live had been to die a lingring death, for reputation is the life of honor, and that once lost, the Mother hates the childe, curses the man she did commix withal, and like a shame-fac'd Felon, seeks to shun the face of every one that knows her guilt.

Phe. Admiredst of all women, now I see There is much Vertue lives in poverty.

Eusa. And yet methinks the mothers shame, is not to be com- <F2r>pared unto the injury the child sustains; for she receives her sorrowes by consent, but the poor infant guiltless of the fact, grown to maturity, shall bear the brand of Bastard by his birth, be dispossess of all inheritance due to the Seed that's sown in holy wedlock; if a curse belong unto the issue of base lusts, 'tis given to the childe for to bestow on those that did beget him, sure I think who e're he was that wronged so fair a Dame, as your Kings Daughter, could be no true Prince, but some base upstart that deluded her, under a fained title.

Radag. Slave thou lyest.
Radagon strikes him with his hook, she holds Eus. Phe.
Radagon.

Ariad. Had you e're a Mother sir?

Eusa. I cannot tell. Unhand me.

Ariad. For my sake, Pheand. whispers with Rodag.
or if there be a woman in the world whom you affect, in her
name I conjure ye let my tears assuage your just moved
anger, it will discredit me, endanger you, if you should
strike him here, Ile give you reason.

Radag. This is some fallery, it cannot be.

Phe. Now by my holy vow what I prescribe I will
approve, I know you love this woman, the revelation of
Celestial Orbs, the Aspects and influence of heavenly
planets do direct my skill, by Palmestry and Phisiognomy. I
have declared to kings accidents past, portents to come, and
told to what event present designs should run, what should I
make experiments of Art on him that not believes it?

Rad. Troth I do.

Phe. Then reconcile your self unto this man, let
him by no means use to visit her, for in the hour of his
nativity, some powerful working star was in conjunction with
too forward Venus, take him from her, and all th' Auxillary
heavenly helps, that may give Physick to a Love-sick heart,
Ile invoke to be benevolent, and e're too morrow sun, she
shall be yours.

Ariad. See sir, he comes towards you.

Radag. Sir, for my rash offence I'm sorry.

Ariad. What would ye more good sir?

Radag. If you desire a further satisfaction, you
shall have it.

Eus. How? Radag. Thus. Eus. 'Tis accepted.

Phe. This device took well. Now to my plot. Exit. Phe.
<F2v>Ariad. I fear you are not friends yet.

Radag. Who not we, why should you think so? look you,
we imbrace, shake hands, nay more, we will be bed-fellows,
and early in the morn revisit you.

Ariad. Where lies the palmer? Gone, and take no leave.

Radag. Oh fear not him, he is provided for. Come sir,
take leave and part. Exeunt they two.

Ariad. Good rest to both, there is a fire kindled in
my breast, I have not felt a flame this twenty years,
betwixt these two, I stand in a delemma, not knowing which
to fancy or forsake, so equal my heart doth stand affected.

Enter Pheander agen, and two Lords in ambush.

Phe. That's she, Ile not be seen.

Ariad. I am resolved, since from them both I am
free'd thus, Ile conclude he that first speaks shall speed.

1 Lord. That's I. 2 Lord. I. Ariad. Help, help.

1 Lord. It is in vain to call.

Ariad. Oh would this hour might be my Funeral. Exeunt.

Enter Antimon and Clown, Antimon brave, antickly
atired in brave Clothes.

Ant. A Glass, a glass, a glass, Ile trust my face

no more in the fair water, 'tis not bright enough to show me in my smugness, reach a glass. Clo. A Looking-glass?

Ant. A Looking-glass I say.

Clo. You shall sir presently, there's one stands under my bed.

Ant. Why that's a Jorden, fool.

Clo. So much the better father, 'tis but making water in't, and then you may behold your sweet Phisnomy in the cleer streams of the river Jordan. Ant. I smell 'twill be a match.

Clo. If you smell a match, take heed of your nose, for a little thing will set it a fire.

Ant. How sits my suit? is it not spruce and neat?

Clo. A most impertinent suit, I assure you.

Ant. She cannot chuse but love me now, I'm sure old Menophon nere courted in such clothes, were it not best I should leave off some part of this my bravery, lest appearing suddenly in this bright splendor, the wenches overcome, and ravisht with my sight, fall at dissention, and so go bi'th ears about me.

<F3r>Clo. 'Twas well remembred, that in any case look you put off some of those glittering Weeds, until you see your Mistriss, all the Maids will be stark mad to see you; do but mark when they behold you, how they'll fight for you, you'll hardly scape their fingers I'm afraid.

Ant. I, sayest thou so? here do thou wear 'em then, And give 'em me when Mariana comes.

Clo. Yes marry will I, if you can, overtake me, Ile court her first my self. Father, farewell.

Ant. Nay, but.

Clo. I shoot at no such Butts. Father, farewell.

Ant. Oh villain, slave, I have sold half my Flocks To buy these Clothes, and now am cheated.

Enter Titterus and Serena.

See if the Rogue has not sent company to laugh at me: if Titterus should see me in this shape, he would make a Ballad on't. Ile after him, and if I catch the Rascal, Ile say nothing. Exit Ant.

Tit. Yet Beauty of these fields be less obdure, And stay his laboring brains of that great toyl In which it travels for thee.

Seren. Love a mad-man?

Tit. If he be mad, 'tis you have made him so. Can you not fancy your own workmanship? Will you not cure him whom you helpt to kill?

Serena. Were his hurts made in the body, I have helping herbs and such choice simples, as should cure his wounds; no shepherdess knows better than my self how to restore him.

But where that Herb or Science can ye finde,
That hath the vertue to restore the minde?

Tit. Minde; he minded you too much, the more fool he,
That man's mad that mindes any of you all;
For you are, let me see,

Foolish, idle toys . that Nature gave unto us,
But to curb our joys, and onely to undo us;
For since Lucretias fall, there are none chaste at all:
Or if perchance there be, one in an Empory,
Some other malady makes her far worse than she.
Out upon ye all.

<F3v> 'T were too much to tell the follies that attend ye,
He must love you well that can but discommend ye;
For your deserts are such, man cannot rayl too much:
Nor is the world so blinde, but it may eas'ly finde,
The body or minde tainted in woman kinde.

Oh, the devil take you all.

Ser. Have you now done?

Tit. Done? 'Sfoot, if I could finde words enough,
and bad enough, I'd rail at you all till to morrow morning.

Ser. If ye should, Ile have the last word.
I have been silent yet, vex me no more;
For if I once begin, Ile make thee mad too,
And send thy Wits a wooll-gathering
After thy brothers. Enter Radagon and Eusanius.

Tit. What the devil are these women made of?
Do not think I would surcease my suit,
But for this interruption.

Rad. Is there no valley, nor no mountains top
Free from these Clamors? You see we are intercepted:
But for these, this should have been the place.

Eus. Let's watch a fitter time, and spie a place of
more conveniency. Rad. 'Tis agreed: All friends.

Eus. Till then. Rad. Think you I meant otherwise?

Eus. No.

Rad. Well then.

Enter Antimon running after the Clown.

Clo. Oh father, well overtaken.

Ant. 'Tis well you are return'd sir, I was coming,
I was e'en coming for you? How now, what are these?

Rad. Receive this stranger to your fellowship,
A partner and a brother, that desires a life retired
And if my genius prompts me not amiss,
He will deserve our Loves.

Tit. However sir, to me he's welcome,
Chiefly for your sake my love I tender.

Rad. Pray know this man, this is the jovailest shepherd in all Thrace.

Eus. His Aspect speaks for him. Sir, I desire to be known
 <F4r>Better to you, and you fair Dame, whose beauty adds more
 Lustre to these fields, then all that summer Flora can produce.

Ser. And these plains much honored by your presence.

Ant. Receive a welcome too of Antimon.

Clo. And I his son Sir, welcome good partner;
 Nay good sir, I crave less of your courtesie,
 And more of your acquaintance.

Ant. Since we are met by chance so luckily,
 Let us proceed unto our countries pastimes,
 To give this courteous stranger entertain.

Clo. I, good father, Let's not loose our sports in any case.

Ser. Whom shall we crave to call upon the Queen.

Rad. That office shall be mine, stay my return:
 Now if the Palmer do but keep his word,
 I shall enjoy what I so long have wisht.

Enter a Shepherd wounded, running.

Ha, what sad object's this? How camest thou wounded?

Clo. Sure some sheep has bit him.

Rad. Speak how camest thou hurt?

Shep. In rescue of our Queen, basely surprized.

Rad. Surprized? by whom?

Shep. By Thrace his King, who Pilgrim-like wrapt in
 a russet weed, taking advantage when she was alone, has with
 a private ambush, stoln her hence.

Rad. To the Court-gates let us pursue the Ravisher,
 his Court and all the powers that he can raise, shall not
 protect him. Plague upon his craft: Is this his skill in
 Physiognomy? Worthy friend, let me but call you so, and let
 our strife be buried in our loves: The Cause removed, let
 the effect thus die: and as our hands, so let our hearts
 unite to take revenge on this injurious king.

Eus. Sir, what is yet scarce man, my heart shall ripen,
 Ile stretch beyond my years and power of strength,
 But Ile assist you in this enterprize.

Tit. Let's muster all the shepherds to our aid,
 And fetch her back per force.

Rad. In the mean time, be it your charge to cure this
 Wounded Swain, that sought to rescue her.

Ser. Ile use my best of skill.

<F4v>Ant. Old as I am,
 Ile go along, and let my Mistriss know,
 The King of Thrace makes Antimon his foe.

Clown. If I light on him handsomly, Ile have a bout with him at Quarter-staff.

Tit. One thing let me intreat, to draw my frantick brother to the field, inform him 'tis Serena is stoln hence, to prove if either terror of the Wars, his Mistriss loss, or sight of death and blood, can win him to his wits.

Rad. Perswaded well.

Clown. What's he will take that charge?
Marry that will I, let me alone with him,
Ile put it in his pate, I cannot say his brains,
Because he has none: Ile fetch him presently. Exit.

Rad. Whom shall we make our General, and Leader of this Rabble?

Tit. Who but your self shall we impose so great a Charge upon?

Rad. Rather bestow it on this noble youth.

Eus. That warlike Charge would not become my years, I shall be proud to be your Soldier, sir.

Enter Pallemon and Clown.

Pal. Give me my Arms, Ile fetch her back agen.

Clown. Give you more Legs, you'l ne're o'retake her else.

Pal. Ile leap into the Saddle of the Moon,
And tye two Stars unto my heels, like Spurs;
Ile make my warlike Lance of a Sun-beam,
And mounted on some strange Bucephalus,
Thus will I overthrow my Enemy.

Clown. This 'tis to keep mad-men company, that has not the wit to know his friends from his foes; but we shall have your brains beat in agen.

Pal. Sirrah, take the Moon, and place it me upon the Axle-tree, Ile mount on horse-back streight.

Clown. The Moon's not up yet, sir, some three hours hence you shall be sure to have her.

Pal. How know you that, sir?

Clown. Well enough sir, 'tis a shepherd that keeps her, <Glr>And he's called The Man in the Moon.

Pal. Ile fetch a sheep-skin then to make a Drum,
Ta, ra, ranta, ra, tan, tara, ran tan. Exit.

Rad. He has possest him well, let him go on.
Now courage, Fellow-soldiers, and let's trye
To fetch her back, or in her quarrel die. Exeunt.

Tromp. Flor. Enter Pheander, Lords, Drums, Colours, and Soldiers.

Phe. Is't possible the number of the Swains
Should be so many?

2 Lord. Full five hundred strong.

Phe. What's their pretence?

1 Lord. That's yet unknown, my Lord, unless it be to

have their Queen agen.

Phe. How should they know 'twas we that stole her thence?

1 Lord. Belike the Swains that sought to rescue her, heard some one name the King; no other cause could give intelligence, 'twas done so private.

Phe. What should we fear? Let's meet 'em in the field, Were their Force trebled o're, when we appear They'll flie like Hares that fear the Lions frowns. How might we do for to behold the Rebels?

1 Lord. They lye so low intrencht beyond the hill that fronts the Castle-gate, that no Prospect about the house can yield the least survey.

Phe. Let's Parley with 'em then, so we may hear what they pretend, and view their Regiment.

2 Lord. Here is a Herald to the same effect arriv'd at Court.

Phe. Go, bring him in, we'll hear what brave Defiance they have sent.

Enter old Antimon with a piece of painted Cloth, like a Herald's Coat, Clown sounding a Tucket before him.
No: sir, the Prologue to this bloody Tragedy.

Ant. I am a Herald, come to tell the King, That he has done a most mischievous thing: We had but one fair Ewe amongst our Lambs, And he has stoln her, w'th his wolvisish Rams; For which our Shepherds vow by force of Arms, <Giv>To fetch her back, kill all, but do no harm: But if you'll set her free, they bid me say, They'll take her home, and so make Holiday.

Omnes Lords. Ha, ha, ha, ha.

Ant. It seems they are not angry at my words, because they laugh, I fear'd they'd draw their swords.

Phe. Tell 'em we render thanks for their good mirth, And would entreat a Parley, if they'll come And meet us here under the Castle-wall.

Ant. You would intreat 'em fairly for to come?

Phe. I thought as much. Go you along with him, and tell their General what you heard us say.

2 Lord. I shall. Come, show me to your General. Exeunt.

1 Lord. Will you in person parley with the Rout?

Phe. Why not?

1 Lord. 'Tis dangerous, for fear the Swains, Not knowing what belongs to Law of Arms, Being once cross'd, should offer violence.

Phe. 'Tis well advised: Pallatio bid our Guard Be near our person, bring up all our Troops Close to the Gates, that if occasion serve, They may at unawares make issue forth,

And cut off all the Rear. See it performed,
I have a trick new crept into my brain,
And if my Policy deceive me not,

A march within. Shall bring these several bodies to one
head,

And crown all my Designs with full event.
They'r coming, keep your Ranks.

Enter all the Shepherds, Radagon, Eusanius, Titterus,
Pallemon, Clown, Antimon.

Phe. Which is the General? Omnes. This.

Phe. We would exchange some private words with him.

Radag. You are deceiv'd; I better understand

The Name and Honor of a General,

Than to disgrace it 'gainst the Law of Arms;

Though we are not so expert as those men

That daily practice 'em, yet you shall finde

We'l make a shift to right our injuries.

<G2r>Phe. 'S death! where learnt he this Discipline?

Are Shepherds now become such Martialists?

I see I must dissemble.

Radag. If you have ought to say, speak publickly

No private Protestations, Bribes, nor Fears,

Have power to convert our Resolutions.

We need not to capitulate our Wrongs,

They are too apparent. Let us see our Queen,

And if she have received the smallest wrong,

A general ruine shall o're-spread the Land;

We'l fire thy Castles, burn up all thy Towns,

And make a Desolation of thy people.

Phe. You cannot be so shallow, as to think I took
her with a lustful appetite? This honored Badge proclaims
that lust is past. Our seizing her was motive to your good,
if you conceive it. List, and Ile explain it: Within our
Land our foes are resident, Scicilla's King, under whose
Government these many years you have been Servitors. The
reason this: When he did first invade, we found our self too
weak to make resistance, and under show of satisfaction we
did resign to him our Dignity, pretending search of Radagon
his son; which he accepted, and did back return to
Scicillia, leaving Deputy to Govern here. And though
Pallatio bore the name of Rule, it was by his permission. Do
but weigh the servile yoke of foreign Government, what
danger may ensue, what priviledge you loose in Thrace, if we
be dispossessed, the time of Truce expired, and he's returned
to take possession? For without his son, our Crown and
Kingdom both are forfeited into his hands; which yet we may
prevent, if you'l agree to joyn your Force with ours, and
back expulse him. We'l not onely grant your Queen her
liberty, but we'l enlarge your former Priviledge; give you

choice of State, Honor, and Dignity, make you Lords and Knights, and in remembrance of the Shepherds Wars, adde a new Festival; which at your charge shall yearly be performed. Consider on't.

Rad. Happy Position! thanks great Justicer,
Occasion puts revenge into my hand,
To think that I should be so fortunate,
<G2v>To be Commander of a Band of men,
To war against my father, blest Event.

Phe. What's your reply?

Clown. Good General, consent,
I have a foolish desire to be a Lord.

Phe. And what shall I be?

Clown. You shall be a Lord too, and if you'll be quiet,
There are a great many mad Lords.

Phe. What answer do you give?

Rad. Were it in me
To give an answer, you should soon prevail,
But 'tis a General voice; for my own part
My service, and my self I offer to you.

Eus. And so do I. Tit. And I.

Omnes. So do we all.

Phe. A King that's thus held up can never fall.
Draw all your force within the Castle Walls,
'Tis large and spacious, and will well contain 'um.
This night we'll feast, to morrow shall be seen
Your loves to us.

Rad. Ours to the shepherds Queen. Exeunt omnes.
Finis Actus quartii.

Act. 5. Scene. I.

Drum and Colours.

Enter Scicillia, Lords, and Soldiers.

Scicil. IS all our Army in a readiness,
prepared for battel if occasion serve?

2 Lord. They are, my Lord.

Scicil. This day our truce takes end, the king
returned,
And we expect our Sons delivery.

1 Lord. Pray heaven it be so happy, but I fear
A worse intent, for all the way he comes
The Commons rise, shepherds and silly Swains
That never were inur'd to carry swords,
<G3r>Take Arms and follow him.

Scicil. What's that to us?
Did he not make a vow ne're to return,
Until he found my Son? may be he comes
For to invest us King, and offer sacrifice
Unto the Gods, and so conclude this weary Pilgrimage.

1 Lord. You speak, my Liege, as you your self would do,
But he that dar'd to banish 'em,
Think you he fears to violate an oath?
'Tis ill to trust a reconciled foe,
Be still in readiness, you do not know
How soon he may assault us.

Scicil. Thou speakest but well, 'tis good to doubt the
worst,
We may in our belief be too secure;
As King's forbidden to condemn the just,
So Kings for safety must not blame mistrust.

Enter 2 Lord. Why is this haste?
To bid you haste to Arms,
The foe comes on, the Centinels fall off,
The Scouts are posting up and down the Plain,
To fetch in all the straglers. Thraces King
Has break his vow, and seeks by force of Arms
For to expulse you.

1 Lord. Will ye yet give credit
To a Tyrants oath?

Scicil. By you bright Sphere I vow, and if there be
A greater punishment for perjury
Raining on earth, then is the conscience sting,
I will inflict it on this perjured man.
You spirits resolute 'gainst fear and death,
You that have hitherto maintained your being
In equal power, like Rivals to the Gods,
Now show your Valor, let us not debate
Our wrongs like women; for the wrath of Kings
Is like an angry Cloud, swoln big with fire,

Soft charge. that speaks revenge in thunder; hark they charge.

Beat a defiance. See, the signal's given,

Who dies in this just cause, shall live in heaven.

<G3v>Allurum. The shepherds give the first assault, and beat off some of the Scicillian Lords.

Enter Eusanius driving over Scicilla.

Enter Radagon.

Rad. The fury of this Boy will overthrow
All my Designs; twice since the Fight begun,
In spite of my best Art, he has unhors'd
My Royal Father, and the last Career
Drew blood from his shrunk veins, yet the good old man,
Like to an aged Oak that long hath stood,
Endangers all that seeks to cut him down;
He does not bear that fearful Policy,
That many use to fight in base disguise,
But has a White Flag carried before him,
Which does signifie the justice of his Cause, is innocence;
Or as a mark, as if a man should say,
I am the Butt you aim at, shoot at me.
The greatest Conquest I have won this day,
Hath been the preservation of his Life,
With hazard of mine own: In my pursuit,
Thinking to place him in his Court of Guard,
I followed him so far, that I was forced
To make retire, for to recover breath.

Enter Eusanius with Scicillia prisoner.

Eus. Why do you sound a Retreat? the Day is ours,
See, here's their King, I knew him by his Ensign,
Which I seized in spite of all opposed.
Here General, to your hands I do commit him.
Carry Thraces King this as a ransom for the Shepherds Queen.
Soft Allarum. Hark, the fight renews, one hour more makes a
full Conquest, and Ile ne're give o're till it be finisht.

Exit.

Rad. But that no fame or credit can be got to conquer
Age, I'd scorn for to present anothers prisoner.

Scicil. Aged as I am, had I a sword I'd scorn as much
to be subdued by thee.

Rad. That shall be tried. Here, take your Arms agen.

Scicil. Art thou in earnest then? Come on ifaith. How
now?

<G4r>What means this, wilt thou not fight with me?

Rad. Yes sir, that I will, with you Ile fight,
But never fight against you. See the man
That thrice this day preserved you from your foe,
And the last time I bore you off from death,

I that man am now your Champion, do not question why?
But rest assur'd, for you Ile live and die. Exeunt.

Allarum, and the Shepherds within crying, flie, flie, &c.

Enter Eusanius, and all the Shepherds.

Eus. What Coward's that began this fearful cry? Is not the day likely to be our own? Have I not taken their King Prisoner, seized his white Flag, and by our Generals hand sent him unto Pheander?

Tit. But he's revolted, and has set him free, And we have ne're a General to lead us.

Eus. Oh Villain, Traitor, Coward, were he my father I should call him so: flie from his Colours. Courage, fellow Swains, let us not blot the Honor we have won. Want of a General, Ile supply that place, rather than loose so fair a Victory.

Pall. No, Ile be General.

Clown. I, I, and so you shall, and Ile be Commander over you. We should be led like Wilde-geese then ifaith: Wilde-geese, nay Woodcocks rather; for your Wilde-geese keep their Wings, their Front, their Rear, and have a Leader too.

Tit. I, I, you are the man.

Eus. Follow then, come. Exeunt.

A great Allarum. Enter Radagon.

Rad. Sound a Retreat, it is impossible to win the day, These Shepherds fight like devils: I saw a man born on our Lances points quite from the earth, yet when he came to ground he fought agen, as if his strength had bin invincible.

A shout and Flor. Hark how the proud foe with triumphant voice Proclaims unto the world her Victory.

Enter 2 Scicillian Lord.

2 Lord. Hark how Scicillia with triumphant voice Proclaims unto the world his Victory. Rad. Scicillia?

2 Lord. I, Scicillia. Sophos, brother to the Thracian King, is with Alcade King of the Affricans, come to assist you.

<G4v>Rad. Give 'em entertain with all the Royal Pomp our State can yield.

2 Lord. He shall have Soldiers welcome, that's the best.

Tromp. Flor. Enter one way Scicillia and Lords.

Another. Alcade, Sophos, Lillia Guida, Drums and Colours.

Scicil. To give a Welcome fitting to the State of Affrick's King, Sophos, and this fair Dame, whose Beauty all the Western World admires, were to neglect a greater happiness; for by your aid fair Victory sits crowned, pluming her golden wings upon our Crest, let us not beat her back by detraction.

Alcade. Royal Sir, we come to fight, and not to feast;

yet for this night we will repose our selves, our Troops are weary, and our beatuous Childe rests undisposed of; Let her have a Guard of Demi-Negros, called from either part, and let her Lodgings be place next our own, that's all we do desire.

Scicil. Which wee'l perform.

Sophos. Let the Retreat we heard at our approach, call back your powers, and early in the morn when as the daring enemy comes on; thinking to prey upon a yielding foe.

Tromp. Flor. Our forces shall confound 'em, Thrace shall

Retreat. know

Sophos is here, come to perform his vow.

Exeunt.

Enter Pallemon wounded, Titterus, and Clown:

Pal. Upon 'em, upon 'em, upon 'em, they fly, they fly, they fly.

Clown. I, I, they run away.

Titter. I am glad they are retreated, had they stood, his lack of sense had bin his loss of life, how e're he scapes it yet, come now retire. Pal. Ile have my Love first.

Clown. So ho, ho boys.

Pal. What noise is that? are you a fouler, sir?

Clown. I know what belongs to a retreat sir, I was the first man took flight, and lured off the rest aswell as I could.

Pal. Then y'are an Engineer?

Tit. An admirable fellow Pallemon, hold him in talk whilest I run for Cerena, and use my best perswasions to procure her gentle patience, his deep wounds to cure.

Pal. Come then grave Nestor to the Councel Table, nay, you shall see that I can speak to you.

Clown. And you shall hear that I can answer you.

<H1r>Pal. You say you are a Faulconer?

Clown. Or a Fowler, which you please.

Pal. What think you, Nestor, if we limed our Pikes, as you your Twigs, and set 'em in the way just as the Army flies? Do you not think they would hang fast by the wings?

Clown. Yes, if they do not leave their wings behinde 'em,

And flie away with their legs.

Pal. May they do so?

Clown. Faith I sir, 't has been the Cowards fashion time out of minde.

Pal. Or Father, shall's cast into the Air a gorgeless Faulcon, that mounting the bleak Region, till she spie my beatuous Love Serena, then souze down, and snatch her from the Army. Joves bird the Eagle, in her Talons bore his Darling Ganimed to his palace so. Speak Nestor, is it possible or no?

Clown. Very easie sir, if women be made of such light

Stuff, as they say they are; besides, no Faulcon but dares venter upon a Ring-tale, and what's a woman else?

Pal. Then as stern Pirrhus did old Priam take, or stay, As cruel Nero with his Mother did, Ile rip thy bowels out, then fling thee Like a gorgeless Faulcon in the Air; But first Ile tye these bells unto thy legs, That I may know which way to follow thee.

Clown. Nay, and you begin to meddle with my legs, Ile show you as fair a pair of heels, As e're you saw in your life.

Pal. Nay, flie me not, my fair Angelica.

Clown. Put up thy Bilbow then, my mad Orlando.

Pal. Thy hand shall be the scabberd, there it is: I yield me to thy mercy, Alexander; Yet save my life, great Caesar.

Enter Titterus and Serena.

Clown. As we are Alexander, we will save thy life. Come sit at Caesars feet. So, so, now Ile Deal well enough with you.

Tit. Prithee have more remorse, if not for Love, For love of Life, help to redress his wounds; <Hlv>Remember 'tis for you he came thus hurt, Take pity on his smart.

Seren. Had I like power to restore his sence, as to re-cure his wounds, upon the earth I would leave no means unthought, unsought for, but I'd apply't for his Recovery.

Tit. This is the tyranny we men endure, Women can make us mad, but none can cure.

Seren. Oh may I prove the first, upon my knees, If ever a poor Virgins Prayers were heard, Grant the fruition of my suit may prove A saving health to his Life and Love.

Tit. Nay, and you go about it with such willingness, 'Twill come to a good end sure: The whilst you dress his wounds, Ile sit and sing, And invoke the Gods to pity him.

Sings. Fair Apollo, whose bright beams

Cheers all the world below:

The Birds that sing, the Plants that spring,

The Hearbs and Flowers that grow.

Oh lend thy aid to a Swain sore oppressed,

That his minde soon may finde the delight that sence admits;

And by a Maid let his harms be redressed,

That no pain do remain in his minde to offend his wits.

Seren. His blood returns, rub his Pulses o're the fire, His Looks prescribe an Alteration.

Clown. Would I could hear him speak a wise word once.

Pal. Either the earth, or else my head turns round.
Tit. Lass, my poor brother.
Seren. Peace, disturb him not.
Pal. And yet methinks I do not feel such pains as I was wont to endure. Ha, sure I should know! Speak, are you not my Love?

Tit. He knows her. I, 'tis she.
Pal. And you my brother? Tit. True.
Clown. And what am I? Pal. A fool.
Clown. But you are no mad-man now I'm sure. He that can distinguish a fool from a woman, is a wise man believe it.

Seren. Pallemon see, since it hath pleased the Gods, in pity of <H2r>thy youth, to grant thysence, Serena grants her love, and at thy feet craves pardon for her cruel injury.

Pal. More welcome now then ever, my Serena. Love that is often cross'd, at length obtained, Is sweeter far than pleasure eas'ly gained.

Tit. But what shall I do now? I'm gone in the Common-law, and if a Jury of women go upon me, I'm sure to be cast. I think I had best to appeal to the men first, and make them my Arbitrators.

Clown. Oh no, no, no, make your peace with the women first, what e're you do; for if they take the matter in hand, your men are ne're able to stand long in a Case against them.

Tit. Then first to you whom I have wrong'd so much, And next, to all that's here.

Sings. Forgive me, oh forgive me my cruel disdain,
Never poor Lover endured such pain,
As I will in my skill, your praises to tell,
And never sing other, till death rings my Knell.

Therefore no man hate a woman, for now you may prove
It lyes in their powers to restore Life and Love.

Therefore no man hate a woman, for now you may prove
It lyes in their power to restore Life and Love. Exeunt.

A great Allarum and Excursions, then enter Eusanius and
Shepherds, with Alcade, Sophos, and White moor, prisoners.

Eus. The honor of thy overthrow, brave Moor, is due to great Pheander King of Thrace; but thy Crowns ransom does belong to me.

Alcad. Take Life and all, it is not worth the keeping, Without Addition of a Victory.

To be a Peasants prisoner! Cursed Fate!
 Why should a King be so unfortunate?

Sophos. Unhappy chance! Came I to Thrace for this, to loose both Life and Honor in the Land that gave me Life? and

by a Brother too? Black destiny! Eus. Some poste unto Pheander, and glad his ears with this our Victory.

Enter 1 Th. Lord. Why come ye on so slowly? renew the fight, our King is taken prisoner by that slave, that by his falling off lost <H2v>the last Battel. Eus. Pheander taken?

Alcade That's some comfort yet, I hope Scicillia will not ransom him, till he consent unto our Liberty.

Soph. And if he should, he were unworthy to be term'd a King.

Eus. Why then let's summon 'em unto a Parley, First offer to exchange our Prisoners,

A Parley. And then begin the bloody Fight agen.

1 Lord. Summon a Parley then.

Enter Scicillia, Lords, with Pheander prisoner. Look here Scicillia, since by chance of war our Thracian King is taken prisoner, to ransom him we will deliver back into your hands the great Alcade, Sophos, and this White-moor.

Phe. Three prisoners for one, detain 'em still, Ile not be ransom'd at so dear a rate.

Alcade And if thou shouldst, I scorn it should be so; For look what Ransom Scicillia sets down, Ile pay it trebly o're to ransom us.

Scicil. We'l take no Ransom, but will set you free by force of Arms. Eus. Bear back the prisoners, and renew the Fight.

Rad. Stay, darest thou that seemest so forward, hand to hand, in single opposition end this Strife?

Eus. Oh were these Kings but pleased it should be so, How soon would we decide this difference?

Scicil. What says Alcade? if he be so content, Ile gladly put my Right upon his sword.

Phe. The like will I upon my Champion, whose unmatcht valor has been well approved.

Alcade. I like his fair Aspect, and give consent. Mayest thou prove happy in this Enterprize.

Rad. Ile loose my life, or gain your liberty.

Eus. The like will I, or set Pheander free. Exeunt:

Phe. Then till the Champions be in readiness, let the Conditions be concluded on. Pallatio, draw the Articles for us.

Cicil. And you for us, if we be overcome, Pheander is to have his liberty, and we depart this land, resigning back all interest due by his permission, and never seek revenge for our lost Son: this as we are Royal, we'l consent unto.

Alcad. If Thrace be overcome, he shall surrender all his dig- <H3r>nity into our hands, which Sophos shall enjoy which our fair daughter, paying Cicilly a yearly tribute; and your Soldiers pay since their abode in Thrace, shall be

discharged from our Exchecquer.

Phe. This Ile add besides, because by us Cicillia lost a Son, who ever shall enjoy the Crown of Thrace shall once a year, clad in his pilgrims weeds, offer sacrifice unto the Gods, and lay his Crown down at Cicillias feet.

Soph. And Sophos vows to offer up his life, A ransom for this beautiful African, If we be vanquish't by our enemy.

Scicil. There's Scicillias hand. Phe. And mine.

Alcad. There Alcade. Lil. And mine?

Sop. And Sophos joyned in one.

1 Thr. Lord. A happy end crown this Contention.

Pal. Beseech your Graces, since this difference is to be ended by a shepherds hand, to let our Queen be set at liberty, to see the Champion that must fight for her.

Phe. Go fetch her forth: And now I call to minde the Oracle, that said a shepherd should restore my Crown; sure one of these will prove that happy man.

Cicil. The Trumpet sounds agen, let's take our seats, and see who shall obtain the victory.

Phe. Nay altogether now, till the last stroke make a division.

Enter Ariadne brought in by shepherds.

Oh the shepherds Queen!

Alcad. A lovely Dame! sit by our Daughters side.

Tuckets. The Combatants will take encouragement from your fair eyes: hark, now they come.

Enter Radagon brought in by the Cicillian Lords, Eusanius by the shepherds, with shields pictured with Neptune riding upon the Waves.

Clown. Now Boy, thrust home, 'tis for a Lady.

Pal. Courage fellow Swain.

1 Lord. The Champions are prepared, sound to the fight.

Rad. I for my King.

Eus. I for my Countries right fight.

2 Lord. So, recover breath.

<H3v>Phe. What means that strange Device upon their shields? 'tis something sure concerns the Oracle, God Neptune riding on the Waves o'th Sea, Ile question them to know the meaning on't.

Eus. Come Sir.

Alcad. What meanes the King of Thrace?

Phe. To ask a question e're they fight agen.

Alcad. Then speak aloud, we'l have no whispering.

Phe. I prithee tell me, 'tis to thee I speak: what hainous wrongs hast thou received from us, or good from these, that thou alone shouldst prove the chiefest Champion for our Enemy?

Rad. So please these Kings vouchsafe me audience, I

shall tell you. Both. Speak freely.

Rad. In brief Pheander, I am nor subject unto him, nor you, more then the duty of a Son allowes, tho this rude transmigration of my hair, barres me your knowledge, with the change of time, yet here behold the banisht Radagon.

Cicil. My Son? Ariad. My husband?

Phe. Shame and my Joy so struggle in my breast, I shall dissolve to air: Oh my dear childe!

Rad. Can it be possible that we should live so long together, and not know each other?

Ariad. I knew Menalchus, but not Radagon.

Rad. I Mariana, not my beautuous wife: But what's become of my Eusanius, had I my childe agen, my Joy were full.

Ariad. Alas I lost him fourteen years ago, keeping my flocks upon the plain of Thrace.

Rad. This greater tide of Joy overcomes the less, and will not suffer me as yet to mourn.

Soph. Pray speak those Words agen, where did you loose him? on the Plains of Thrace?

Ariad. Indeed I did, just fourteen years ago.

Soph. The time, the place, how habited, and then.

Ariad. In a small coat made of a Panthers skin, a Garland on his head, and in his hand a hook made of a Cane.

Soph. The very same, the time, the place, the habit, all things just as you describe to me; that childe, I being banisht from my native soyl, found sporting in the Plains, and that's the childe I carried with me into Affrica.

<H4r>Alcad. Was that the childe you brought into the Court? what adverse fate had I to banish him?

Lil. Far worser fate had I to loose my love.

Eus. That childe, so found so lost, Brought up in Affrica, and banisht thence, Should be my self.

Lil. Eusanius? I 'tis he.

Ariad. Oh my deer childe.

Eus. Are you my Mother? This my father then?

Phe. Is this my Warlicke Grand-childe?

Alcad. What wonder's this?

Phe. Now is the Oracle confirm'd at full.

Here is the Wonder being wrackt at sea,

Which Neptune from his Waves cast up agen.

These are the Lions that did guide the Lambs,

Living as Shepherds, being Princes born.

And these the Seas, whose equal valor neither Ebbs nor
Tides,

But makes a stand, striving for Victory;

Their shields proclaim as much, whose Figure is

Neptune commanding of the rugged Waves.

And this the happy Shepherd from the Plain,
Whose sight restores me all my joys agen.

Scicil. Radagon, thou shalt wear Scicillia's Crown.

Phe. Pheanders too, which is too small a
satisfaction for the great wrongs he hath sustained by us.

Rad. Do not impose more Cares upon my head,
Until my joys be fully finished.

Good Father keep your Crown, and govern still,

And let me frolick with my beautiful Bride:

And for Pheanders Crown, let me intreat

My Uncle Sophos, Partner in our Wars,

May, if he survive, be King of Thrace.

Phe. With all my heart; and for these harmless
Shepherds,

Whose loves have bin Co-partners in our wars, once every
year

They shall be feasted in our Royal Palace,

And still this day be kept as Holiday

In the remembrance of the Shepherds Queen.

<H4v>Alcad. 'T would ask an Age of Time to explicate all
our delights. Eusanius, take our Childe, with her our Royal
Crown of Affrica. Thy pardon Sophos, for we promis'd thee.

Sophos. I willingly resign my interest, Sir.

Phe. One forty days we'll hold a Festival

Within the Court of Thrace before we part.

When was there such a Wonder ever seen?

Forty years banisht, and live still a QUEEN!

Exeunt.

F I N I S.

If any Gentlemen please to repair to my House
aforesaid, they may be furnished with all manner of English,
or French Histories, Romances, or Poetry; which are to be
sold, or read for reasonable Considerations.

Appendix B: The Old-Spelling Apparatus

Dramatis Personae A2v (line 6) Husband to Ariadne.] The period is often faint and, in photocopies, sometimes absent.

B3v (line 26) by your leave:] No true colon has been noted. However, the upper half is ghosting in all copies, either faintly or strongly.

B4r (line 36) Snick-fail] Only a faint hyphen is noted, and nothing is seen in some copies, particularly the photocopies.

C1v (line 16) fits the time.] The period may actually be a possible colon. The period is clear, but the upper half is not: a half-dot smudge is just visible.

D2r (line 8) Exeunt:] The upper-half of the colon is obscure or absent in some copies.

D4r (line 32) mid-way] The hyphen is faint; sometimes nothing is visible.

E2r (line 6) no coward] Sometimes printed "n ocoward," but the words are corrected for majority of copies.

E4v (line 12) Lover] Some copies read "Loufe."

G3r (line 37) defiance.] This is a very slight period, often nothing is seen.

G4v (line 14) Demi-Negros] The hyphen is slight, sometimes nothing is seen.

H2v (line 31) Exeunt:] The upper-half of the colon is frequently only half there.

H3r (line 30) En er] Photocopies show blank; however, on one copy in Scotland (Bute 607), there is a faint "t."

H4r (line 1) what] The "t" is missing in a number of copies.

H4r (line 15) These are] These words replace the earlier "He these are." The "t" in "what" dropped off in correcting the words.

Apparatus

Act 1

1.1.1 et seq. Pallatio] ed.; 1 Lord Q, Dilke; 1 Thr. Lord Dyce; First Lord Hazlitt. See "The Text," p. cxv and the commentary p.

1.1.19 example] Dilke, Dyce, Hazlitt; examples Q.

1.1.32 pieces] Q, Hazlitt; pierces Dilke, Dyce.

1.1.35 s.d. Enter a Guard.] Q has after line 34 the strumpet's brat.

1.1.75 vild] Dyce; vilde Q; vile Dilke, Hazlitt.

1.1.78 s.d. Kneels.] ed.; no s.d. in Q, Dilke, Dyce, Hazlitt.

1.1.84 s.d. Kneels.] ed.; no s.d. in Q, Dilke, Dyce, Hazlitt.

1.1.105-6 You hear ... irrevocable] ed.; Q and Dilke have as a single line; Dyce and Hazlitt divide You ... stand / Irrevocable.

1.1.111 have [made] my] Dilke, Dyce; have my Q; have made my Hazlitt.

1.2.] Dyce, Hazlitt; Dilke does not formally divide, but notes Scene changes to another Part of Thrace near the Sea; no division in Q.

- 1.2.5 And you ... yourself] ed.; Dilke, Dyce, Hazlitt
divide And you, / Seeking ... yourself; prose in Q.
- 1.2.18 holidays] Dyce, Hazlitt; holydays Dilke; Holidays Q.
- 1.2.29 give] Dilke, Dyce, Hazlitt; gives Q.
- 1.2.34 the invective] Dyce, Hazlitt; the Invective Q; th'
 invective Dilke.
- 1.2.37 s.d. Sings.] ed.; no s.d. in Q, Dyce, Hazlitt; SONG.
Dilke.
- 1.2.49 s.d. Enter old Antimon and Clown.] after line 43 in
Q.
- 1.2.50 list'ners] Listners Q; listeners Dilke, Dyce,
Hazlitt.
- 1.2.52-3 Come, son ... evening] Q, Dilke, Hazlitt; prose in
Dyce.
- 1.2.55 Master] Dyce, Hazlitt; Mr. Q, Dilke.
- 1.2.58 s.d. Runs against Titterus] ed.; Runs against
Tityrus. Dilke, Hazlitt; Exit Antimon. Dyce; not in Q.
- 1.2.75 pricked] Dyce, Hazlitt; prick'd Dilke; prickt Q.
- 1.2.76 s.d. Sings.] ed.; no s.d. in Q, Dyce, Hazlitt; SONG.
Dilke.
- 1.2.78 to] Dyce, Hazlitt; too Q, Dilke.
- 1.2.85 ling'ring] Dilke; lingering Dyce, Hazlitt; lingring
Q.
- 1.2.90 s.d. Sings.] ed.; no s.d. in Q, Dilke, Dyce,
Hazlitt.

- 1.2.91 s.d. Sings.] ed.; no s.d. in Q, Dilke, Dyce, Hazlitt.
- 1.2.93 tried] Dyce, Hazlitt; try'd Dilke; tri'd Q.
- 1.2.94 [a] hair] Dyce, Hazlitt; hair Q, Dilke.
- 1.2.100 s.d. Strikes him with sheephook.] Dilke, Hazlitt; not in Q, Dyce.
- 1.2.116 the] Q, Dilke; thy Dyce, Hazlitt.
- 1.2.118 liked] Dyce, Hazlitt; like't Q, Dilke.
- 1.2.122 compare] Dilke, Dyce, Hazlitt; compares Q.
- 1.2.131 s.d. Exit.] Dilke, Dyce, Hazlitt; not in Q.
- 1.2.135 truce-man] Dilke; Truce man Q; truchman Dyce, Hazlitt.
- 1.2.136 'File] file Q; File Dyce; Defile Dilke, Hazlitt.
- 1.2.137 Makes] makes Q; Make Dilke, Dyce, Hazlitt.
- 1.2.147 low-bend] Q; low bended Dilke; low-bent Dyce, Hazlitt.
- 1.2.147 s.d. Kneels.] ed.; no s.d. in Q, Dilke, Dyce, Hazlitt.
- 1.2.174 cinquefoil] ed.; Snick-fail Q; snickfail Dilke, Dyce, Hazlitt.
- 1.2.184 from] Dilke, Dyce, Hazlitt; frown Q.
- 1.2.189 Latmus'] Dilke, Dyce, Hazlitt; Latma's Q
- 1.2.190 Argus-tamer] ed.; Argo's tamer Q; Argus'-tamer Dilke, Dyce, Hazlitt.
- 1.2.196 s.d. Sings.] ed.; no s.d. in Q, Dilke, Dyce,

Hazlitt.

[1.3] division in Dyce, Hazlitt; not in Q, Dilke.

Act 2

2.1 s.d. Groans ... severally.] Q, Dyce; Court of Thrace added at beginning in Dilke, Hazlitt.

2.1 s.d. Guard on stage.] ed.; no s.d. in Q, Dilke, Dyce, Hazlitt.

2.1.3-4 Some power ... wind] Dyce; prose in Q, Dilke, Hazlitt.

2.1.5-7 Keep distance ... heaps] Dyce, Hazlitt; prose in Q, Dilke.

2.1.9 s.d. Falls dead.] Dilke, Dyce, Hazlitt; part of Leonardo's line in Q.

2.1.25 Pallatio] ed.; Pallation Q, Dilke, Dyce, Hazlitt.

2.1.28 s.d. To Guard.] ed.; no s.d. in Q, Dilke, Dyce, Hazlitt.

2.1.28 s.d. Exit [Pallatio].] ed.; Exit Lord Q; [Exit Lord. Dilke; [Exit. Dyce, Hazlitt.

2.1.36 s.d. Cornets flourish.] Dyce, Hazlitt; Q has Cor. Flor. at beginning of line 33, making the stage direction a speech heading. Dilke, p. 23, notes this and Hazlitt, p 138, reprints his comments.

2.1.41 s.d. [and Pallatio].] ed.; , I Lord. Q; , and 1st

Lord. Dilke; . and 1st Thracian Lord. Dyce; . and First Lord. Hazlitt.

2.1.42 fill] Dilke, Dyce, Hazlitt; fills Q.

2.1.57 subtle] Dilke, Dyce, Hazlitt; subtile Q.

2.1.100 we [had] best] Dilke, Dyce; we best Q; we had best Hazlitt.

2.1.115 Ent'ring] ed.; Enttring Q; Entering Dilke, Dyce, Hazlitt.

2.1.125 Some stranger] line assigned to 2 Lord in Dilke, Dyce, Hazlitt; 1 Lord Q.

2.1.138 s.d. Aside.] ed.; no s.d. in Q, Dilke, Dyce, Hazlitt.

2.1.161 thund'ring] Dilke; thundring Q; thundering Dyce, Hazlitt.

2.1.178 spake] Dilke, Dyce, Hazlitt; speak Q.

2.1.192 human] Dyce, Hazlitt; humane Q, Dilke.

2.1.206 to Delphos] Dilke, Dyce, Hazlitt; to the Delphos Q.

2.1.208 destruction] Dilke, Dyce, Hazlitt; destraction Q.

2.1.208 ourself] Dyce, Hazlitt; our self Q; ourselves Dilke.

2.1.216 s.d. Cornets ... Omnes] ed.; Exeunt omnes. and Cor Flor. at line 215 as speech heading Q; [Flourish of trumpets. Exeunt. Dilke; [Exeunt. Cornets flourish. Dyce, Hazlitt.

[2.2] Dyce, Hazlitt; Dilke notes Scene changes to another

Part of Thrace; no division in Q.

2.2.43 s.d. Music.] ed.; cue places at beginning of line in Q; (Music.) inserted in line 44, after "same." in Dilke; [Music. Dyce, Hazlitt.

2.2.45-8 Titterus ... spoiled] ed.; Titterus ... man / I ... afraid / You'd ... roundelays / Had... Dilke, Dyce, Hazlitt; prose in Q.

2.2.63 a' tickled] ed.; a' tickl'd Dyce, Hazlitt; ha' tickl'd Dilke; a tickl'd Q.

2.2.96 Hiems'] Dilke; Hyems' Dyce, Hazlitt; Hymens Q.

2.2.103 s.d. Sings.] ed.; no s.d. in Q, Dilke, Dyce, Hazlitt.

2.2.111 s.d. [Unmasks.]] ed.; Dilke [Pulls off his disguise.

2.2.113 s.d. [All but ... Palemon.] ed.; Exeunt running. Manent Clown & Pall. Q; [Manent Clown and Pal. Dilke; [Exeunt all but Palemon and Clown. after line 115 in Dyce, Hazlitt.

2.2.114 s.d. The Clown ... tree.] follows line 115 in Q.

2.2.115 s.d. Exeunt.] ed.; Exeunt, The Clown climbs up a tree. Q; [Exeunt all but Palemon and Clown. Dilke, Dyce, Hazlitt.

2.2.116-18 Puff ... lofty pine] ed.; Puff ... whirlwind: / Thanks ... love / Upon ... pine Dilke, Dyce, Hazlitt; Puff ... Whirlwinde / Thanks ... Pine Q.

2.2.118 Th'ast] ed.; th'as Q; th' 'ast Dyce, Hazlitt;
thou'st Dilke.

2.2.132 a' this] Dyce, Hazlitt; a this Q; o' this Dilke.

2.2.144 And sail ... dance] Q begins line with note The Dance..

[2.3] Dyce, Hazlitt; not in Q, Dilke.

2.3.4-5 But how ... resolve] opposite to these lines Q has the s.d. Pythia speaks in the Musick-room behinde the Curtains..

2.3.8 ireful] Dilke, Dilke, Hazlitt; ileful Q.

2.3.18 s.d. Priest (Reads.)] ed.; Priest reads. Q; Priest. (Reads.) Dilke; Priest. (Reads) Dyce; Priest (reads). Hazlitt.

[2.4] Dyce, Hazlitt; no division in Q, Dilke.

2.4.25 Y'are] Dyce, Hazlitt; y'are Q; you're Dilke.

2.4.38 s.d. Exit.] ed.; [Exit. Dilke, Dyce, Hazlitt; no s.d. in Q.

2.4.39 My sweet ... loss] Dilke, Dyce, Hazlitt; Q breaks at Eusanius.

2.4.43 s.d. Enter Titterus, singing] ed.; Ent. Titterus. and at beginning of line 44 Sings. Q; Enter Titvrus; he sings. Dilke; Enter Titvrus; sings. Dyce, Hazlitt.

2.4.46-7 "What ... obtaining"] ed.; Dilke italicises; no offsetting mark in Q, Dyce, Hazlitt.

2.4.53 s.d. Aside.] ed.; no s.d. in Q, Dilke, Dyce,

Hazlitt.

2.4.54 s.d. To Ariadne.] ed.; no s.d. in Q, Dilke, Dyce,
Hazlitt.

2.4.65 s.d. Aside.] ed.; no s.d. in Q, Dilke, Dyce,
Hazlitt..

2.4.68 Satyre] Q; Satyr Dyce; satire Dilke Hazlitt.

2.4.71 shepherds' roundelays] Dilke, Dyce; Shepherds
Roundelays Q; shepherds, roundelays Hazlitt.

2.4.78 s.d. Sings.] ed.; no s.d. in Q, Dilke, Dyce,
Hazlitt.

2.4.91 s.d. Sings.] ed.; no s.d. in Q, Dilke, Dyce,
Hazlitt.

2.4.96 s.d. Sits.] ed.; no s.d. in Q, Dilke, Dyce, Hazlitt.

2.4.104 meeter] ed.; Meter Q; metre Dilke, Dyce, Hazlitt.

2.4.123 have] Dilke, Dyce, Hazlitt; has Q.

2.4.125 hated] Dilke, Dyce, Hazlitt; halted Q.

2.4.128 s.d. Gives her money] ed.; (Gives her money.)
Dilke; no s.d. in Q, Dyce, Hazlitt..

2.4.134 'a been] a bin Q; have been Dilke, Dyce, Hazlitt.

2.4.139 s.d. Sings] ed.; [Sings added by Dilke; no s.d. in
Q, Dyce, Hazlitt.

Act 3

3.1 division made in all editions.

- 3.1.10 sorrow's] Dilke, Dyce, Hazlitt; sorrows Q.
- 3.1.15 s.d. Hands paper.] ed.; [Delivers a paper to him.
added by Dilke; no s.d. in Q, Dyce, Hazlitt.
- 3.1.18 s.d. Pheander (Reads.)] ed.; Phe. reads. Q; Phean.
(Reads.) Dilke, Dyce; Phean. (reads). Hazlitt.
- 3.1.33 Let's] Dilke, Dyce, Hazlitt; Lets Q.
- 3.1.34 s.d. A cry ... Arm!] ed.; A Cry within. at beginning
of line 34, Arm, arm. at beginning of line 35 in Q; [A cry
within of arm! arm! Dilke; [A cry within, arm, arm. Dyce,
Hazlitt.
- 3.1.35 Let's] Dilke, Dyce, Hazlitt; Lets Q.
- 3.1.35 s.d. Enter a Fisherman.] located after line 32 in Q.
- 3.1.41 s.d. Tucket.] at head of line in Q; [Trumpet sounds.
Dilke.
- 3.1.76 They that die ... graves] Q has s.d. Trom Flor. at
beginning of line.
- [3.2] Dyce, Hazlitt; no division in Q, Dilke.
- s.d. Trumpets ... Soldiers.] ed.; Enter... Q; Flourish of
Trumpets. Enter the King of Sicily, with two Lords,
Captains, Soldiers, Drums, &c. &c. Dilke; Trumpets
flourish. Enter the King of Sicilia, with Two Sicilian
Lords, Captains, Drums and Soldiers. Dyce, Hazlitt.
- 3.2.36 2 Sicilian Lord] Dyce, Hazlitt; Cic. Lord. Q; Sicil.
L. Dilke.
- 3.2.104-5 before, / Is now] ed.; now, is now Q; before) /

Is now Dilke; now, / Is now Dyce; before me, / Is now
Hazlitt.

3.2.115 Sicilia] Dilke, Dyce, Hazlitt; Phe. Q.

3.2.134 acts] Dilke, Dyce, Hazlitt; arts Q.

[3.3.] Dyce, Hazlitt; Act. 3. Scene. 2. Q; Scene II. Dilke.
s.d. Trumpets ... Guard.] Dyce, Hazlitt; Lillia Guida,
Tromp. Flor. Eusanius and Moors, and Guard. Q; Flourish of
Trumpets. Enter the King ... Dilke.

3.3.5 Levy] Dilke, Dyce, Hazlitt; leave Q.

3.3.31 s.d. Kneels.] ed.; [Kneels to the king. added by
Dilke; no s.d. in Q, Dyce, Hazlitt.

3.3.45 s.d. Aside.] ed.; no s.d. in Q, Dilke, Dyce, Hazlitt.

3.3.45-6 This it was ... her love] ed.; prose in Q; This it
was / I ...prove / His Dyce, Hazlitt; 'Twas this I ... prove
/ His Dilke.

3.3.46 s.d. Whispers to the king.] [Whispers the king.
added by Dilke; no s.d. in Q, Dyce; Hazlitt turns Dilke's
s.d. into a note.

3.3.52 they're] Dilke, Hazlitt; there Q, Dyce.

3.3.57 'Lack] Dyce; Lack Q; Alack Dilke, Hazlitt.

3.3.81 deadly-killing] ed.; deadly killing Q, Dilke, Dyce,
Hazlitt.

3.3.83 Thorough] Dilke, Dyce; thorough Q; through Hazlitt.

3.3.87 s.d. Draws his sword.] Dilke; no s.d. in Q, Dyce,
Hazlitt.

3.3.94 s.d. Kneels.] ed.; no s.d. in Q, Dilke, Dyce,
Hazlitt.

3.3.105 plain] Dyce, Hazlitt; Plain Q; plains Dilke.

3.3.121 threatened] threatned Q; threatn'd Dilke, Dyce,
Hazlitt.

3.3.133-4 Whom we ... her] Dyce, Hazlitt; prose in Q; Whom
... true / As Dilke.

3.3.135-6 'Tis an honour ... excellency] Dilke, Dyce,
Hazlitt; 'Tis ... a / Princes Q.

Act 4

4.1.5 plain] Dilke, Dyce, Hazlitt; plains Q.

4.1.19 Could not ... as she] Dilke, Hazlitt; invent / A
Dyce; prose in Q.

4.1.29 Pallatio] Q, Dilke; Pallation Dyce, Hazlitt. Also at
4.3.44, 4.3.90 and 5.2.181.

4.1.41 Farewell ... more] cue for Dance. at beginning of
line in Q.

4.1.48 brother's] Dilke, Dyce, Hazlitt; brother Q.

4.1.51 s.d. Sings.] ed.; no s.d. in Q, Dilke, Dyce,
Hazlitt.

4.1.64 suppressed] ed.; supprest Q, Dyce; oppress'd Dilke;
opprest Hazlitt.

4.1.66 lover] Q, Dilke, Dyce, Hazlitt; Loufe in some Q

copies.

4.1.78 s.d. Kneels.] ed.; [Kneels, added by Dilke; no s.d. in Q, Dyce, Hazlitt.

4.1.81 aught] Dyce, Hazlitt; ought Q, Dilke.

4.1.86 s.d. Enter Radagon.] placed after Ariadne's words at line 84 in Q.

4.1.106-8 You shall ... hospitality] ed.; You ... this / Come ... allow / The Dilke, Dyce, Hazlitt; prose in Q.

4.1.111 s.d. Enter Pheander.] Dyce, Hazlitt; Pheander enters, and is passing by. Dilke; no s.d. in Q.

4.1.129 Menalchus] Menalchus Q; Menalcas Dilke; Dyce and Hazlitt, mistaking the italicized name in Q as a speech heading, change the name and assign the line to Radagon.

4.1.130 Here's no ... as 'tis] speech heading given for Ariadne at this line in Q, Dilke, Dyce, Hazlitt.

4.1.150 vild] Dyce; vilde Q; vile Dilke, Hazlitt.

4.1.182 ling'ring] ed.; lingring Q; lingering Dilke, Dyce, Hazlitt.

4.1.196 bastard] Dyce, Hazlitt; Bastard Q; bastardy Dilke.

4.1.205 s.d. [Ariadne] ed.; Ariadne Dilke; she Q, Dyce, Hazlitt.

4.1.207-10 For ...anger] ed.; For ... be / A ... affect, / In ... tears / Assuage Dilke, Dyce, Hazlitt; prose in Q.

4.1.210 just-moved] Dilke; just-mov'd Dyce, Hazlitt; just moved Q.

4.1.210 s.d. Pheander whispers with Radagon.] Pheand.
whispers with Rodag. follows line 207 in Q.

4.1.213 fallacy] ed.; fallery Q, Dilke, Dyce, Hazlitt.

4.1.218 Do direct] Dyce, Hazlitt, do direct Q, Direct
Dilke.

4.1.232 tomorrow] too morrow Q; to-morrow's Dilke, Dyce,
Hazlitt.

4.1.237 s.d. Shake hands.] ed.; no s.d. in Q, Dilke, Dyce,
Hazlitt.

4.1.238 s.d. Aside.] ed.; (Aside.) added by Dilke; no s.d.
in Q, Dyce, Hazlitt.

4.1.253-4 I am resolved ... shall speed] Dyce, Hazlitt;
 thus, / Ile Q; freed, / I'll conclude thus Dilke.

[4.2] Dyce, Hazlitt; not in Q, Dilke.

4.2.24 remembered that] ed.; remembred, that Q; remember'd,
 that Dilke; remember'd that; Dyce, Hazlitt.

4.2.30-1 Ay ... comes] Hazlitt; then, / And Q, Dilke, Dyce.

4.2.31 s.d. [Pulls off part of his dress, which the Clown
puts on.] Dilke; no s.d. in Q, Dyce, Hazlitt.

4.2.32-3 Yes ... farewell] ed.; me, / Ile Q; me: / I'll
Dyce; the lines may be either prose or verse in Dilke and
Hazlitt. The printing of the lines accommodates both
possibilities.

4.2.35 s.d. Exit.] Dyce; [Runs off. Dilke, Hazlitt; no s.d.
in Q.

4.2.36-7 Oh, villain ... cheated] Dilke, Hazlitt; Flocks /
To Q; flocks / To Dyce.

4.2.44 travails] Dyce, Hazlitt; travels Q, Dilke.

4.2.47 helped] ed.; help'd Dyce, Hazlitt; helpt Q, Dilke.

4.2.48-51 Were his ... restore him] ed.; hurts / Made ...
herbs, / And ... wounds; / No ... myself / How Dilke, Dyce,
Hazlitt; prose in Q.

4.2.56 s.d. Sings.] ed.; no s.d. in Q, Dilke, Dyce,
Hazlitt.

4.2.57-66; 68-77] Dilke, Dyce, Hazlitt; Q has each
consecutive pair of lines as one.

4.2.103-104 retired; / And] Dyce; retired / And Q; desires
/ A ... amiss Dilke, Hazlitt.

4.2.105-7 However ... tender] Dilke, Dyce, Hazlitt;
welcome, / Chiefly Q.

4.2.107-8 Pray ... Thrace] Dilke, Dyce, Hazlitt; prose in
Q.

4.2.115 s.d. Eusanius bows.] [Eus. bows. Dilke; no s.d. in
Q, Dyce, Hazlitt.

4.2.124 s.d. Aside.] ed.; (Aside.) Dilke; no s.d. in Q,
Dyce, Hazlitt.

4.2.147 perforce] Dyce, Hazlitt; per force Q; per force
Dilke.

[4.3] Dyce, Hazlitt; not in Q, Dilke.

4.3.11 fly] Dyce, Hazlitt; flie Q, Dilke.

- 4.3.25 stol'n] Dilke, Dyce, Hazlitt; stoln Q.
- 4.3.26 arm] Dilke, Dyce, Hazlitt; arms Q.
- 4.3.31 s.d. Aside.] ed.; (Aside.) Dilke; no s.d. in Q,
Dyce, Hazlitt.
- 4.3.48 s.d. Exit Pallatio.] ed.; no s.d. in Q, Dilke, Dyce,
Hazlitt.
- 4.3.49 s.d. Aside.] ed.; no s.d. in Q, Dilke, Dyce,
Hazlitt.
- 4.3.52 s.d. A march within.] Dyce, Hazlitt; Q places the
s.d. at previous line; not in Dilke.
- 4.3.62 s.d. Aside.] ed.; (Aside.) Dilke; no s.d. in Q,
Dyce, Hazlitt.
- 4.3.80 Sicilia's] Dilke, Dyce, Hazlitt; Scicilla's Q.
- 4.3.89 deputy] Deputy Q; [a] deputy Dyce, a deputy Dilke,
Hazlitt.
- 4.3.95 truce] Dyce; Truce Q; truce's Dilke, Hazlitt.
- 4.3.105 our] Dyce, Hazlitt; your Q, Dilke.
- 4.3.107 s.d. Aside.] ed.; (Aside.) Dilke; no s.d. in Q,
Dyce, Hazlitt.
- 4.3.114 Palemon] Dilke, Dyce, Hazlitt; given to Phe in Q.
- 4.3.115-16 You shall ... mad lords] Hazlitt; quiet, / There
Q; quiet; / There Dilke, Dyce.

5.1.3 1 Sicilian Lord] ed.; 2 Lord. Q; 2 Sicil. L. Dilke; 1 Sicil. Lord Dyce; First Sicil. Lord. Hazlitt.

5.1.11-15 What's that ... weary pilgrimage] Dilke, Dyce, Hazlitt; us? / Did ... return, / Until ... comes / For ... sacrifice / Unto Q.

5.1.24 kings [are]] ed.; King's Q; king's Dilke, Dyce, Hazlitt.

5.1.33 yon] Dilke, Dyce, Hazlitt; you Q.

5.1.35 than] Dilke, Dyce, Hazlitt; then Q.

5.1.42 swol'n] ed.; swoln Q, Dilke, Dyce; swollen Hazlitt.

5.1.52 seek] Dilke, Dyce, Hazlitt; seeks Q.

5.1.56-7 cause / Is] Dyce; one line in Q; Dilke cuts is innocence; cause, / His innocence Hazlitt.

5.1.70-73 Carry Thrace's ... conquest] ed.; prose in Q; Dyce, Hazlitt; king, / This ... queen. / Hark ... more / Makes ... o'er / Till Dilke; king / This ... queen. / Hark ... more / Makes ... o'er / Till Dyce, Hazlitt.

5.1.86-7 man, / Am now] Dilke, Dyce, Hazlitt; one line in Q.

5.1.136 called] Q; call'd Dyce; culled Dilke; cull'd Hazlitt.

5.1.137 placed] Dilke; plac'd Dyce, Hazlitt; place Q.

5.1.144 s.d. Trumpets ... Exeunt.] Hazlitt, Dyce; Q has s.d. Tromp. Flor. at beginning of line 143 and has s.d. Retreat. at beginning of line.

[5.2] Dyce, Hazlitt; not in Q, Dilke.

- 5.2.17 s.d. Exit.] [Exit. Dilke, Dyce, Hazlitt; not in Q.
- 5.2.32 Or, father ... falcon] ed.; prose in Q; air / A Dilke; father, / Shall's Dyce, Hazlitt.
- 5.2.43-4 take - / Or] Dilke; stay, / As Q; take,- / Or stay,- / As Dyce, Hazlitt.
- 5.2.54 s.d. Gives sword.] ed.; no s.d. in Dilke, Dyce, Hazlitt.
- 5.2.58 s.d. Palemon collapses before Clown.] ed.; no s.d. in Q, Dilke, Dyce, Hazlitt.
- 5.2.71 s.d. Kneels.] ed.; [Kneels. Dilke; no s.d. in Q, Dyce, Hazlitt.
- 5.2.80 Cheer] Dilke, Dyce, Hazlitt; Cheers Q.
- 5.2.107 s.d. Kneels.] ed.; no s.d. in Q, Dilke, Dyce, Hazlitt.
- 5.2.126 power] Dilke, Dyce, Hazlitt; powers Q.
- 5.2.128 s.d. white Moor [Lillia Guida], prisoners] ed.; White Moor, [Lillia Guida,] prisoners Dyce; White moor, prisoners Q; Lillia Guida prisoners Dilke; White Moor, prisoners Hazlitt.
- 5.2.140 s.d. Enter [Pallatio]] ed.; Enter 1 Th. Lord. Q; Enter a Thracian Lord. Dilke; Enter First Thracian Lord. Dyce, Hazlitt.
- 5.2.151 And then ... again] s.d. A Parley. at beginning of li:ve in Q.
- 5.2.152 s.d. [A parley ... prisoner.] ed.; Enter ... Q; A

Parley is sounded- Enter King of Sicily, attended by Radagon and his Lords, with Pheander prisoner. Dilke. ... Enter King of Sicilia, Radagon ... Dyce, Hazlitt.

5.2.164-5 Bear ... fight] ed.; prose in Q, Dilke, Dyce, Hazlitt.

5.2.166-8 Stay ... this strife] Dyce, Hazlitt; prose in Q, Dilke.

5.2.167 Darest] ed.; darest Q, Dilke; Dar'st Dyce, Hazlitt.

5.2.188-94 If ... exchequer] Dilke, Dyce, Hazlitt; prose in Q.

5.2.191 With] Dilke, Dyce, Hazlitt; which Q.

5.2.203 Alcade's] Dilke, Dyce, Hazlitt; Alcade Q.

5.2.204 Sophos'] Dyce, Hazlitt; Sophos Q, Dilke.

5.2.219 s.d. Tuckets.] at beginning of line Q, Dyce, Hazlitt; [Trumpets sound. Dilke.

5.2.224 s.d. Fight.] Dyce, Hazlitt; [Rad. and Eus. fight for some time, and then pause. Dilke; part of Eusanius' line in Q.

5.2.226 s.d. Aside.] ed.; no s.d. in Q, Dilke, Dyce, Hazlitt.

5.2.274 What] Dilke, Dyce, Hazlitt; what Q; wha some copies of Q.

5.2.286 These] Q, Dilke, Dyce, Hazlitt; He these some copies of Q.

5.2.316 On] ed.; One Q, Dilke, Dyce, Hazlitt.

5.2.319 Twenty] Dilke, Hazlitt; Forty Q, Dyce.

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